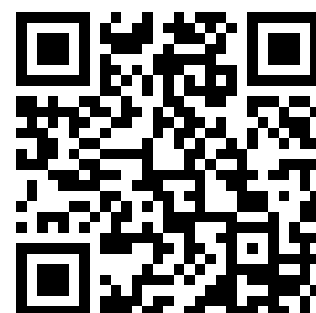

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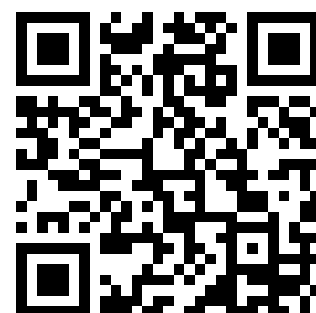
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THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
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J U L Y — D E C E M B E R,
1889

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THE ACADEMY:

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LITERATURE.

Madame de Staël: her Friends and her Influence in Politics and Literature. By Lady Blennerhassett. Translated from the German by J. E. Gordon Cumming. In 2 vols. (Chapman & Hall.)

THIS work, which originally appeared at Berlin, is one of unusual interest and value. Prompted by a genuine love of her subject, Lady Blennerhassett sets before us what really amounts to a series of elaborate pictures of the period between the accession of Louis XVI. and the fall of Napoleon, with M^{de}. de Staël as a more or less distinctive figure throughout. It must at once be said that the author sins in the way of giving her readers too much. The acts and character and influence of M^{de}. de Staël might be adequately illustrated in about one-half of the sixteen hundred closely printed octavo pages here devoted to her memory. Lady Blennerhassett, there can be little doubt, has a defective sense of order and historical proportion, and has not been at sufficient pains to sift the enormous mass of material at her command. But any prejudice that may be excited against her book by its excessive length will be largely dissipated in the perusal. It is one of the brightest and most trustworthy records of the time in question that we possess. No good source of information as to the personages it deals with has escaped Lady Blennerhassett's researches; anecdotes new to English readers often light up her narrative; and her writing is clear, unaffected, and generally vigorous. From serious error she is commendably free, although the proofs of the English translation have not been revised with due care. Misprints of names and French words follow in rapid succession; and the eyesore of a formidable table of errata, in itself not exhaustive, is inflicted upon us at the beginning of each volume.

M^{de}. de Staël cannot be thought unworthy of the incense here burnt at her shrine. It is true that as a literary phenomenon she has ceased to impress the world. Posterity declines to re-echo the praises she elicited in her own days. Her works are rarely read, quoted from, or written about. Nor are we disposed to urge that they deserve a better fate. Without going quite so far in the way of hostile criticism as Thiers, who called them the perfection of mediocrity, we may say that they are comparatively unattractive both in matter and in style. High creative power M^{de}. de Staël did not possess; the finer thoughts embodied in her pages are borrowed; and she could never be persuaded, as Sir Philip Francis would have put it, that polish is essential to preservation. Moreover, the peculiar vein of sentiment which colours

so much of her writing is no less a thing of the past than that of the *précieuses* of the seventeenth century. When all this is admitted, however, there are still many reasons why a tolerably full account of her career should be procurable. She had a prominent place in the elegant and glittering society of Paris as the *ancien régime* was tottering to its fall. Her biography is a part of the history of France in the two eventful decades that followed the convocation of the States-General. Out of France she became acquainted with the most illustrious of her contemporaries. Her treatises on German literature, like Voltaire's *Lettres sur les Anglais*, had the inestimable effect of familiarising her countrymen with intellectual treasures previously unknown to them, of implanting increased catholicity of taste among the rising generation, and of hastening what is rather loosely designated the romantic movement. Faithful to Liberalism in a high sense of the term, she brought upon herself the bitter and inveterate enmity of Napoleon, whose despotism assumed its meanest aspect in his attitude towards her. Lamartine rightly speaks of M^{de}. de Staël as a representative woman of the stormy era through which she passed:

"Born in a Republic and brought up in a court, daughter of a minister and wife of an ambassador, and connected by birth with the people, by talent with the literary world, and by social position with the aristocracy, she united in her person the conflict of the three elements of the Revolution."

Eminently favourable to the cultivation of her keen and comprehensive intelligence were the conditions under which M^{de}. de Staël grew up. Her father was Necker, the Swiss financier, and her mother that Suzanne Curchod whom Gibbon jilted so heartlessly. The pair were clever, refined, and exemplary in the relations of private life; and their marriage, originally one of convenience simply, soon came to be cemented by affection on each side. M^{de}. Necker, born in 1766, was, like thousands of children at that time, educated on the system laid down by Rousseau, but also with a strong reverence for Christianity, against which the New Philosophy had long declared war, and on behalf of which her father now and then took up his pen. "I bring up my daughter," M^{de}. Necker wrote, "to be like Emile and not like Sophie; and hitherto nature seems more attractive than any art could be." M^{de}. Necker's childhood was marked by uncommon precocity. She wrote a variety of things—social sketches, studies of character, verses, essays, letters, plays, marginal notes upon a copy of the *Esprit des Lois*, a short treatise upon the Edict of Nantes, and even an analysis of the *Compte Rendu* by which her father deprived himself of his post as finance minister of France. Necker, pleasantly styling her M^{de}. de Sainte Eeritoire, smiled encouragement over these compositions, but wisely refused to let any of them appear in print. From what we see of the girl it is clear that she was the mother of the woman—ardent, impulsive, generous, fond of knowledge, and craving for the affection of those around her. Necker seems to have understood her better than his wife did. She had the first place in his heart

and thoughts, and her love for him rose to a species of idolatry. Presently, as a consequence of the confusion into which the finances of the country were falling, he found himself reinstated in his old position, and M^{de}. Necker's salon in Paris became a favourite resort of genius, rank, and wealth. Lady Blennerhassett well remarks that this was in reality M^{de}. Necker's training school. The conversation of the men she met there could not but have had a direct effect upon the development of her mind. Ideas of settling her in life occurred to Necker before she was out of her teens. It was not improbable at one time that she would be the wife of William Pitt, who met her in Paris during his travels; but in the end, evidently to please her parents rather than herself, she married the Baron de Staël-Holstein, from Stockholm, on the condition, with which Gustavus III. was good enough to comply, that he should be made Swedish ambassador to the Court of Versailles. This was at the beginning of 1786. Nearly three years afterwards, when the storm that had been so long gathering over the country was about to break, the young Baroness, already a profound student of contemporary politics, as a correspondence with her husband's royal master will show, made her first appearance as a writer with the *Lettres sur Jean Jacques Rousseau*. No subject could have been more attractive. The *Contrat Social* was the "Bible of the day," and churches ordinarily deserted would be crammed when sermons based upon *Emile* were announced. M^{de}. de Staël, though "intellectually a daughter of Rousseau," had the good sense to perceive, and the courage to declare, that the chief doctrines he had promulgated, were purely chimerical:

"He wished," she writes, "to lead mankind back to social conditions of which the fables of the Golden Age can alone give any idea. Such a project is, of course, a mere flight of the imagination. But in their search for the philosopher's stone the alchemists made many useful discoveries. I venture to reproach Rousseau for refusing to consider that a nation governed by its own representatives is free, and for insisting on a general assembly of every individual. Enthusiasm is all very well in sentiment, but is out of place in practical schemes. The defenders of liberty should beware of exaggeration. Montesquieu is more useful to society as it now exists. Rousseau would be more useful to those combining together for the first time; most of the truths he develops are speculative."

Indeed, it was as a disciple of Montesquieu instead of Rousseau, as a supporter of the form of government which secured the ascendancy of rank and education and wealth, that M^{de}. de Staël entered upon the revolutionary era. "France," she wrote three months before the convocation of the States-General, "is on the point of presenting a tremendous spectacle to Europe. This in itself should awaken ambition; but I tremble for the steersmen surrounded by such rocks." The triumph of the Tiers-Etat, of course, divided the country into hostile parties, and even the most refined salons became theatres of political passion. M^{de}. de Staël soon made herself famous, not only as the daughter of Necker, whom Paris temporarily regarded as the saviour of France, but by reason of the cogeny with which, barely twenty-three

years of age, she advocated the introduction into France of something resembling English constitutionalism. Ségur tells us that among the remarkable and attractive members of the younger generation the Baronne de Staël, in especial, betrayed such marked pungency of argument and eloquence that very few could enter the lists against her, since she surprised, convinced, and carried away her hearers. "Her house," said Gouverneur Morris, "is a kind of temple of Apollo, where men of wit and fashion are collected twice a week at supper, once at dinner, and sometimes more frequently." Her life-long affection for Necker did not prevent her from seeing that nature had unfitted him to deal with such a crisis as had now come. He was timid, irresolute, and prone to reflection; and his daughter confesses that his character and cast of mind led him to await events instead of precipitating them by any decision of his own. He even lost an opportunity of coming to terms with Mirabeau when the democratic ardour of the latter was cooling. Malouet had arranged a meeting between the two. Necker was so little a judge of men that he received the popular leader with a frigid and reserved air. "Monsieur," he said, "I understand you have propositions to make. What are they?" Mirabeau recoiled, looked at his interlocutor from head to foot with ineffable contempt, and, remarking "My intention was merely to wish you a very good morning," turned upon his heel. For Mirabeau himself Mme. de Staël entertained an involuntary but profound admiration. To her, as to all keen-eyed observers, he was "a sort of Hercules." His firework eloquence transported her out of herself. "He was too great," she tells us, "not to be aware of the impossibility of a democracy for France; but had such a thing been possible he would have had no taste for it." Mme. Roland is one of those who do not appear to advantage here. Lady Blennerhassett quotes a letter in which this additional "daughter of Rousseau" breathes as sanguinary and ruthless a spirit as that of the *furies de guillotine*.

"You busy yourselves," she wrote to Bosc, "with forming a municipality; and you shield the heads of the evil-doers. You are mere children; your enthusiasm is a short-lived flame; and if the National Assembly does not arraign two illustrious heads, or fails to find a noble-minded Decius to cut them off, you will all be—"

Mme. de Staël was not content to play the part of a passive spectator in the convulsion. Before the 10th of August she devised a plan for saving Louis XVI. and Marie Antoinette, which, however, came to nothing. With the fall of the monarchy, as may be supposed, her sympathy with the Revolution finally ended. From that moment she exerted herself to promote what a Girondist called "*le retour de la paix après une agitation nécessaire*." Friends in danger of the guillotine, too, found an asylum in her house. One of these was Narbonne, who, according to her own confession, was the first possessor of her affections. Her generosity exposed her to some danger, as even her rights as an ambassadress were not likely to be respected under the Terror if she stood in the way of "justice." On one occasion she nearly fell a victim to the fury

of the crowd. She was stopped in her carriage by a horde of old women, and was compelled to drive through the streets, amid the objurgations and threats of the onlookers, to the Hôtel de Ville. The steps there presented the appearance of a forest of pikes. A man pointed his weapon at her, but the gendarme in attendance struck it aside with his sword and saved her from falling. "Had I fallen," she said, "there would have been an end of me. It is in the nature of the populace to like that which stands upright; once down, you get no mercy. Horror gave me courage." Extricated from this difficulty, she went soon afterwards to England, there to become the "centre of a small colony of emigrants," including Narbonne, at Mickleham. If her relations with the object of her affections were innocent, as some of her admirers have asserted, she certainly showed what to the English mind was a culpable disregard of appearances. Migrating to her father's Swiss home at Coppet, she occupied herself with works of benevolence, wrote a pamphlet in defence of Marie Antoinette, and contrived to save many friends still in Paris from the guillotine. By the time of Robespierre's fall her political opinions had undergone some modification. In the following year she wrote her *Réflexions sur la Paix*. "The Republic," she said in it, "recommends itself to the French; a limited monarchy can be reached only through military despotism."

The most important period of her activity as a writer began in 1798, when, again a power in Paris, separated from her husband, and an object of rancorous hatred alike to Royalists and to believers in Caesarism, she entered upon her studies for *De Littérature*. Her chief aim here was to throw light upon the history of the intellectual development of Europe from the days of Homer to the French Revolution. The review was wider and deeper than had been expected, although she knew little or nothing of Dante, so long underrated in France, and was apparently ignorant of the existence of Calderon. Especially striking were her dissertations upon German literature—dissertations which to all but a few of her countrymen were like the revelation of a new world. The reaction against the old classical forms of poetry acquired fresh energy in view of the masterpieces thus brought to light; and Mme. de Staël, while so far under the influence of early training and associations as to perceive in "Hamlet" "*les fautes de goût les plus révoltantes*," gave the support of her pen to the inevitable triumph of genius over conventionality. Lady Blennerhassett, by the way, betrays some poverty of information on one point by saying that the romantic school of 1830 was "begun by Beaumarchais, Mercier, Diderot, and Mme. de Staël." Lamotte is entitled to the credit of having laid its foundation-stone; Voltaire unconsciously lent a hand in raising the structure by importing an element of realism into his tragedies; and the only other poet who can rightly be said to have furthered the work in the eighteenth century was Mercier.

The publication of *De Littérature* was followed by a heavy blow to Mme. de Staël. Napoleon, now supreme in the state, found in her an uncompromising foe, with the power of

argument and wit to give ample effect to her ideas:

"Why," he said to Joseph Bonaparte, "does she not support my government? What does she want? The repayment of the sums spent by her father? She shall have them. Does she wish to remain in Paris? I will permit it. In one word, what does she want?"

The conversation was reported to Mme. de Staël by Joseph himself. "Mon Dieu!" she exclaimed, "it is not a case of what I want but of what I think!" Refusing to give way, she was doomed to what Napoleon thought would be banishment for life from France. For this sentence, crushing as it must have been to one who scarcely found a congenial atmosphere out of Paris, she had some consolation in the excitement of travelling abroad. After publishing her first novel—*Delphine*—she paid the first of two visits to Germany. Her fame had preceded her thither, and all the giants at Weimar hastened to give her welcome. Goethe thought that she did honour to the age. To Schiller she appeared the cleverest and most intellectual of women.

"Mme. de Staël," said William von Humboldt, "was a really great woman, not only in her intellect, but in her true and deep feeling, her endless and never-failing goodness, her heart and disposition."

None the less is it the fact that a few of them found this vivid and voluble lady somewhat fatiguing. "She writes octavos and talks folios!" groaned one of the band. A tour in Italy gave her the idea of *Corinne*, in many respects the most enduring of her works. Like *Delphine*, it turns partly upon her own experience—an unrealised aspiration for marital happiness—and has special charms for lovers of the aesthetic. Her elder son, Auguste de Staël, thought this an excellent opportunity for interceding with the emperor on her behalf. Napoleon received him with a show of kindness, but would not let her return:

"Before she had been in Paris six months," he said, "I should have to send her to Bicêtre or the Temple. That would be a pity, for the affair might injure me in public estimation. As long as I am alive she will never see Paris again."

Corinne was succeeded by that striking picture of German life and thought and art, *De l'Allemagne*. Napoleon's bitterness against her seemed to deepen with lapse of time. He suppressed the book as soon as it appeared in Paris, several thousand copies being confiscated. In a year or two, however, it was printed in London, where the author, after a tour comprising Vienna, St. Petersburg, and Stockholm, arrived in the spring of 1813, and where, by reason of her intellectual prowess, the persecution she had suffered, and her enmity towards "the Corsican," she was lionised to a degree that might have satisfied even a vainer woman. It is to her credit that on the fall of the emperor she did not join those who execrated him as destitute of genius and courage. "France," she said, "has not sunk so low as to obey a poltroon for fifteen years." Before this, Staël having died, she had married Jean de Rocca, who, although her junior by many years, had conceived a romantic attachment to her, and in whom she found the sympathy denied her until then.

One of her last acts was to advocate the restoration of the Bourbons on liberal principles. With Rocca at her side, she died at Coppet in her fifty-first year, leaving a not unimportant contribution to history in her *Considérations sur la Révolution Française*.

Few readers of Lady Blennerhassett's book can fail to be struck by the singular fascination exercised by Mme. de Staël over those who met her. Beautiful in the ordinary meaning of the word she was not; but if ever a countenance derived beauty from intellectual expression it must have been that which appears before us in the well-known portrait representing her masculine figure in the costume of the Empire, with her masses of curly hair half confined under an oriental headdress, her luminous dark eyes turned slightly to the left, and her lips "parting as though about to speak." Besides this, she had the gift of what is nowadays called personal magnetism, and her conversation had all the power that comes of acute observation, wide knowledge, and brightness of repartee. From the typical *bas-bleu* she was certainly removed by many degrees. The following extract from a letter by Henriette Knebel may be said to crystallise nine-tenths of contemporary testimony on the subject:

"There is nothing pedantic or priggish about her, nothing exaggerated or immature. She is healthy in all her cleverness. Anything less oppressive it would be impossible to find; she cannot be otherwise than pleasant. Her conversation is really the most unusual talent I have ever come across; so gentle, yet full of that power which always betrays talent; never anything cutting or decided, which so often makes a woman ungracious and tiresome. She is equally above affected compliance or coquetry, and yet no one knows better than she does how to give way or to unbend."

Doubtless there are a few incidents in her career which an appreciative biographer feels reluctant to narrate; but no ordinary respect was due to the woman who at imminent risk to herself had protected some of the intended victims of the Terrorists, whose purse had always been open at the call of persecuted friends, and who had preferred exile from her beloved Paris to surrendering or paltering with reasoned convictions. Looking at her character in its entirety, we can hardly be surprised that she should have been half-deified before the grave closed over her remains.

FREDERICK HAWKINS.

In my Lady's Praise. By Sir Edwin Arnold. (Trübner.)

SIR EDWIN ARNOLD's new poems are born of that "bitter constraint and sad occasion" to which, by the strange miracle of Art, we owe so many of her most beautiful things, begotten in pain yet joys for ever. How often, indeed, does the poet sow in tears that we may reap in gladness. And seldom would it seem has "sad occasion" been sadder than the loss which gives us these "Poems, Old and New, written to the Honour of Fanny, Lady Arnold, and now collected for her Memory."

It was fit that the monument which Sir Edwin Arnold thus seeks to raise should be Oriental in subject, though the Oriental spirit which

also inspires it—that spirit seeking grandeur rather than pathos in its memorials, asking more the homage than the tears of the passer-by—is somewhat alien to the temper of English grief, which seeks rather some flower-like symbol of piteous beauty for its graves.

"The daffodils fill their cups with tears
To strew the laureate hearse where Lycid lies."

So, Sir Edwin Arnold—though he cannot, as he sings in some introductory lines, build for his lady a literal Taj Mahal of wondrous marbles—still essays to build such metaphorically in "The Casket of Gems."

"Only my verses have I, which I built
Line by line, for thee living, and now r. of
With sorrowful last words, and coping-stones
Of fond farewell."

But ere we enter therein, let me not forget the little opening poem of the volume, which brings us so piteously close to the bed where Love is kneeling in tears. Its theme is Love's last words—"Good night! not good bye!"

"Good-night!—and not good-bye!
Good-night!—and best 'good-morrow' if we
wake;
Yet, why so quickly tired? Well, we must make
Haste to be done, and die!"

*For dying has grown dear
Now you are dead. . . .*

The lines I have ventured to italicise are forget-me-nots such as grow but in English fields.

The "Casket of Gems" is more literal than fanciful descriptions of poetical collections are wont to be, consisting entirely, indeed, of poems of precious stones, ranged in such order that the initial letters of their names build together, from beginning to end of the casket, Lady Arnold's name—Fanny Maria Adelaide—a device perhaps too suggestive of acrostics for dignity. Sir Edwin Arnold's method of treating his various gems gives him many opportunities for his particular felicities. Sometimes he sings their growth in the wonderful caves of the sea, how "the oyster gems his shallow moonlit chalice," or how the trilobite comes to ultimate transfiguring uses—thus:

"Mean rubbish of the road-heaps; silicates
Which gather in chalk-hollows, where, sea-
bred,
Millions of billions, tubes, and tunicates
Laid down their limy shells, Nature's small
dead."

"Who would have thought there should be use,
or other
Service, for such lost Atoms of the main
When, sinking through the seas, they give the
Mother
Their tiny life-garbs, to lay up again?"

"But she—who hastes not, wastes not, scorns not
—takes it,
Each relic of her nameless children gone,
Stores her sea-oozes with their spoil, and
makes it
Chalk down, or marble vein, or quarry-stone."

"Till ages thence—of ruined nummulites,
Pharaohs their pyramids majestic build;
And Phœdias, from a tomb of trilobites,
Calls Pallas forth, radiant with helm and
shield!"

Sometimes he unveils the hidden virtues for good and ill that dwell therein; how diamonds "under the pillow of a sleeping bride" will make her tell if other lips have kissed her; how an emerald knows the hearts of parted lovers, and

"Burgeons for true love, like sprays of henna,
But withers at a broken vow to white."

Potent is it also against snake-bites; and does not one of the *Gesta Romanorum* tell how the blindness of Theodosius was cured by a topaz, and the wonderful manner of it? Then, again, iolite and ivory remind the poet of the old Buddhist story of the elephant that was born again a prince, because in a jungle fire he saved the life of a mouse at the expense of his own; as rubies bring to mind how the dove Kumri saved Suleiman in his temptation of the Ruby Vial. Very pleasantly set forth is all this quaint lore and fable; but, as always, Sir Edwin Arnold is most acceptable telling some tender love-tale with the memory of which his gem is linked. His descriptions of bodily beauty, sensuous, yet chaste, and his expression of the moods of passion, are as delicate as of old. Suvama, with her "sweep of silken shoulder," was indeed too beautiful to have "meekly followed Buddh" as she did; and the poet well asks:

"Was that done well?
Ah Love! love is so lovely, who can say?
I only know this life.
. . . Let us not go her way!"

Nor has the author of the "Indian Idylls" ever given us fairer stories than that, having the dawn-stone for a sign, of the loves of Ayani, daughter of a Mexican priest, and a young captive consecrate as an offering to the divinity; or the legend of the jacinths, which it will be well to pause at a moment, as James Thomson (B. V.) also made it the theme of a poem. It is the beautiful story of those "Two Lovers," a Musalman knight and a Christian maid, who, dying far away from each other, each at the moment of death renounced the religion of their birth to take that of the other, lest the loved one should walk alone in the burning fields of hell, thus missing each other for ever. So Thomson's version of the story; but Sir Edwin Arnold introduces another and a happy ending, which is surely to rob it of that tragic irony which is its great significance. In his version the two lovers, both dying of the plague, apart, but in the same city, are by their relations, in disgust at their apostacy, cast for dead outside the walls. But Majnun was only in a trance; and, on awaking, he finds his lady Mariam, who also is not dead, but soon, by means of his gentle ministrations, is brought back to life and idyllic love. It is a pity Sir Edwin Arnold ends his poem so, for in other respects it is finer than Thomson's—more dramatic, more flexible in movement, richer and truer in colour.

. . . "Majnun was Said's son,

"Sheikh of the Gate, a hot Believer: she
Sole child of Nicolas the merchant. Never
Dared they to meet if night's complicity
Veiled not their trembling joys. Cruel ones
ever

"Watched them, incensed an infidel's pale face
Should draw an Islamite with sorcery;
Incensed a maid of Christ should yield her place
'Mid saints, a Muslim's Light o' Love to be.

"But, through the jealous lattice of her bower
Sometimes he took the comfort of her eyes,
And by the lute's low voice, or some dropped
flower
Knew it was well with her, or otherwise.

"For many waters shall not overflow,
Nor sharpened daggers daunt, nor angry faces
Affright, nor bitter doctrines check, nor woes
Change a true love, which in the holy places

"Kneels nearest God. Yet, on our little star
Purged must it be by Sorrow's fellowship;
And pale the visages of lovers are
With earthly griefs, when happy lip meets lip
"In those Elysian meads where Death is dead."

Any who find Sir Edwin Arnold's Hindustani a trial will suffer again in this volume, and the name of the Mexican deity referred to above is Tezicatlēpotchli! But his admirers have by this time, I suspect, acquired a taste for these mystic phrases, as one comes to cherish the mannerisms of a favourite actor; and I, for one, admit that certain verses in "The Light of Asia" would lose much impressiveness for me without *Om amitaya* or *Om mni padme om*. Of course, there are doubtless people, on the other hand, who, as Doctor Wendell Holmes says, care nothing about *Om*.

The "Casket of Gems" covers almost the whole of the volume, but following it are collected a few odd poems associated with Lady Arnold in various ways, the majority of which have been printed before. Among the new is a pretty rhythmic jingle in that gay familiar strain of happy days when even solemn thoughts are met with smiles, written once when Lady Arnold was away from home and the poet sat lonely. It is called "In Absence," and this is one verse:

" . . . I love you
For troubler, cares and fears;
For faults and foolish angers,
And whims and tiffs and tears,
For sulks not less than sweetness, sweet!
For faith no more than doubt;
Not counting nought those hours which brought
Fondness by fallings-out."

Very sweet and sacred would seem to have been the love of which Sir Edwin Arnold allows us to be partakers through the fellowship of grief and song—

"All ye that pass along Love's trodden way,
Pause ye awhile."

RICHARD LE GALLIENNE.

Morocco: Journeys in the Kingdom of Fez, and to the Court of Mulai Hassan. By H. M. P. de la Martinière. (Whittaker.)

IN reviewing Mr. Thomson's *Travels in Southern Morocco* (ACADEMY, June 1) we took occasion to notice the neglect with which Northern Morocco had been treated by travellers who aimed at a somewhat higher status than that of the mere tourist. The present volume emphasises these remarks; for it is not only among the best books which have ever been produced on Mulai Hassan's empire, but it is largely occupied with the description of routes through regions which, if not exactly unexplored, have never been laid down on any map, and to all intents and purposes are as little known as any of the districts which Mr. Thomson examined with such success.

The author—Vicomte de la Martinière—is a Frenchman who for a number of years past has devoted much of his time to the geography and antiquities of Northern Morocco. At present he is engaged on an archaeological expedition in that country, which is understood to have yielded interesting results, though for a time the different opinions held by the sheik of a village near Tangier regarding the dignity of the explorer, and those

entertained by that gentleman as to what was due to himself, almost led to an international embroglio, soreness over the inglorious end of which seems to have dictated the reference on p. 421 to the late M. Feraud's "philarabian disposition." This volume does not, however, in any way relate to that journey. Nominally, it is based on a six-months' trip to Al Ks'ar El Kebir (Alqaçar) Wazzan, Meknas (Mequinez) Fez, El Araïsh (Larache), and Azila, which seems to have begun in 1884, though M. de la Martinière is not lavish with his dates. But as there are references to a visit made to Fez in company with the late M. Tissot, who was French minister to Morocco in 1871-76; and to Wazzan with Col. Trotter, who described this trip in a semi-anonymous paper in *Blackwood's Magazine* for October, 1883—a large portion of the volume must be the record of what in any other country than Morocco would be rather ancient history. Moreover, from allusions to matters which are no longer of living moment, it is evident that much of it was written long before publication, and has, in the author's absence, been translated by some one unfamiliar with the subject. Otherwise, the numerous typographical and other blunders—all of which are not, as an editorial remark intimates, corrected in the index—could not have been allowed to detract from the usefulness of what is, in spite of them, a most admirable description of Northern Morocco, of Moorish life so far as any European has opportunities of studying it, and of the grotesque political life of the empire.

Unlike most of his predecessors, the author has read much; and though a great deal of what he has to say is secondhand from M. Tissot, the memoirs of that lamented scholar are so little known to the majority of our countrymen that even a summary of them must be welcome to the greater number of M. de la Martinière's readers. The route maps are of permanent value, while his notes on the social life of the country are interesting as the observations of a cultured Frenchman, with full access to sources of official information. These seem to have been more trustworthy than those from which so many English writers have drawn the materials for their stereotyped narratives of our ambassadorial missions to the Shereefian court, or courtyard, as it might be more properly termed, considering the undignified position the foreign envoys submit to take up, while the Prince of True Believers sits haughtily on horseback to receive their congratulations and gifts, which in the eyes of his subjects are tribute sent by the Christian powers. At the same time, M. de la Martinière is not very French, though a few of his anecdotes have a Gallic flavour. Nor is he so unjust to the English as most of his countrymen have been in their books on Morocco. He is, nevertheless, inaccurate in what he tells us regarding the origin of the French military commission to Morocco. It was really forced upon the Sultan, in order to act as a check on Kaïd Maclean, the gallant English officer who has done such excellent service to the Moorish army. Now the Sultan, who would fain be without these officious personages, is threatened with both an Italian and a German contingent; and, doubtless, if they are foisted on him, Spain will insist on having her representative

as a spy on the others. A good account is given of the Sultan's army, though, as Erckmann and Hildyard (*Army and Navy Magazine*, October, 1884) had already exhausted the subject, his notes lack novelty. The vaunted "Barb" comes in for little praise. This breed has, with few exceptions so deteriorated that the animals presented to European officials—with swords manufactured in Belgium or Germany, like the "Oriental weapons" recently sent to the Emperor William—are hardly worth sending out of the country by means of the special "permit" which accompanies the gift. Even those offered to foreign courts were valued by a horse-dealer at an average of £20 a-piece all round. The account given of the Moorish court, the slave trade, the strange renegades like "Ingiliz Bashaw" and "Abd er Rahman" (Count de Saulty) who have at different times sought fortune in the Sultan's service, and the scandalous relations of different European officials with the Sultan, will prove more generally interesting, though unfortunately the tale is not likely to put a fresh face on these matters. The empire is in a state of systematic anarchy. But, unlike some writers, who know less of the country than the latest writer on it, M. de la Martinière is not so precipitate as to imagine that it is on the eve of dissolution. It has never been anything else. Its disorders are in reality the safety-valves for the turbulence of its population. The descriptions given of the various towns are also very full and unusually accurate, though the guesses at the identity of certain Roman sites are, like those of M. Tissot, who is almost always followed, capable of a wide contrariety of opinion. Professed geographers will turn with profit to the remarks on pp. 145 and 165 regarding the valleys of the El Kous and Sebou, the latter of which rivers must not, however, be mistaken, as has often been done, for the *Σοῖβος* of the old Greeks, or *Σοῖβος Πόταμος*, which is the Wad el Sous.

Altogether, the book is well written, though it bears traces of its French origin in the spelling of various words. The ethnology (p. 69) is the poorest part of it. The sketch of the Grand Vizier, Sid Mohammed el Arbi, though good, is now a little *de trop*, as this typical Oriental—of an interview with whom the reviewer has a vivid recollection—has for several years past been paralysed and beyond duty. It will likewise be new to those who have studied the resources of Morocco to learn that the Moors "solely tan the skins of dogs" (p. 280). Goats of course are meant. "Tangiers," as the name of the principal port is spelt, is an archaic form. Indeed, it seems to have originated from the notion that in some way the town was identical with Algiers. Nowadays it is a sort of sibboleth and shibboleth by which to know whether anyone has ever visited the place to note whether he adds the final *s* or not. However, to make amends, Capt. Erckmann, the former chief of the French military commission (a gentleman who so yearned after immortality as to have hewn his name in huge characters on the monolith of El Outed!) is denied the ultimate *n*.

These are, however, trifles, due to the book not having been revised by a competent editor during the author's absence from the proofs; and, like many others which could be pointed

out, will no doubt be corrected in the second edition, which the volume is so well entitled to attain. The bibliography is, perhaps, the most useful and yet the least satisfactory part of the volume. This list, which professes to supplement that of Renou, first appeared in the *Revue de Géographie*, so that plenty of time has been left for emendations. Yet it is still extremely imperfect. French books and papers are naturally most fully noted. But German, Spanish, and English ones have been sadly overlooked. No great difficulty would exist in doubling the roll. Even the compiler's own contributions to the literature of Morocco are not given with perfect fulness. Sometimes a page, but not the volume, of a journal is noted—so that the entry is useless; and occasionally we find, in the case of German books, the trade remarks of the bookseller from whose catalogue the name had been cut inserted, under the belief that they were part of the title. In many instances it is impossible to suppose that M. de la Martinière can have seen the volume he describes; and in no case is the "bibliography" of any critical value, though it may serve as a guide to those who are not very exacting in such matters. The list of maps is better, having been apparently compiled for the most part from the British Museum catalogue. But even this list will require revision. As for Renou's original bibliography, it was so ludicrously wanting that it requires supplementing quite as much as M. de la Martinière's addenda.

The volume, nevertheless, shows how much remains to be done within a few days' journey of Tangier. The whole country is, in truth, a *terra incognita*. Few Europeans have ever been inside a wealthy Moor's house. Yet in the recesses of some of these mansions there are stores of old china, the aftermath of ancient piracies; and only recently on an old court warehouse in Mequinez being opened, after being forgotten for ages, it was found full of works of art, including some lovely inlaid armour, which had been sent as gifts by the Portuguese sovereigns more than two centuries ago. By this time it may be destroyed, like so many other costly presents brought by embassies, tossed into a lumber room, like the portrait of the king of Italy, which, with strange ignorance of Moorish fanaticism, his majesty sent to Mulai Hassan, or serving as playthings to the inmates of the harem—a fate which long ago befel the mirrors of the heliograph, carried to Fez by Sir John Drummond Hay.

ROBERT BROWN.

"Men of the Bible."—*Jeremiah*: His Life and Times. By the Rev. T. K. Cheyne. (Nisbet.)

THE series of biographies entitled "Men of the Bible" is obviously planned on the model of Mr. John Morley's "English Men of Letters." The aim of the series, therefore, is to produce volumes which shall be at once popular and critical. The writer of each life must have some right to speak with authority on his subject, and some claim to possess special knowledge of it. He must also be willing and able to write for the general reader, forcibly and clearly. The ideal biography unites literary grace and finish with

the most recent and exact information. In the case of a series of lives of Biblical heroes, a special difficulty arises. No attempt has been made hitherto in England to write popular lives of Men of the Bible, in which the information is brought down to date, and the result of recent research clearly and fairly detailed and discussed. The revolution in the methods of historical criticism, which has compelled us to rewrite our histories of Greece and Rome, has not been permitted to interfere with the Biblical records. Dr. Arnold sighed for the Niebuhr of Jewish history, and his pupil, Dean Stanley, began the work his master suggested; but since Dean Stanley's effort the specialists have been left to themselves, and no one has come forward to explain their work to the general public. And yet it is just this explanation which the intelligent reader wishes to hear. He has no wish to assert that the Jewish historians are as untrustworthy as Livy in their earlier records; but he is most anxious to know what is the result of applying to their work the same criticism which has been applied to Livy's, and he will expect such a series as "Men of the Bible" to give him this information. Unfortunately, he will in most cases be disappointed. Such a piece of work, for instance, as Prof. Milligan's *Elijah* will be useless to him. Its ability, its scholarly clearness, its forcible style, are at once obvious; but Prof. Milligan holds that "the interpretation of the Old Testament has as yet made little really scientific progress," and says that "in the meantime . . . our proper attitude is to accept the narrative as it stands," so that his book has nothing to say on the one point of importance—the nature and value, that is, of "the narrative as it stands." His biography, in fact, is written for those who are to be kept in the dark; and anyone who resents being kept in the dark will be justly angry with Prof. Milligan. Most of the biographies of the series "accept the narrative as it stands," and are, therefore, futile; but Canon Cheyne's *Jeremiah* is a welcome and delightful exception. It is, indeed, to be regretted that this volume or Canon Driver's *Isaiah* was not published first, to encourage the other writers to be less proper in their attitudes. It is true that the career of Jeremiah does not include the difficulty of a miraculous element, nor do the historical records of his life present the problems which are suggested by the history of Elijah. But the finding of the Law has to be considered, and this introduces the whole question of the formation of the Old Testament books. This question has further light thrown upon it by Canon Cheyne's treatment of Jeremiah's writings; and everywhere Canon Cheyne meets and resists the temptation to adopt Prof. Milligan's "proper attitude," of accepting what he knows to be false, because it is difficult or impossible to ascertain the exact truth. Canon Cheyne's work is a labour of love. He has perfectly saturated himself with his subject; and, therefore, his book is clear and interesting in spite of its learning, in spite of its occasional detail, and in spite of the necessarily provisional character of some of its conclusions. Jeremiah's times and Jeremiah's character are made clear and interesting to the reader, mainly because they are so intensely clear and interesting to Canon

Cheyne himself. The modest words of the preface—"With faltering steps I have sought to follow Arthur Stanley"—are too modest, because Canon Cheyne's steps do not falter. He has not Dean Stanley's literary genius; but his literary ability is considerable, and he has the power of communicating to his reader some of his own enthusiasm. The breadth of his culture is as surprising as his scholarship and learning, and has enabled him to add greatly to the charm of his biography by illustrations and parallels drawn from general history and literature. His book has none of the scholastic dryness which makes the excellent works of Prof. Robertson Smith somewhat tough reading.

We have been speaking so far entirely from the point of view of the general reader. It is for the general reader that Canon Cheyne specially writes. His motto is "C'est pour nous tous un devoir de rompre le cercle magique dans lequel nous restons volontairement enfermés"; but since his exposition of Jeremiah in the "Pulpit Commentary," and his article in the *Encyclopædia Britannica*, his views on some points have undergone change, so that the present volume will be interesting to scholars and specialists for its facts and arguments, as well as for its method. The method, however, is the remarkable feature of the book. The ease with which a load of minute learning is borne, the interest, almost amounting to excitement, with which we are enabled to follow a career occasionally so faintly described, cannot be realised till the volume is read. Dr. Cheyne has placed all readers of the Old Testament under a deep debt of gratitude.

RONALD BAYNE.

NEW NOVELS.

- Children of To-morrow*. By William Sharp. (Chatto & Windus.)
Sir Lucian Elphin of Castle Weary. In 2 vols. (Edinburgh: Douglas.)
The Little Chatelaine. By the Earl of Desart. In 3 vols. (Sonnenschein.)
Derrick Vaughan, Novelist. By Edna Lyall. (Methuen.)
A Vagabond Lover. By Rita. (White.)
Mated from the Morgue. By John Augustus O'Shea. (Spencer Blackett.)
The Mysteries of Deepdene Manor. By Frank Mauduit. (Digby & Long.)
Eight Bells. By Hume Nisbet. (Ward & Downey.)

It is unfortunate—perhaps more unfortunate for Mr. Sharp's readers than for Mr. Sharp himself—that, in his *Children of To-morrow*, he indirectly demands either a commendation or a condemnation of its *idée mère*. The children of to-morrow are Felix Dane, an artist, and Sanpriel Acosta, a beautiful Jewess, the daughter of a mad musician who is at the same time a true prophet. They are frantically in love with each other. The death of Felix's wife Lydia, and the disappearance of her lover and murderer Ford, have apparently left them free to marry. But Felix is a Gentile, and Sanpriel will not hear of his converting himself into a Jew to please and possess her. So she suggests as

a way out of their difficulty that she should become his mistress—so at least the grown-up babies of to-day would have styled her had a flash of lightning not prevented the consummation of her purpose. Thus she "should still be a daughter of Israel, though as one fallen and disgraced." But, may it not be hinted to Mr. Sharp that at least one of his children of to-morrow is decidedly too superstitious? Looking to the stream of tendency in modern thought, is it not morally certain that the children of to-morrow will be neither Jew nor Gentile; but will, like Garibaldi and Anita, be believers in natural morality, will dispense with the services of parson and rabbi, and will be content with a civil marriage, if, unlike good Anarchists, they think any ceremony whatever necessary? It is a pleasure, however, to pass from Mr. Sharp as a seer—or, should I say, the champion of the sexual morality of to-morrow?—to Mr. Sharp the artist. The *Children of To-morrow*, though an unequal book, contains many passages both of beauty and of power. The plot, which leads through conspiracy, intrigue, and murder, to the union in death of Sanpriel and Felix, is well constructed; although, by the way, one cannot help asking if that ineffable scoundrel Ford, who succeeds in taking the heart and life of Lydia Dane, and tries to murder Felix, should not have been lynched, or handed over to the police in the last chapter? Ford's first attempt to murder Dane is exceptionally well managed, and so is that scene in which Felix hears his wife avow her love for Ford and her hatred of Sanpriel. Mr. Sharp can, moreover, enter very thoroughly into mysterious affinity between human passion and the storms of nature. His penultimate chapter, in which more than in any other, he illustrates this affinity, is, in spite of some extravagances, a piece of remarkable Turner-esque writing. I have little doubt that *Children of To-morrow*, which includes some of the best verses Mr. Sharp has ever written, is but the prelude to a riper, a pleasanter, and (in Mr. Sharp's own sense) more truly romantic work.

It is tolerably safe to say that *Passages in the Life of Sir Lucian Elphin of Castle Weary* is the work of a beginner in fiction, and of a promising, ambitious, and cultured beginner. It presents, at all events, both the strength and the weakness to be expected in such a work. It is written with great and commendable care. All details, both of plot-construction, and of character-development, are diligently attended to. But, on the other hand, the book is too long by, at least, half a volume. Then, its author falls into the beginner's faults of letting his readers perceive the sources of his intellectual, if not also his ethical inspiration, and of trying to include too much in his plot. The bye-elections and the hunting scenes in Merklandshire, an unconventional love affair, and Sir Lucian's parliamentary and "society" experiences were, with the "ban" which all but ruins his life, quite enough for one novel. We could very easily have dispensed with the Yankee financial swindle, and still more with Sir Lucian's passion for the wife of his defeated political opponent, which is only prevented from ending in an elopement by the murder of the

chief scoundrel of the story in a railway carriage. It is disagreeable and—what is worse—it is French and artificial. Sir Lucian Elphin, as a fine young Scotchman, and Alceste Guiltree, as a typical American, are hardly the sort of folks to contemplate a breach of the seventh commandment. The Scotch scenes, particularly the early ones, of which Toomcaskie is the centre, are the best in the book, and, but for the artist's tendency to linger over his work, could honestly be described as very good indeed. Lord Guiltree, as a manly Teuton and aristocrat—of the English rather than of the Scotch variety, however—makes a pleasant portrait; so, although in different ways, do his impatient and hard-swearing father, and George Denison, his good genius, who is more or less of an agnostic. There is a sufficient amount of ability in *Sir Lucian Elphin of Castle Weary* to justify the belief that it marks its author's ostensible rather than his real start in fiction.

It may be doubted if Lord Desart will ever become a great novelist. But there is no reason why he should not attain a position of equality with, say, Mr. Hawley Smart. *The Little Chatelaine* is a much greater improvement upon *Horne Lodge* than *Horne Lodge* was upon its predecessors. It is, indeed, a well-constructed and well (because simply) written story, with no vulgar, sensual, or morbid element in it. In making Col. Carruthers fall in love with the daughter of his good-natured and proud, though weak and improvident, chum, Garland, and in making Geraldine finally offer herself to her protector, Lord Desart cannot be said to have struck out a fresh line in fiction. But he finds new surroundings for old ideas, and he develops these ideas consistently and cleverly. From first to last Carruthers is seen hovering about his ward, guarding her, fighting for her, unravelling conspiracies for her, but not actively figuring as a lover. The plots of the dubious Madame Proviro, first to bring about a marriage with Garland, and subsequently to injure his daughter, are worked out with considerable skill. Then Joxam, the vulgar but honourable sporting man, who comes conveniently on the scene, to act as Geraldine's protector when Col. Carruthers is not at hand, is in every way an admirable sketch. The humour, displayed chiefly in character-sketching—Edith Garland and her Tom are quite as good as Joxam—which is the pleasantest element in *The Little Chatelaine*, is a new and very promising departure for Lord Desart; and it may be assumed with tolerable confidence that he will make the most of it.

Derrick Vaughan, Novelist, does not challenge comparison with *Donovan*, *We Two*, and *In the Golden Days*. It is a study, not a story. But Edna Lyall has not written anything more artistic, or, from the moral point of view, more stimulating. In the midst of what promises to be a successful career as a novelist, Derrick Vaughan is called, by the voice of duty, to become the nurse and protector of his father, who is a dipsomaniac. This self-sacrifice threatens to be the ruin of his whole life. For his father, who despises him as at once a milksop and a tyrant over himself, prefers his other son, who blossoms into a somewhat showy military hero; and so

for a time does Freda Merrifield, whom he loves, as novelists inferior to Derrick Vaughan would say "with all the intensity of a strong nature." In the end—for Edna Lyall has not heart to wind up her story with a tragedy—self-sacrifice meets with its reward, selfishness is exposed, and Derrick Vaughan is all the greater an artist for the experiences he has gone through. But even although Derrick's life had been a torso, his biographer would have made good her point, which is, to utilise the language that she herself quotes from Arnold Toynbee: "Sympathy is feeling related to an object, whilst sentiment is the same feeling seeking itself alone." There is almost no introspection in *Derrick Vaughan*, and no preaching whatever. In substance, as well as in form, it is the manliest of Edna Lyall's books.

But for one element in *A Vagabond Lover*, it would be indistinguishable from the ruck of Rita's novels. There is the usual amount of millinery and of passion—some of the passion, of course, "unholy"—in well-to-do circles.

"Sky, and sea, and air, were only voices echoing the music of his own glad song—the song that for all his life might be set to the passion and ecstasy of fulfilled desire."

Again,

"Her whole person seemed to sway towards him ['he' is not her husband, of course], and she wound her arms, supple as silk and strong as steel, about his neck," &c.

Hilda St. Maur, the Baroness Gildenstern, and Colonel Herbert, who do most of the mischief, the flirtation, the gossip, and the moralising in *A Vagabond Lover*, are old friends; and but for the fact of her being a widow, there is nothing very notable in Lady Doris Marchmont, the one thoroughly good woman in this story. Jack Trevanion, impecunious, unable to restrain his passion, and physically almost godlike, as becomes a hero-villain, would have been commonplace enough too, but for his withered and miracle-working Uncle Hartman, who can put life but not morality into him, and his Oriental friend, Mandhar Ram, who delivers a number of eloquent but totally ineffectual homilies on the conduct of life. Rita is not at home with occultism, spiritualism, and the *elixir vitae*. She should stick to sensuousness, splendour, Tokay, cigarettes, sea-green and transparent tulle, and whatever is "laughing, mischievous, riante."

There is a delightful amount of genuine and rollicking Irish humour in *Mated from the Morgue*, and its title is almost the only ghastly thing about it. A girl is, indeed, found dead at the Morgue, "with a smile on the face and a proud disdainful curl which had left its unchangeable impress on the mouth"; but fortunately the reader of Mr. O'Shea's story is much less interested in the identity of the person actually drowned than in that of the girl for whom she is mistaken. What he is likely to care for are the eccentricities and the adventures of the two Irishmen—O'Hara and O'Hoolahan—the Bonapartist enthusiasm of Capt. Chauvin, and the contrasted natures of his female charges. Some of the incidents are well managed—especially the duel between O'Hoolahan and the Gascon. The "passing" of Capt. Chau-

vin on the forty-ninth anniversary of the death of the first Napoleon is also effective, but it recalls too readily the death of Sir Henry Lee in *Woodstock*. With so much genuine Irish drollery in him, Mr. O'Shea ought to have a future before him as a "patriotic" novelist.

The Mysteries of Deepdene Manor is a decidedly juvenile attempt to reproduce the days of the '45 and of the Pretender in the form of a historical romance. What with political conspiracies, smuggling, love, hollow oaks, trapdoors, seduction, revenge, explosions, and murder, the action of the story is certainly well kept up. That is, however, about all that can be said for it. The most of the characters—including even James Fox, who ruins, and even attempts to murder, Jenny Wood, and her maniacal father, who avenges her in too Whitechapel a fashion—are beneath rather than above the average. The best characters in *The Mysteries of Deepdene Manor* are the lovers Aline Houston and Arthur Newburgh. This fact, in addition to the stirring character of the plot will, probably enough, recommend it to many readers. Though sensational, it is perfectly harmless.

Eight Bells is obviously written for the class of readers which, although by no means composed entirely of boys, yet enjoys that robust hobbledohy fiction, the best quality of which is purveyed by the authors of *Treasure Island* and *King Solomon's Mines*. It would almost seem as if Mr. Hume Nisbet had changed his purpose, with a view to changing his reading constituency, in the course of writing his story, the most unfortunate thing about which is its too fanciful title. It starts with a boyish escapade in the form of running away to sea in the most literal fashion. Even life on board the *Black Corbie*, with its almost too Stevensonian captain, Edward Coffin, may be understood and, to a limited extent, enjoyed by young folks; but there are incidents in the career of *The Flying Fox*, such as the captain's struggle with delirium tremens and the butcher's treatment of his own thumb, that are rather too strong meat for boys. Then, when Mr. Nisbet takes his readers and his chief characters among the cannibals of New Guinea, he introduces for their benefit the fierce, though suppressed, passion of Edward Coffin for the wife of the missionary, Mr. Wilmore. The growth of this passion and the transformation of Coffin's nature which it involves, are the best things in *Eight Bells*; but they are hardly fitted for the daily consumption of the admirers of Jules Verne. Yet, taken as it stands, *Eight Bells* is one of the most startling stories of adventure, human courage, and human crime, ever written. Mr. Nisbet is a master of the graphic style, and there is an air of reality about his New Guinea scenes which seems to indicate that he knows his subject, and has not got it up from Chalmers and other authorities. The title of his book is, as already said, weak and fanciful; the story is, besides, too long, and the end is rather abrupt, and, if one may say so, does not lead us back to the beginning. Mr. Nisbet may, however, if he chooses, become a formidable rival even to the able writers who have preceded him in the line of fiction for which obviously he has a natural bent.

WILLIAM WALLACE.

CURRENT LITERATURE.

Prince, Princess, and People: an Account of the Public Life and Work of their Royal Highnesses the Prince and Princess of Wales, 1863-1889. By H. C. Burdett. (Longmans.) Of the private life which kings and queens, princes and princesses lead, we have lately heard so much that there may be a danger of forgetting that they have a public life which is even more important. We expect and rejoice to find domestic virtues in those whose example is necessarily powerful; but royalty exists for other purposes, and in the efficient discharge of public duties the democracy will look for its *raison d'être*. The *Court Circular* is not studied by many; and, therefore, there is far from being prevalent a just appreciation of the really hard work which nowadays a Prince and Princess of Wales are called upon to discharge. Mr. Burdett's record extends over twenty-five years; and it would be no easy matter to calculate how many have been the occasions on which their Royal Highnesses have taken some active part in promoting philanthropic, educational, religious, and, in fact, benevolent works of every kind. The "first stones" they have laid would form a pyramid of no mean height, and the silver spades and trowels they have wielded might be the outfit of an army of elegant artisans. But the point which is really most important is that, as this chronicle shows, our royal family does not confine its interest and its sympathies within any narrow bounds. While in the eyes of some the Prince seems to occupy an almost superhuman position, his own motto has evidently been: "Homo sum, humani nihil a me alienum puto." Mr. Burdett has compiled with much industry, and in a spirit of perhaps exuberant loyalty, a record of some interest; and the portraits and other illustrations with which it is enriched give it an additional value.

Speeches and Addresses of H.R.H. the Prince of Wales, 1863-1883. Edited by James Macaulay. (John Murray.) This volume is a fitting companion to that of Mr. Burdett; for no small part of the labour involved in laying foundation stones, and opening public buildings and unveiling statues, must consist in the preparation and delivery of the suitable speech which such ceremony demands. It is well known that the Prince has inherited a very excellent gift of speech, which is not likely to grow rusty from want of use. And this printed collection of his various utterances clearly shows that he spares no trouble to master the subjects about which he has to speak. "After dinner oratory" is of a special character, and even eloquent men sometimes fail in it. These speeches of the Prince are useful in suggesting ways for dealing with trite subjects; and, though some of them seem to us scarcely worth preserving, a later generation may be glad to possess such specimens of an art which may then have become extinct.

The Pleasures of Life. Part II. By Sir John Lubbock. (Macmillan.) Sequels are seldom successes, and even Sir John Lubbock has doubts whether he is wise in publishing another volume dealing with the same subject. He need have no apprehensions. His first volume has, we learn, passed through thirteen editions in less than two years. It hit the public taste, and we see no reason why a second hit should not now be made. The subject is not exhausted. Sir John is still able to draw from his memory and his note-book things new and old; and, in an age of melancholy, the title he has chosen must always prove attractive. Among the pleasures of life Sir John paradoxically classes its troubles—not because, like St. James, he counts them happy which endure; but because to the philosophic mind there are very few such things as troubles, and out of

them it can always extract sweet uses. But it is doubtful whether the "general reader" will be able to follow his teacher here, and may perhaps be misled by such a statement as that "we generally speak of selfishness as a fault, and as if it interfered with general happiness." The judgment is certainly true as regards that exclusive attention to one's own interests which is usually meant by selfishness. If otherwise, then altruism is not a virtue. What Sir John Lubbock means is that self-control, though primarily for the benefit of the individual, and so far, selfish in origin, is also of advantage to others. With that conclusion we do not quarrel. It would be curious to inquire how many of what Sir John calls the pleasures of life are universally accepted as such. About health, and rest, and love, there might be a general consensus. But ambition has probably made as many men miserable as happy; and as to art, poetry, and music, the beauties of nature, and even religion—they appeal after all to a minority of mankind, and it cannot be said that in all cases culture will create the want which they are able to gratify. Exception was taken to Sir John's earlier volume that it was too full of quotations and other men's opinions. The fault, if it be one, is conspicuous in the present case. But upon that subject where people are most reticent, Sir John speaks out:

"To do right is the sure ladder which leads up to heaven, though the true faith will help us to find and to climb it. . . . To arrive at truth we should spare ourselves no pain, but certainly inflict none on others. . . . As men have risen in civilisation, their religion has risen with them. . . . We are only just beginning to realise that a loving and merciful Father would not resent honest error . . . but it must not be supposed that those who doubt whether the ultimate truth of the universe can be expressed in human words, or whether, even if it could, we should be able to comprehend it, undervalue the importance of religious study. Quite the contrary. Their doubts arise not from pride, but from humility; not because they do not appreciate divine truth, but, on the contrary, they doubt whether we can appreciate it sufficiently, and are sceptical whether the infinite can be reduced to the finite."

Abdul Hamid II. By the Princess Annie de Lusignan. (Sampson Low.) Can any good thing come out of the harem? Our author answers this with an unflinching affirmation. The reigning Sultan of Turkey is in the eyes of one English lady at least a true hero. Certainly this account of Abdul Hamid's twelve years' reign will meet with no difficulties from the Turkish censor. From first to last it is inspired by the spirit of unflinching partisanship. But even in these pages we find naïve admissions that all is not well:

"As soon as the truth became known at Constantinople (and it is difficult to get the truth known there, for it is nearly always to someone's interest to suppress it)," &c. (p. 163).

Abdul Hamid is the one man who can save Bulgaria. The time has arrived (according to the author) for the restoration to the Sultan of direct and supreme authority over that province:

"In favour of such a decision can be urged the material progress made by the people who have remained under Abdul Hamid's rule as against the wretchedness, discontent, and disorder which have prevailed under the much belauded autonomy" (p. 269).

She cannot even allude to Bulgaria without stigmatising it as "that unhappy province, the hotbed of intrigue and discontent" (p. 200). This total blindness to the peaceful and progressive condition of Bulgaria makes one hesitate about accepting the author's other statements. Still, her chapter on reform is interesting, especially from the fact that it is

written by a woman. So highly does she think of the status of women in Turkey that she confesses that she would have to hesitate twice or thrice before she could decide whether to give the preference to the life of a woman under the rule of Abdul Hamid or under that of Queen Victoria (p. 165). The author is very outspoken in her denunciations of Russian despotism, but her extravagant praises of Turkish misgovernment lead us to the conclusion that her liberalism is due rather to hatred of Turkey's enemy than to any love of freedom.

Wanderings of a War Artist. By Irving Montague. (W. H. Allen.) From the first page to the last this book is readable and entertaining. The author divides it into three parts—the Franco-Prussian, the Carlist, and the Servian Wars. There can be no question that the brightest and freshest part of the work is the first. Chapters iv. and v., which describe the brief triumph and crushing overthrow of the Commune of Paris, are especially interesting. His pages overflow with anecdotes, but we can only quote one here. An engaged couple, though in humble circumstances, had enough money to hire a couple of conveyances to drive off with their friends to the Mairie to be married. The place had, however, since they last saw it, been transformed into a Communist guard-house, so the dejected couple had to return single to their respective homes. The soldiery were, however, profuse in their offers to perform the all-important function themselves; but one old woman shouted after them as they left the place: "What a wonderful escape for both of you! You will now be spared the suicide you contemplated for a day or two at least" (p. 147). The following is a description of "glorious war" as it appeared on the field of Worth, after the battle had been lost and won:

"Half-hidden by underwood and forest-trees (for the neighbourhood afforded abundant cover), one here and there came across little groups who, at a first glance, might have seemed peaceably resting (as indeed they were) after a hard day at the front—some sitting binding a wound; others lying about in easy picturesque attitudes in the long grass; here one was to be seen half reclining against a tree, there another firmly gripping his chapeau, as if some unaccustomed sound disturbed him—yet all were dead, dead as the proverbial door-nail" (p. 69).

The author, always good-natured (even when writing of Prussians), expresses a very favourable opinion of the Serb soldier, whom he had many opportunities of observing:

"I have said the Serbs piled the mattock and the spade more ably than the musket and bayonet; but I would not have it supposed that they were as troops unworthy of the country they loved so well, and for which they fought at times with desperate energy" (p. 354).

The illustrations in the book are excellent.

NOTES AND NEWS.

ONE volume of the new edition of the Rig-Veda, with the commentary of Śāyana-kārya, is finished, and will be laid before the International Congress of Orientalists at Stockholm by Prof. Max Müller. The new edition is printed at the expense of His Highness Sir Pasupati Ananda Gajapati Raz of Vizianagram. Several new MSS. have been collated, and considerable emendations have been made in the text. Prof. Max Müller has secured the assistance of Dr. Winternitz; and it is hoped that the four volumes, each consisting of about 1000 pages quarto, will be ready in three years.

MESSRS. KEGAN PAUL, TRENCH & CO. will shortly publish the first number of a new serial devoted to the reproduction of selected works

of the foremost photographers of the day. It is proposed to issue quarterly a portfolio of four photographic pictures from the negatives of "Sun Artists"—such as will tend to advance photography in the estimation of the art-loving public and obtain for it the position which it now claims. The first number of *Sun Artists* will consist of four studies by Mr. J. Gale, on imperial quarto paper, with letterpress.

MESSRS. MACMILLAN will publish next week *The Life of Father Damien*, written by Mr. Edward Clifford, with a portrait.

MESSRS. BLACKWOOD announce a volume of verse translations from the German, by Sir Theodore Martin, which will take its title from Schiller's "Song of the Bell."

MESSRS. TRÜBNER have in the press a new work by Dr. J. Anderson, the historian of Japanese art, treating of English intercourse with Siam in the seventeenth century.

New Studies in Old Subjects is the title of a new volume of essays by Mr. J. A. Sparvel Bayley, which purposes to re-examine some familiar scenes and topics in English history. The work will be shortly published by Mr. Elliot Stock.

THE delegates of the Clarendon Press have the following works ready for early publication: an edition, with notes for students, of *Tertullian's Apology*, by Mr. T. H. Bindley, of Merton College; *Selections from Burns*, by Mr. J. Logie Robertson (uniform with *Selections from Clarendon*, just published); Mr. Oliver Aplin's *Birds of Oxfordshire*. In mathematics they will issue shortly the second volume, treating of "Electro Dynamics," of Messrs. Watson and Burbury's *Mathematical Theory of Electricity and Magnetism*; and a new edition of the fourth volume on "The Dynamics of Material Systems" (which has long been out of print) of Prof. Bartholomew Price's *Treatise on the Infinitesimal Calculus*. A school edition of *Scott's Marmion*, by Mr. Thomas Bayne, is nearly ready.

MESSRS. LONGMANS announce two novels, each in a single volume: *By the Western Sea: a Summer Idyll*, by Mr. James Baker; and *Judge Lynch: a Tale of the Californian Vineyards*, by Mr. George H. Jessop, who has recently been contributing a series of Irish-American stories to the *Century Magazine*.

MR. R. E. M. PEACH, the author of several historical books about Bath, is now engaged upon a similar volume concerning the neighbouring village of Swainswick, which will be dedicated to Prof. Earle, the rector of the parish. The chief title of fame of Swainswick is that it was the birthplace of William Prynn, and was thus drawn into sharing with the city of Bath in the troubles of the seventeenth century. Mr. Peach proposes to give, from the parish register and other sources, full details regarding the local annals, and especially regarding the church. The work will be issued, to subscribers only, in a limited edition.

WE are informed that the Cobden Club has purchased for distribution a thousand copies of *Miss Cooke's Life of Richard Cobden*, recently published by Messrs. Swan Sonnenschein & Co.

THE library formed by that famous collector, the late Frederick Perkins, of Chipstead, Kent, will be sold by Messrs. Sotheby on Wednesday next, July 10, and the six following days. As might be expected, the collection is specially rich in editions of Shakspeare. There are copies of all the four folios, as well as of about twenty of the quartos, not counting the spurious ones. Above all, there is the excessively rare first edition of *Lucrece* (1594). Mr. Perkins was also an enthusiastic collector of Shakspeare's contemporaries and followers—Chapman, Heywood, Massinger and Shirley being numerous

represented, while there are examples of Beaumont and Fletcher, Day, Dekker, and Ford. Coming to later times, we find a long series of the plays of Aphra Behn, and of the various writings of Defoe. There are a few Oaxtons, and many Wynkyn de Worde, and other early issues of the English press. Among the MSS., we can only mention a fifteenth century copy of the "Canterbury Tales," and a set of twenty letters of Dr. Johnson addressed to Mr. Perkins, of the brewery at Southwark.

SIR JAMES ORICHTON-BROWNE has been elected treasurer of the Royal Institution in the room of the late Henry Pollock.

WE hear that the story entitled "Attibai Bevi," in the May number of the *Cornhill*, was written by Mr. James W. Furrell, for many years editor of the *Calcutta Englishman*.

THE Incorporated Society of Authors—who published a little while ago a book on *Literature and the Pension List*, by Mr. W. Morris Colles—have recently engaged in correspondence with the First Lord of the Treasury upon the regulations governing the grant of pensions on the Civil List. The occasion of the correspondence was the refusal by Mr. W. H. Smith to consider the claims of the widow of a novelist, on the ground that "there are regulations against the grant of pensions to the writers of novels (unless historical) or their widows." In a subsequent letter, Mr. W. H. Smith stated more definitely that

"the object which the distributors of the Fund have kept steadily in view of recent years is to award pensions to those whose works are of a scientific and technical character. Works of this kind, while of infinite service to the public, are notoriously unprofitable; and workers in these paths of literature have strong claims on the Fund."

The correspondence closes with a copy of the following resolution, which has been passed by the council of the Society of Authors:

"That the permanent exclusion of any class of literary, scientific, or artistic production from the just claim on the royal beneficence contemplated by section 6 of 1 Vict., cap. 2, is not warranted by the Act; that the regulations, if any, under which the Civil List Pension Fund is administered should be communicated to the public; and that it is the duty of this society to call the attention of Parliament at the earliest opportunity to the exclusive rules which are now stated to exist."

UNIVERSITY JOTTINGS.

WE hear that Oxford will be represented by two delegates at the Oriental Congress at Stockholm—Prof. Max Müller and Prof. Sayce. Prof. Macdonell also will be present.

AMONG those upon whom honorary degrees are to be conferred by Dublin University are the Bishops of Oxford and Salisbury and Prof. Valentine Ball.

THE University of Durham will henceforth confer degrees in music, after examination, upon students who have previously passed certain examinations in general education.

THE committee of the British School at Athens have offered a studentship of £50 for one year, open to all members of the University of Oxford.

THE University of Cambridge has renewed for a further period of five years its annual grant of £100 to the Teachers' Training Syndicate, for the purpose of providing lectures in the theory, history, or practice of teaching.

DURING the past year the following changes have taken place in the teaching staff of University College, London. Prof. Oliver has resigned the chair of botany, after a tenure of twenty-eight years, and his son, Dr. Oliver, has

been appointed lecturer in botany. Prof. R. S. Poole has succeeded Sir Charles Newton in the Yates professorship of archaeology; Prof. W. P. Ker, from Cardiff, has succeeded Prof. Henry Morley in the chair of English. Prof. Goodwin, already professor of Greek, now teaches Latin also, which was formerly taught by Prof. A. J. Church; and Prof. Watson Smith has succeeded Prof. Graham in the chair of chemical technology. In addition, Prof. Kennedy has resigned the chair of engineering. Prof. Scrutton that of constitutional law, and Prof. A. H. Keane that of Hindustani, the last-mentioned being succeeded as lecturer by Mr. Blumhardt.

AN address to Prof. Henry Morley, from past and present students of University College, London, and residents at university and college halls, on the occasion of his retirement from the chair of English, was presented to him on July 1 by Mr. Justice Charles. Subscriptions towards the testimonial to be given to Prof. Morley in the autumn should be sent to Mr. G. A. Aitken, Secretary's Office, General Post Office.

AT a meeting of the trustees of Manchester New College, held last week at University Hall, Gordon Square, the decision to remove the college from London to Oxford was unanimously approved. For this purpose about £40,000 will be required, of which more than £28,000 has already been promised.

MISS CAROLINE A. FOLBY, of Wadhurst, has been elected to the scholarship in the philosophy of mind and logic, founded at University College London, in memory of John Stuart Mill.

THE Victoria University has issued a series of regulations concerning courses of Local Lectures—a name which commends itself to us as much more appropriate than that of University Extension. The total expense, to be borne by a local committee, of a course of eight lectures seems to range from £40 to £60, the university fee being uniformly 25 guineas.

MANY readers of the ACADEMY will be glad to hear that Prof. Albert S. Cook, of California, has been appointed to the chair of English at Yale College, vacant since the resignation of Prof. Northrop five years ago. Prof. Cook took his degree of Ph.D. at Jena in 1882.

ORIGINAL VERSE.

TO NINA (IN JUNE).

'Tis summer time, the year's at noon
In this bright leafy month of June,
But spring, I see, methinks its grace
I read in this fair maiden's face,
So pure, so fresh, with limpid eyes
As brown and clear as streams that rise
In northern glens; her locks have caught
The ruddy hue of pine-stems sought
By merry squirrels in their play.

O, what recalls sweet spring to-day
As this smooth brow with thoughts untold,
Which later days shall all unfold,
As these soft lips not yet compressed
With hidden griefs? Her heart, at rest,
Is like a quiet pool at dawn;
She is in her shy grace a fawn,
Unstartled yet by stranger's gaze
It greets the world with glad amaz.

We who have felt life's dust and heat
Are quick this breathing Spring to greet;
As travellers tread with joy the grass,
With eyes refreshed we onward pass.

B. L. TOLLEMACHE.

MAGAZINES AND REVIEWS.

The first number of the *Newbery House Magazine*: a Monthly Review for Clergy and Laity,

supplies a very abundant and varied table of contents. Ecclesiastical questions, treated from a moderately High Church point of view, predominate; but there is also the first instalment of a scholarly article on the Psalms, by the Rev. J. M. Rodwell. Fiction is represented by the beginning of a novel, entitled "The Bishops' Bible," which bears the joint names of D. Christie Murray and H. Herman; as well as by two or three short stories. The general appearance of the magazine—good paper, clear type, and occasional illustrations—help to give it a character of its own.

THE *Expositor* for July contains an article of unexceptionable tone by Prof. Milligan on the burning theological question of "The Ministerial Priesthood." Mr. Plummer contributes some excellent illustrations from our English chronicles of the documentary theory of the origin of the Synoptic Gospels, in reply to a somewhat peremptory judgment of M. Godet. Dr. Bruce continues his interpretation of that great "apologetic work," the Epistle to the Hebrews. Mr. Rendall examines that part of Galatians which deals with St. Paul's relations to the Judaizers. Prof. H. Drummond introduces his friend Dr. (now Prof.) Marcus Dods to those who have hitherto only known his subject as an able writer, but who will now learn that he is also a man and a leader. Prof. Delitzsch gives a brief notice of Mr. George Adam Smith's delightful exposition of Isaiah (more interesting perhaps for the glimpse which it gives of Delitzsch himself, than as a criticism). And lastly, the editor devotes a short but generously appreciative obituary to one of his own contributors, well known also to readers of the ACADEMY—the late W. H. Simcox.

THE *Theologisch Tijdschrift* for July opens with a comparison of the late Prof. Rauwenhoff's philosophy of religion with the critical philosophy of Kant. Dr. Meyboom studies the Paulinism of Luke; Dr. Kovers, a new hypothesis on the Apocalypse, similar to, but entirely independent of, that of Vischer. The latter may deserve the attention of English critics. It is set forth in a Dutch dissertation by G. H. Weyland. Two reviews of books are followed by an obituary of P. R. Hugenholtz—a gifted "modern" theologian, and one of the editors of the *Tijdschrift*.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- EGGERS, K. Rauch u Goethe. Berlin: Fontane. 5 M.
HAUSER, F. Die neu-attischen Reliefs. Stuttgart: Wittwer. 6 M.
LETTRES du duc d'Orléans, p.p. ses fils le comte de Paris et le duc de Chartres. Paris: Calmann Lévy. 3 fr. 50 c.
LIVRE du centenaire du Journal des Débats. Paris: Plon. 50 fr.
TRENNY, X. Les grands économistes des 18^e et 19^e siècles. Paris: Pionard. 4 fr.

THEOLOGY.

- ZAHN, Th. Geschichte d. neutestamentlichen Kanons. 1. Bd. Das neue Testament vor Origenes. 2. Hälfte. Erlangen: Deichert. 19 M.

HISTORY, ETC.

- BRIEON, E. De la profession d'homme de lettres chez les anciens. Paris: Rousseau. 8 fr.
BUECHI, A. Albrecht v. Bonstetten. Ein Beitrag zur Geschichte d. Humanismus in der Schweiz. Frauenfeld: Huber. 2 M.
HOUCQUE-FOURCADE, M. Les Impôts sur le revenu en France au XVIII^e siècle. Paris: Guillaumin. 5 fr.
LEVASSEUR, E. La population française: histoire de la population avant 1789 et démographie de la France. T. 1. Paris: Rousseau. 12 fr. 50 c.
MERX, O. Thomas Münzer u. Heinrich Pfeiffer 1523-5. Beitrag zur Geschichte d. Bauernkriegen in Thüringen. 1. Thl. Göttingen: Vandenhoeck. 3 M. 40 Pf.
RIBBE, Ch. de. Une grande dame dans son ménage au temps de Louis XIV., d'après le journal de la Comtesse de Rochefort (1689). Paris: Palmé. 3 fr. 50 c.

- ROCHEROUART, le général Comte de. Souvenirs sur la Révolution, l'Empire et la Restauration. Mémoires inédits, p.p. son fils. Paris: Plon. 7 fr. 50 c.
SCHWALM, J. Die Landfrieden in Deutschland unter Ludwig dem Bayern. Göttingen: Vandenhoeck. 8 M. 60 Pf.
VOESTON, L. La constitution américaine et ses amendements. Paris: Guillaumin. 5 fr.

PHYSIOLOGICAL SCIENCE AND PHILOSOPHY.

- CANDOLLE, A. et C. de. Monographiae phanerogamarum prodromi nunc continuatio, nunc revisio. Vol. VI. Andropogonaeae. Auctore E. Hackel. Paris: Masson. 28 fr.
GUTTMANN, J. Die Philosophie d. Salomon ibn Gabirol (Avicenna), dargestellt u. erläutert. Göttingen: Vandenhoeck. 6 M.
LIEBERMANN, B. Der Zweckbegriff bei Trendelenburg. Meiningen: Keyserer. 8 M.
WITT, O. N. Chemische Homologie u. Isomerie in ihrem Einflusse auf Erfindungen aus dem Gebiete der organischen Chemie. Berlin: Mückenberger. 5 M.

PHILOLOGY.

- BAILLLET, Aug. Le décret de Memphis, et les inscriptions de Rosette et de Damanhour. Paris: Boudillon. 5 fr.
BILGER, A. De Ovidi heroidum appendice quaestiones. Leipzig: Fock. 1 M. 50 Pf.
DARBOIS DE JUBAINVILLE, H. et J. LOYH. Cours de littérature celtique. T. IV. Paris: Thorin. 8 fr.
EDER, H. Syntaktische Studien zu Alain Chartiers Prosa. Würzburg: Heitz. 3 M. 60 Pf.
GELBHAUS, S. Mittelhochdeutsche Dichtung in ihrer Beziehung zur biblisch-rabbinischen Literatur. 1. Hft. Frankfurt-a.-M.: Kaufmann. 1 M. 50 Pf.
HOFFMANN, O. Das Praesens der indogermanischen Grundsprache in seiner Flexion u. Stammbildung. Göttingen: Vandenhoeck. 3 M. 60 Pf.

CORRESPONDENCE.

CAPTAIN GEORGE CARLETON.

Oxford: July 1, 1889.

The following documents relating to Capt. Carleton, the alleged author of the famous *Memoirs* which have lately given rise to so keen a controversy, have never yet, so far as I am aware, been published. That the *Memoirs* could not be accepted as genuine materials for history I was fully persuaded, before the appearance of Col. Parnell's exposure of their wholly untrustworthy character. The letters which I have transcribed from the Tanner Collection in the Bodleian Library confirm some statements in the *Memoirs*, while throwing doubt on others, and seem to show that some of the facts were, in all probability, derived by the compiler from Carleton himself. I hope to deal with the subject in some detail hereafter.

The memorandum enclosed in the second letter is not in Dr. Covell's handwriting, and internal evidence seems to indicate that it is not in Carleton's. From 1681-1685, Covell was chaplain to the Princess of Orange (see *Dictionary of National Biography*, vol. xii., pp. 355 sq.).

C. E. DOBLE.

I.

DR. J. COVEL TO [ARCHBISHOP SANCRIFT].

[Tanner MSS. 32. 55.]

Honoraerdike: May 27 (June 6), 1681.

My L^d—May it please your Grace.

I received your letter concerning Mr. Carleton wth exceeding great joy, being ever ambitious of serving your Grace in all things wthin the compass of my small power; and I should be extremely happy and glad if I could effect anything that might merit your approbation or acceptance. Before the Prince left us to goe for Brabant (which was yesterday morning, I had a fair opportunity to recommend Mr. Carleton to him and Mr. Bontinck, as likewise I had done it first to the Princess; and they all expressed a great readiness to shew him favour as any occasion shall offer. I have not yet seen Mr. Carleton here, but so soon as he make his application to this Court, I shall again renew my suit and be his faithful solicitor, and I shall presume to acquaint you wth what success we meet wthall when we come to the point.

Most humbly begging your blessing, I kisse your hands. My Lord, Your Grace his
Most obedient Son
and most faithfull servant
JOH. COVELL.

II.

DR. J. COVEL TO DR. H. PAMAN.

[Tanner MSS. 31. 60.]

Honslaerdike, May 19 (39), 1685.

Sr—I have often had promises from his Highness the Prince of Or. of kindness for Mr. Carleton whensoever there should a Captaines place fall, and he is still very ready and willing to do it, but the death of his late Majesty hath a little altered the measures of those affaires, for his Highness now prefers none in any of his English Brigades but such as are named or recommended or at least approved of by his present Majesty. there is a place or two now voyd, and upon Mr. Carleton's addresse to his Highness upon his promise formerly made, the Prince told him he would serve him in it wth all his heart, had he but any approbation of it from the King. Now, Sr, if you could prevail wth his Grace my Lord of Canterbury to speak to his Majesty one word in Mr. Carleton his behalf, that his approbation might be signified to Mr. Skelton his Envoy here, the business would be done wthout any more to doe. If you shall be pleased to favour Mr. Carleton so farre, it will be a great and seasonable office of kindness to him. I beseech you lay my humble Duty at his Grace his feet, and wth my hearty respects to your self and worthy Dr. Bates, Dr. Morice, and the rest of my good friends, I heartily bid Adieu.

Your most humble Servant
JOH: COVEL.

For Dr. Paman at his Grace, my Lord of Canterbury's house at Lambhith.

III.

ENCLOSURE.

[Tanner MSS. 31. 61.]

Mr. Carlton hath been tenn yeares in the service of the Prince, 7 yeares as a voluntier, 3 yeares an Ensigne in Sr Hen. Bellasis his regiment. He was at the Battel of Seneffe, and the Seidge of Mastricht, where he was wounded. The Captaines place void is one that is cashiered, his name is not knowne, but it is thought to be in Sr Hen. Bellasis his regiment. He hath been at sea wth Sr Edw. Spragg.

VIRGIL IN THE MIDDLE AGES.

Marburg: June 17, 1889.

From Count Balzani's review of Mr. Tunison's book on Virgil in the Middle Ages (ACADEMY, June 8) I learn that the author "separates himself from Comparetti in one very important particular—namely, as to the origin of the legend," which, according to Prof. Comparetti, takes its rise from local, and especially Neapolitan, tradition, whereas, according to Mr. Tunison, it "springs essentially from the North."

I do not know if Mr. Tunison has attempted to refute in detail the leading idea of Prof. Comparetti's book—that there are two forms of Virgilian tradition, totally distinct as to nature, time, and origin—the one literary, the other popular and local. He has certainly not convinced Count Balzani, who sums up by saying that "at all events, the Virgilian legend existed prior to its literary form."

In a paper entitled "Der Ursprung der Virgilsage," published a good many years ago in Gröber's *Zeitschrift für romanische Philologie*, J. (Halle, 1877), I tried to show that the so-called popular tradition is not only distinctly connected with the older literary tradition (such as the interpolations of the Life by Donatus), but that the pretended evidence for its existence among the Neapolitan people does not stand the test. As the question still seems an open one, the readers of the ACADEMY will pardon me for very succinctly repeating my arguments.

Prof. Comparetti's internal evidence may be reduced to the following points: (1) Coarser conception of Virgil in the so-called popular tradition.—True, but proves nothing. (2) In

popular tradition Virgil loses his quality as a poet, but not in literary tradition.—Cf. the "literary" interpolations of the Life on one hand, and the "popular" account of the *Cronica di Partenope* on the other hand. (3) The "literary" legends are supported by historical and psychological phenomena, which would not suffice to account for the "popular" legends.—Prof. Comparetti himself proves the contrary: (a) Virgil had long been considered among the learned as supernaturally gifted in every science (v. Comparetti, i., p. 85); (b) The most astounding misunderstandings and perversions were current in scholastic literature, Smaragdus, e.g., taking *Eunuchus* *comœdia* and *Orestis* *tragedia* for the names of authors, Remigius of Auxerre translating *emblemata* by *habundantia*, others explaining *provincia* by *celeramente*, or reading *Quot Emori pedes* for *Quo te Moeripedes* and thinking *Emoris* to be the name of a swift Saracen horse, &c. (v. Comparetti, i., p. 169 ff.); (c) Just from the twelfth century onward learned literature is strongly influenced by romantic poetry (v. Comparetti, i., p. 248; ii., p. 4, &c.); (d) At least one learned author accounts for the magic art of Virgil in a purely literary way ("Et fuit magnus magicus ut patet ex illa ecloga," &c., v. Comparetti, i., p. 195 f.), to say nothing of the *Dolopathos* (v. Comparetti, ii., p. 14). Cf., "Che l'antico savio si cambi in mago è fatto di cui rari sono gli esempi" (Comparetti, ii., p. 15).

Turning to Prof. Comparetti's external evidence, we find that it chiefly rests on two supposed eye-witnesses—Conrad of Querfurt (1194) and Gervase of Tilbury (1212), neither of whom is worthy of belief. It will be sufficient to refer to Prof. Comparetti himself, who explains "certi grossi savorioni del bravo cancelliere messi giù con una serietà da far disperare" by saying that he sometimes imagined to see "altro e più di quello che realmente vedesse," while we are told that the work of Gervase, the *Otia Imperialia*, contains "notizie d'ogni sorta e assurdità d'ogni calibro." And they do not even pretend to have collected "idee allora proprie del popolo napoletano." On the contrary, Conrad boasts that it has fallen to his lot "ut ea quae olim apud vos in scholis positi in aenigmatibus quasi in speculo aure tenus percipimus, facie ad faciem oculata nunc fide cognoverimus." As to Alexander Neckam (about 1185) and Helinand (before 1204), Prof. Comparetti himself thinks that they can only be indirectly connected with the town of Naples.

I proceed to give a rapid survey of the single legends, as related by Neckam, Conrad, Helinand, and Gervase: (1) *Macellum*. Neckam speaks of "Virgili prudentia carnem nescio qua vi herbarum conditam in macello recludentis," &c. Conrad and Helinand say that the *macellum* was built by Virgil. Gervase agrees, on the whole, with Neckam. According to Conrad and Gervase, the building is still there. (2) *Hortus*. N.'s air-wall and air-bridge are given up by C. and G. According to G., the garden contains medicinal herbs. H. says that it never rains in the garden. (3) *Serpentes*. N. tells us that "the Mantuan poet" kept the vermin confined in the canals by means of a golden leech. C. says, "Caeterum ad mentem reducimur quod apud Neapolin est quaedam porta ferrea . . . in qua V. omnes serpentes illius regionis inclusit." According to G., he kept them "sub huius viae sigillo." (4) *Equus*. This story, which only C. relates, is clearly connected with a passage in the Life, where V. is said to have cured "multos variosque morbos incidentes equis" by means of medicine and mathematics. (5) *Baiae*. Mentioned by C., H., and G. The baths of Baiae had been described repeatedly in learned literature. (6) *Musca*. Similarly related by C., H., and G., who says: "Porro in Campania [he has just

spoken of a refectory somewhere 'in regno Arelatensi'], civitate Neapolitana, scimus Virgilium arte mathematica muscam erexisse aeneam," &c. Probably founded on a "literary" anecdote told by John of Salisbury. (7) *Statua*. The statue holds a *balista tensa*, according to C., but a *tuba*, according to G. (8) *Ampulla*. Even if a similar tradition existed in Naples, it may have been fixed upon Virgil by C. himself, who is evidently proud of having taken the town in spite of a Virgilian charm ("porta firmissima . . . valvas habens aeneas, quas nunc tenent satellites imperiales"). (9) *Capita*. Possibly founded on fact; but the archdeacon who ascribes the stone faces to Virgil had been Gervase's pupil at Bologna. The popular tradition was different (v. Comparetti, ii., p. 35). (10) *Ossa* and (11) *Sepulcrum*. G. says expressly that the people knew nothing about the tomb of Virgil. Also from John of Salisbury we can only gather that the legend was known out of Naples. (12) *Rupes*. G. relates—"De rupe incisa quae nullas admittit insidias"—that "arte mathematica haec operatus est V."

I see no reason why we should not consider all these legends to have emanated, as some of them evidently did, from the scholastic conception of Virgil's supernatural wisdom, especially in mathematics and medicine. In some cases it even seems possible to point out the literary germ from which the legend has grown. No. 12 reminds one of the well-known distich on the death of the highwayman Balista:

"Monte sub hoc lapidum tegitur Balista sepultus,
Nocte die tutum carpe, viator, iter."

With this same distich I should like to connect No. 7, in both cases the stress being laid on *mons, balista, tutum*. No. 6 I refer to another passage in the Life: "fecit . . . et culicem" (i.e., the poem "Culex"). Likewise, I see the "locus classicus" for No. 3 in the words, not indeed referring to Virgil, "serpentem interemit" (ib). No. 1 may be due to a confusion between *macellum* and the name of Marcellus, who enjoyed Virgil's teaching. A turn such as "marcellum instruxit" would explain our legend at once.

WILHELM VIETOR.

THE OLD NORTHUMBRIAN GLOSSES IN MS. PALATINE 68.

Berkeley, California: June 12, 1889.

Possibly some light may be thrown upon the age of Palatine MS. 68, mentioned by Dr. Whitley Stokes in the ACADEMY of May 25, by an examination of certain phonetic or graphical peculiarities of the Northumbrian words quoted. For example, the proper names Edilberict and Bericfridi have, as will be observed, the later *berht* in the form *berict*. This is by no means common in Northumbrian; and in fact there is no other instance of it, so far as I am aware, except in the Namur MS. of Bede's History, an account of which is given by Sweet on p. 231 of his *Oldest English Texts*. Sweet quotes Mone as saying:

"The handwriting of both works belongs to the eighth century, but is of different nationality, for the Bede is written by an Anglo-Saxon, the Gregory by a Frank."

Sweet immediately adds:

"My attention was naturally attracted to the MS. by this statement; but when I inspected it myself, I found that it was written in a purely continental hand, without a trace of Old English influence. . . . But the MS. has an independent value, as being a copy of an English MS. of about the same age as M."

M. being the famous Moore MS. at Cambridge, circa A.D. 737. Unless the proper names referred to are merely transcribed literally from

an older MS., it would appear, then, as though here might be a partial confirmation of Stevenson's opinion that Palatine 68 is written in a hand of the eighth century.

ALBERT S. COOK.

EMERSON AND GOETHE.

Combe Vicarage, near Woodstock: June 22, 1889.

In the *ACADEMY* of June 22, Mr. Walter Lewin ("Emerson at Home in Concord") writes thus:

"Persons who possessed talents which he lacked always commanded Emerson's admiration. He magnified the talent of the merchant, of the farmer, and of the man who was handy with tools. One of several causes of his esteem for Thoreau was doubtless Thoreau's ingenuity and mechanical skill."

Reading those words, I am reminded of these in Goethe's *Leiden des jungen Werthers* (Zweites Buch [second paragraph therein]):

"Gewiss, weil wir doch einmal so gemacht sind dass wir alles mit uns und uns mit allem vergleichen, so liegt Glück oder Elend in den Gegenständen, womit wir uns zusammenhalten, und da ist nichts gefährlicher als die Einsamkeit. Unsere Einbildungskraft, durch ihre Natur gedrungen sich zu erheben, durch die phantastischen Bilder der Dichtkunst genährt, bildet sich eine Reihe Wesen hinauf, wo wir das unterste sind, und alles ausser uns herrlicher erscheint, jeder andere vollkommener ist. Und das geht ganz natürlich zu. Wir fühlen so oft dass uns manches mangelt, und eben was uns fehlt scheint uns oft ein anderer zu besitzen, dem wir denn auch alles dazu geben was wir haben."

J. HOSKYNs-ABRAHAM.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 7, 8.30 p.m. Geographical: "An Exploring Expedition to the Louisa and D'Entrecasteaux Islands," by Mr. Basil H. Thomson.

SATURDAY, July 13, 3.45 p.m. Botanic: General Meeting

SCIENCE.

THE TEUTONIC KINSHIP OF THE SKYTHIANS.

Die Skythen-Saken: die Urväter der Germanen. Von Johannes Fressl. (München: Lindauer.)

This is a book which, in due time, will make its mark, and place its author in the front rank of scholars. With a solidity of learning, a closeness and force of reasoning, which it would be difficult to match, Mr. Fressl has, in our judgment, made out his case for the Teutonic kinship of the Skythians—that mainly white-skinned, fair-haired, blue-eyed, tall race which once extended from the eastern parts of Europe into farther Asia, surrounding, as it were, together with its Thracian kinsmen, the Hellenic world in a vast outer arc, and thus warding off Mongol inroad.

The very name of the Skyths—long ago explained as "Shooters," from their proficiency with the bow and arrow—attests their Germanic affinity. *Skytt*, in Swedish; *Skytte*, in Danish; *Schütze*, in German, means an archer. Etymological doubts as to the connexion of these words is effectively removed by Mr. Fressl. In support of his chief thesis, Greek and Roman literature has been ransacked most carefully, and linguistic comparisons of his own are added from Asiatic languages and historical records. To the task of explaining the remnants of the Skythian language from Germanic roots he has devoted himself with much ingenuity. Striking parallels are drawn between the

manners and customs, the dress, the forms of worship and the magical ceremonies of the Skyths on the one hand, and of the Thracians and Goths on the other. Even though some of the author's conclusions in matters of language and mythology may be open to question, his reasoning in general seems to me irrefutable. The enthusiasm with which a man who feels himself on the right track often endeavours to explain from his own standpoint even that which is no longer explainable with any degree of certainty must not be held to detract from the strength of his main position.

Since the days of Hugo Grotius a large number of learned men—among them Schilter, Wachter, Adelung, Ritter, Niebuhr, Klaproth, Böckh, Alexander von Humboldt, Diefenbach, Jakob Grimm, Schafarik, Kiepert, Müllenhoff, Penka, Cuno—have occupied themselves with the difficult problem of assigning to the Skyths their proper ethnical place. The views expressed have been widely divergent. Some have held the Skyths to be clearly of Aryan, others of Mongol, origin. Those who believed in their Aryan consanguinity attributed this variously to the Lithuanians, to the Slavs, or, more or less, to the Germanic stock, though possibly alloyed with so-called "Turanian" elements. Humboldt, Zeuss, Diefenbach, Grimm, declared strongly for the Aryan descent of the Skyths. So have, in more recent days, Müllenhoff and Cuno. Nearly a hundred years ago Pinkerton ("On the Origin and Progress of the Scythians or Goths") maintained their Teutonic kinship. That which Pinkerton said accords with passages in the work of the Goth Jornandes. Now and then—as, for instance, in an article on "The Origin of the German Race," by Dr. Adolf Douai, in 1866—the identity of the Skyths with the early Germans has been asserted, at a time when these latter had come into Europe after the "Helleno-Italians"; that is, as Douai wrote on the strength of the researches of others, between 1500 and 500 before our era. Without wishing to uphold these chronological speculations, which are beyond the possibility of proof, I think it right to mention these previous attempts to place the Skyths among the Teutons. Skythian names, like Spargapith, Gnur, Idanthyr, and others, I pointed out years ago as indicating that in the vast Skythian race there was a predominance, at all events, of the Germanic element.

It is the merit of Mr. Fressl to have furnished evidence of such a kind that those who can still refuse to yield assent must be indeed hard to convince. Skyths and Thracians he shows to be the primitive Eastern Teutons, closely related to the Goths. The plain truth in these matters, as it results from the putting together of numerous scattered passages in classical literature, has often been obscured by the disinclination felt to see such "barbarous" nations attached to one which has become a banner-bearer of intellectual culture in Europe. Are not polygamy, widow-burning, and other degraded customs, quite at variance with the picture unrolled in the *Germania* of Tacitus? How, then, could Thracians or Skyths be of the Teutonic family? Yet the remembrance of the statement of Tacitus himself as to the polygamic habit of German princes, and a

reference to the description of widow-burning in the Edda, or in the Arab accounts of Norse fire-burials in Russia, might have disposed of an argument which is doubly untenable, because it would exclude various other nations from the pale of civilisation.

Classical testimony, moreover, speaks of both Thracians and Skythians as having produced many men proficient, not only in war, but also in learning, and in the fine arts. Philosophers, artists, writers who pass for being Greek, were either of direct Thracian descent, and only Hellenised—even as many a German is in our days Anglicised or Frenchified; or they possessed at least a notable strain of Thracian blood. To quote but one instance of the latter kind, Thukydides descended, on the mother's side, through Kimon, the son of the conqueror of Marathon, from Oloros (Olor; in Norse, Olafr), king of Thrace. When we hear that almost all Greece was once filled, in prehistoric times, with tribes from the vast Thracian stock, it may well be contended that that race occupied an important position. As to the Skyths, do we not know of their Abaris, their Anacharsis, and Zathraustes? Have not Greek and Roman writers given remarkable instances of Skythian wisdom, justice, readiness of repartee, not to speak of their high strategic talents? Even in the spirit of freedom Skythians read a well-known lesson to Ionian Greeks on the occasion of the Persian invasion.

Of the high position assigned to womankind among the Skyths in general—irrespective of the lower customs of some tribes—there is a great deal to be found in classic writers. That "barbarous" race is known to have held women in veneration, almost more so than the Germans of Tacitus. Here a curious detail of the discoveries recently made in the tomb of a Skythian king, in the Great Kurgan, or barrow, near the Kuban, in South-eastern Russia, may be noted. Among the valuable objects found, there was a large copper tray, on which lay cross-wise two silver drinking horns, such as were used also by the Thracian chief Seuth at the banquet given by him to Xenophon, when the truly Germanic custom of the "nail-proof" was observed. Again, on a thin triangular plate, which lay in the Great Kurgan beside a young woman's skull, is seen the figure of a young man who is offering such a drinking horn to a sitting female. Now, generally speaking, when dealing with the early days of other nations, we might expect the position of these figures to be reversed—that is, to see the woman offering the drinking vessel to the man. Among the Skyths evidently there was a different custom. This recent discovery also strengthens one of the arguments of Mr. Fressl, who pertinently asks whether a high veneration of women is characteristic of Mongols? Among the remarkable parallels between Germanic and Skythian customs may be pointed out the wrestling-match that a young Sakian—that is, a Skyth of Persia—had to undergo with the woman he wooed. It reminds us of Gunther and Brünnhild in the *Nibelungen Lied*.

Whilst the western branch of the Skyths was nomadic, its eastern section had many settlements. Sakian towns and villages existed of old. Sakian armour resembling that of mediaeval knights shows to what degree of culture that Skythian branch had

attained. We hear of a pyramidal structure, and of a golden statue in honour of a queen, among the Saks. Alexander the Great held this branch of the Skyths in high esteem. All this goes far to show that a very widely distributed race of considerable gifts need not be put aside as unworthy of Teutonic kinship.

Mr. Fressl has collected valuable material as to the vestiges which this once powerful nation has left throughout Asia. The hazy notion which no doubt many still entertain with regard to the Skyths is changed by him into a historic picture of great clearness and extent. What he says about the connexion between Marakanda and Samarkand is worthy of close attention. So is also his proposal to explain the name of the Skolotian Skyths from their habit, recorded in Herodotus, iv. 10, of wearing a cup on their belts, in remembrance of their traditional forefather. The cup is called *Skal* in Danish, *skal* in Swedish, *Schale*, *Schöl'n*, in High German and dialectal German; hence the "Skolotian" Skyths, quite in accordance with their tribal saga. I may mention here that, in some South-Russian kurgans, representations have been found of men holding up a cup near the girdle. Each image does so in reverential manner, as it were. The fact puzzled archaeologists at the time, albeit it has always seemed to me easily explainable from the statement of the old Greek historian. Mr. Fressl does not refer to these curious Skythian sculptures; but his interpretation of the word "Skolot" gains an additional meaning from their discovery. No wonder that Prof. Virchow has recently expressed himself to the effect that "the belief in the Germanic kinship of the Skyths has of late largely grown."

KARL BLIND.

SCIENCE NOTES.

IN *Nature* for June 27 is given a portrait of the great Russian chemist, Prof. Mendeleef, with an elaborate memoir by Prof. T. E. Thorpe, forming one of the series of "Scientific Worthies." The portrait is engraved on steel by Mr. Stodart, from a photograph; and is a fine piece of work in every respect except in the method adopted for representing the hair. It will be specially valued by those who were unable to see the professor during his too brief visit to England last month.

WE quote from *Triibner's Record* the following letter from Mr. H. H. Risley, of the Bengal Civil Service, dated March 27:

"I am working up the materials under the title 'The Tribes and Castles of Bengal'; and four volumes, making about 1800 pages, are now standing in type. Volumes i and ii, bearing the sub-title 'Anthropometric Data,' consist of measurements and the conclusions provisionally drawn from them. Volumes iii. and iv., sub-title 'Ethnographic Data,' comprise descriptions, arranged in the form of a dictionary, of every caste, sub-caste, sept, section, &c., that I can hear of in Bengal, i.e., in the administrative area under the lieutenant-governor of Bengal. This reading of 'Bengal' enables me to deal with the Nepalese and Tibetan races; but the attempt to make the work complete for administrative purposes has added greatly to its bulk."

PHILOLOGY NOTES.

THE scheme—which has long been talked about—of founding a school of Oriental lan-

guages in London, similar to those in Paris and Berlin, has at last taken definite shape in the formation of a joint committee of members of the Imperial Institute and University and King's Colleges. This joint committee has prepared a prospectus for

"the organisation of a school in London, designed both for giving instruction in modern Oriental languages, and also for the pursuit of studies relating to the history, literature, commercial and physical geography, political economy, and the natural and industrial resources of the countries and districts in which the various languages are used."

What is proposed is that the entire field shall be subdivided, so that the Indian languages, together with Arabic and Persian, should be taught at University College; while King's College shall be responsible for Chinese, Burmese, Japanese, Turkish, Malay, Swahili, besides Russian and modern Greek. The success of the scheme must largely depend upon the amount of endowment to be obtained from some quarter. In Paris, each professor of the Ecole des Langues Orientales Vivantes receives about £300 from the State, and the lectures are free. The newly founded Oriental School at Berlin receives a total grant of about £3600 a year; and there, too, tuition is gratuitous.

MEETINGS OF SOCIETIES.

HELLENIC SOCIETY.—(Annual Meeting, Monday, June 24)

PROF. JEBB in the chair.—Among those present were Mr. Watkiss Lloyd, Dr. Hubert Holden, Mr. J. B. Martin, Mr. Walter Leaf, Prof. Ridgeway, Mr. Talfourd Ely, Mr. J. T. Bent, Prof. Butcher, Prof. Baldwin Brown, Mr. George A. Macmillan (the hon. secretary), &c. Mr. Macmillan read the tenth annual report, which presented an estimate of the work accomplished.—The Chairman, in giving a survey of Hellenic studies during the past year, said the first place must be given to the researches which had been prosecuted in Greece itself, partly by the Greek government, partly by the Greek Archaeological Society, which was a private body, and by the foreign schools. In Greece the centre of interest had once more been the Acropolis of Athens. The excavations on the Acropolis, which began from the Propylaea, and were continued eastward to the north of the Parthenon, had now been brought back along the south side of the Parthenon, again reaching the Propylaea. The entire area of the Acropolis had thus been thoroughly explored down to the bed of rock. The gains of the last twelve months from this work on the Acropolis fell under three principal heads: (1) topography and architecture; (2) sculpture; (3) inscriptions. Under the first head, notice was due to the further light which had been thrown on the prehistoric fortifications of the Acropolis. New fragments of the primitive Acropolis wall which encircled the summit of the primitive citadel had been laid bare; and in one place, at the south-east corner of the Propylaea, it was seen to have been nearly twenty feet thick. Between the Parthenon and the south edge of the Acropolis traces had been found of a rude oblong building, constructed partly with the drums of columns, rejected, apparently, by the builders of that earlier temple, never completed, which was superseded by the Parthenon. This oblong building seemed to have been covered over with earth when the Parthenon was finished, and might, it was suggested, have been a workshop used by the builders. West of the Parthenon another building had been traced by its foundations. This was a large chamber of about 130 ft. by 50 ft., with a portico facing north. It was conjectured that this was the *χαλκοθήκη* used as a repository for arms and stores. This discovery appeared to show that the site of this building did not belong, as had been supposed, to the temenos of Athena Ergane. In the same part of the Acropolis area, west of the Parthenon, the temenos of Artemis Brauronia had now been more accurately defined by the traces of

the porticoes which bounded it on the south and east. Within the Parthenon itself excavations had been carried on with a view to ascertaining whether the basis of the temple was a solid mass of stone or consisted (as in many other temples) merely of foundation walls with rubble filling the spaces between them. The results were not decisive, but they showed that the solid stone basis went at least some way beneath the pavement. Passing to sculpture, the learned professor referred to the fragments from architectural groups which once adorned the pediments of older temples on the Acropolis—temples probably destroyed by the Persians in 480 B.C., and found buried between the basis of the Parthenon and the limestone wall to the south of it. The year had not been barren, either, in relation to sculpture of the best time. Among the inscriptions found on the Acropolis in the course of the year, one of the most interesting was a copy of a decree conferring certain privileges on the Samians in recognition of their fidelity to Athens amid her disasters at the end of the Peloponnesian War. Another interesting inscription related to the purchase of materials for the great chryselephantine statue of Athena Parthenos. Having briefly noticed the work of other societies, he went on to say that the British School had not been engaged in excavation except at Cyprus, where some of the tombstones had yielded good results.—Mr. A. E. Gardner, the director of the British School at Athens, then gave an interesting account of archaeological work in Greece during the past season.—The report was approved, and officers having been elected, votes of thanks to the auditors and the chairman were passed.

FINE ART.

ART BOOKS.

The Homes and Haunts of Alfred, Lord Tennyson. (Glasgow: Maclehose.) To many persons the great charm of this book will lie in its rarity, only a hundred copies have been printed. It is a fair octavo, beautifully printed with wide margins, and fourteen illustrations of houses connected with the Laureate—Somersby, his birthplace, Farringford, Aldworth, and the like, together with an engraving of Arthur Hallam's bust, Clevedon Church, and Cambridge. These are produced by a photogravure process, and are satisfactory and as picturesque as the houses themselves can be made. The whole book is a dainty production, the memorial of a tour made last year through the Tennysonian localities by a devoted northern admirer of the poet. Naturally there is nothing new in such a book, but it is pleasantly written. A few characteristic Lincolnshire landscapes might have been added with advantage to show the local conditions under which the Laureate's fine characteristics were reared. The view of his study does not show much individuality, and yet it will interest the bulk of those fortunate enough to possess this book.

The Cistercian Abbey of Strata Florida: its History and an Account of the Recent Excavations made on its Site. By Stephen W. Williams. (Whiting.) The abbey which bore the singular name of Strata Florida—the Latinised form of Ystrad Flur—is said to have been founded by Rhys ap Tewdwr, Prince of South Wales, in the latter part of the eleventh century; but it is to his grandson, Rhys ap Gruffyd, and to the following century that the scanty existing remains must be referred. They lie so far from the tourist's beaten track that they still escape much observation, in spite of their accessibility from Aberystwith. The annals of the abbey are not specially interesting to any but Welshmen or archaeological students; but this does not detract from the credit due to Mr. Williams for the industry he has exhibited in tracing them through all their obscurity. To him also we are further indebted

for having, with true antiquarian zeal, exhumed the hidden foundations and buried walls of the conventual buildings. He has thus been able to bring to light not merely the ground-plan of the abbey, but also many fragments of arches and pillars, mouldings, bosses, brackets, and pavement-tiles, which are interesting in connexion with its history, and form conspicuous features as illustrations of the handsome volume before us.

Biographical Catalogue of the Portraits at Weston, the Seat of the Earl of Bradford. By Mary Boyle. (Elliot Stock.) This is an attractive-looking volume, and contains a good deal of interesting matter; but we cannot help thinking that very much of the labour expended upon it has been to little purpose. The number of persons who would resort to its pages to find, for instance, a life of Hugo Grotius or Dr. William Harvey must be infinitesimally small; and biographies which cite no authorities, and contain no exact references, are not likely to acquire any permanent value in these days. It is evident that the collection of pictures at Weston is a valuable one, and that it is rich in "National Portraits"; but the catalogue does not deal with them as works of art, nor give us much assistance in realising their features. For example, the portrait of William Lord Russell is described in these terms—"In armour. Long flowing hair. By Russell." The painter, we presume, was either Theodore or Antony Russell—probably the former; but we are left in ignorance whether it is whole-length or of smaller size. The utility of the book would be largely increased if notes upon the pictures, and, at any rate, measurements were given.

Hand and Eye Training. Books I. and II. By George Ricks. (Cassell.) "Manual Training" is becoming now so much in favour in public elementary schools that Mr. Ricks's volumes will supply a need much felt by numbers of teachers. Quite distinct from technical instruction, and not intended as a substitute for intellectual exertion, it introduces into the curriculum of general education exercises for the training of the hand and eye which have till recently received no training at all. It is claimed, nevertheless, for the system that it has not only its practical but its intellectual and moral advantage, cultivating the intelligence to apprehend the difference in substances and ideas of construction, and encouraging diligence, order, neatness, caution, and a number of other virtues. One advantage of it is that it can be taught in some measure before children can learn much else. The kindergarten system has paved, as it were, the way for more advanced and systematic teaching of the same kind; and these books of Mr. Ricks may be said to be a continuation of Froebel's road to Slojd and other manual training. The first book deals with occupations suitable for both girls and boys, which can be carried on in the ordinary school-room; the second with occupations designed especially for boys, which, for the elder boys at least, necessitate the use of a separate work-room. The first embraces drawing (mechanical), cutting, mounting, colouring, designing (geometrical patterns), and modelling simple forms in cardboard and clay; the second deals principally with woodwork of an elementary kind. Mr. Ricks has taken great pains to explain the different exercises recommended, which appear to have been judiciously chosen from various systems in operation in Norway, Sweden, Belgium, Denmark, Germany, and the United States. He also gives a good deal of information about woods, colours, &c., which will be found very useful to the teacher; and there are plenty of illustrations well adapted to their purpose.

NOTES ON ART AND ARCHAEOLOGY.

FIRST-CLASS medals at the Paris Exhibition, in the section of the fine art department for painting, have been awarded by the jury to Sir Frederick Leighton, and to Messrs. Burne Jones, Herkomer, Hook, Orchardson, Whistler, Forbes, Leader, Reid, and Shannon; and in the section for engraving to Mr. Seymour Haden. The higher award of "medals of honour" has been given to only two English artists—Messrs. Alma Tadema and Henry Moore.

UNDER the title of *Old Cottage and Domestic Architecture in South-West Surrey*, Mr. Ralph Nevill proposes to republish (with additions) a large series of lithographed drawings, illustrating the homes of the people in the neighbourhood of Guildford and Godalming, which appeared last year in the *Builder*. The letter-press will contain a general history of the styles of domestic architecture, with special sections on details—such as timber-framing, chimneys, windows, ironwork, &c. A chapter is added on the Roman and other early occupations of this part of Surrey. There will also be reproductions of several maps—from Ogilby's *Book of the Roads* (1675), of Bowen's (1749), and of the latest Ordnance Survey. The work will be issued privately, in a limited edition of 500 copies; and subscribers should address to the author, Rolls Chambers, Chancery Lane.

MR. THOMAS COLLIER has finished an important oil picture, which is obviously different in subject from his usual work. It is true that a sky of broken or of breaking weather floats over the landscape; but the landscape itself, instead of being that of the sandy heath or slaty moorland, with which people too persistently associate Mr. Collier's art—instead of being even, as his landscape sometimes is, the landscape of the shore—is this time a scene in the lowlands of Berkshire. "The Kennet Navigation"—a very old canal, which connects the waters of the East with those of the West country—runs here through marshy meadows, rich with the broad leaves of the colesfoot, and under an ancient bridge, and near a mill, and an old-fashioned hostelry. With all his wonted economy of means—with the learning which permits him to suggest infinity by breadth and not by detail—Mr. Collier has transported us to this characteristic bit of Berkshire lowland scenery. It is to be feared that this remarkable picture will not be exhibited in any miscellaneous show. Has not the time come to urge on Mr. Thomas Collier the project of a public gathering together of the better part of his work? When so many little nobodies—the mere "waterlilies" of art—hold their separate exhibitions, and advertise themselves thereby, it seems to us a pity that a master of landscape should allow himself to remain comparatively unappreciated by what is called "the general public."

ON Tuesday, July 9, Messrs. Sotheby will sell a collection of drawings, books, and MSS. of an extremely interesting character. First come the forty drawings, mostly in neutral tint, made by "Phiz" (Hablot K. Browne) for *Martin Chuzzlewit*, generally considered the most successful of his illustrations to Dickens. Then follow other drawings by "Phiz" to illustrate Dickens, Harrison Ainsworth, Charles Lever, Frank Smedley, &c.; and a set of proof impressions of the etchings for *Pickwick*. The books include Charles Lamb's *Beauty and the Beast*, the *Pisa Adonais*, Thackeray's *Second Funeral of Napoleon and the Chronicle of the Drum*; while the MSS. are chiefly of contributions to *Punch* by Thackeray, Dickens (his only one), Tom Hood ("The Song of the Shirt"), and Douglas Jerrold.

M. E. NAVILLE was to read a paper on Friday, July 5, at 8 p.m., before the Victoria Institute, on "The Historical Results of his Excavations in Egypt, at Bubastis and elsewhere."

THE exhibition of portrait-miniatures at the Burlington Fine Arts Club, which was noticed in the ACADEMY of April 20, will remain open until Saturday, July 20.

AT a recent meeting of the *Académie des Inscriptions* M. Piette exhibited a number of objects of prehistoric art, consisting of fragments of sculptured reindeer horn and painted pebbles, found in the cavern of Mas d'Azil, Ariège. He dwelt upon both the skill of the drawing and the information supplied as to the manners of the time. One piece of horn, in low relief, shows a woman lying by the side of a reindeer, thus seeming to prove that the animal was domesticated. There are several very lifelike representations of the aurochs, sculptured in the round; and others of horses, one with a bit in its mouth. Still more remarkable are the heads of horses, one without the skin, another with the muscles likewise removed. The pebbles coloured with symmetrical designs, which show very little artistic taste, M. Piette assigned to a later period.

THE STAGE.

MRS. BURNETT'S NEW PLAY.

"PHYLLIS," the new play by Mrs. Frances Hodgson Burnett, is no worthy successor to "The Real Little Lord Fauntleroy." Construction was not the strong point even in that drama; but one pardoned faults of construction when they permitted the piece to retain in its entirety, not perhaps the action of the story in book form, but the charm of the characters. On the stage, as much as in the book, Mrs. Errol was loveable, the little lord engaging, and his old grandfather a pungent study. Nothing corresponding to any one of these three personages is to be found in "Phyllis." In "Phyllis" there is neither a very genuine comedy nor a very admirable pathos. The play lasts too long; there are too few people in it for whom we can care in the slightest degree; too many whose presence bores us exceedingly. In fact, the people are shadows—shadows or the wholly conventional. There can be no need to tell in detail the dull unsatisfying story. We have heard that the play was, in part, suggested to Mrs. Burnett by an early tale of her own, little known in England. To the reader of fiction, part of it suggests—but this is probably only a coincidence—something in a clever but too long-drawn novel by Mr. James Payne; we mean the relations between the father and daughter. The father proud, selfish, smart, almost a scoundrel; the daughter suffering keenly, and suffering practically, from the small estimation in which this worthy is held. Of Philip Dysart, the egotistical parent in Mrs. Burnett's play, it is touchingly urged that he "does not lie unless he has an end to reach"; but when this tribute has been paid to his morality, there is nothing more to be said for him. The daughter is a character a little more complex and a good deal more admirable. We can imagine, indeed, that in a novel the record of the mental struggles she goes through, with a bad father, with a lover lost, and with a lover to win, might be distinctly interesting; but if this is actually material for the stage it is

certain that proper stage use has not now been made of it. As things are, the play cannot have a long run, and we should even be somewhat surprised if an enterprising management made any attempt to give it a run at all.

But, while very little is to be said for the piece, a good deal that is favourable is to be said of the acting. Mr. Conway—apt to be a little too obstinately prosperous—is, at least, gallant and convincing. Mr. Somerset, who makes up badly for the part of the father—unless it is, as it may be, very clever to suggest, by make-up, a character wholly artificial—has the great and rare merit of playing with distinction, of playing with style. Here and there, both in the character and in the performance, there are touches of resemblance to the little Lord Fauntleroy's grandfather. But, on the whole, Mr. Somerset's work is original, and it is done with decision. Of the two or three men who act less excellently, we will not speak. In so far as the ladies are concerned, the cast was, in the main, very strong. There was Miss Rose Norreys, ready to be naïve and tender whenever the dramatist gave her the chance; and that was not too often. There was Miss Rose Leclercq, with her thorough knowledge of her business, her agreeable presence, her velvety voice, and, to boot, the distinction of method which she possesses, almost as much as Mr. Somerset. Again, the heroine, Phyllis Dysart, was played by Miss Alma Murray, who, now by her personality, and now by her art, interested the spectator in Phyllis's fortunes. Phyllis has about as much regard for her father as the maddish young gentleman in Ibsen's "Ghosts"—is it not?—has for those who transmitted to him a hereditary disease. But she does not rebel openly, or deduce, from her own experience, that the commandment, "Honour thy father and thy mother," belongs alone to "traditional morality." Her lot, until near the end, is a pretty hard one. The dramatist, however, permits her at least one engaging love-scene, as well as much mental struggle; and Miss Alma Murray, with her grace and tact, does justice—it is hardly necessary to say it—alike to Phyllis's tenderness and Phyllis's sorrows.

FREDERICK WEDMORE.

STAGE NOTES.

MR. HENRY A. JONES's new play will be brought out at the Shaftesbury Theatre early in September. It will immediately be put into rehearsal. Mr. Willard's part is naturally the strongest in the piece; but a very sympathetic heroine has a good opportunity for effect in two acts out of four.

THE season at the Lyceum closed on Saturday last, some time earlier than is usually the case. In a speech delivered on the fall of the curtain, Mr. Irving declared his intention of reviving "Macbeth" at no very distant date; but, when the theatre reopens in September, it will be with the first performance which has been seen for many years of the late Mr. Watts Phillips's "Dead Heart." Mr. Irving will, of course, assume the part of Robert Landry, played with such success at the Adelphi many years ago by Benjamin Webster; and we are glad to know that in another important character in the same piece Mr. S. B. Bancroft will reappear before the public.

WE hear that Miss Rose Norreys—who has gone into the country before now with a view to practise in the greatest parts in comedy—will be seen this summer at a Kentish watering-place in the character of Juliet.

LITTLE Miss Vera Beringer takes her benefit at the Opéra Comique on the morning of Tuesday, July 16. The occasion is interesting, not only because it is admitted that this very young lady shares only with Miss Minnie Terry the honours which may fall to childhood on the stage, but likewise by reason of the character of the bill of the play which has been prepared for the benefit. Mrs. Kendal recites, M^{lle}. Antoinette Sterling sings, and a *primeur*—as the restaurant keeper would say—is provided in the first performance of Ibsen's "Pillars of Society." The drama will, we hear, be given intact; and the artists who take part in it include several of the actors who have been wont to be welcome in "The Real Little Lord Fauntleroy," and Miss Genevieve Ward, and Miss Mary Burke, and Miss Vera Beringer herself.

MUSIC.

RECENT CONCERTS.

MR. MAX HEINRICH gave the first of two concerts at Prince's Hall last Saturday afternoon. He sang four numbers from "Lieder des jungen Werthers am Rhein" (Op. 2), by Hugo Brückner. The music is fresh, charming, and clever. The songs were admirably sung and much applauded. We understand that the composer, who died recently, was a pupil of Adolphe Jensen; and, judging from these songs, he was a musician who seemed likely to rise to eminence. Miss Lena Little's excellent rendering of Lieder by Schumann, Grieg, and Bizet ought not to pass unnoticed. This lady is making rapid strides in her profession, and we are glad to see that she always sings the best classical music. Herr Schönberger gave an exceedingly fine performance of the "Wanderer" Fantasie of Schubert. An artistic reading of the "Kreutzer" Sonata by Herren Schönberger and Hess also deserves mention. Two vocal duets by Goring Thomas were unfortunately placed at the end of a very long programme.

There was a violin and pianoforte recital at the same hall on the following Monday afternoon. Herr A. Friedheim, the Russian pianist, played Liszt's Sonata in B minor. It was, on the whole, a fine performance. The player is evidently quite at home in this kind of music, but yet did not seem to us to display quite as much life and brilliancy as Herr Stavenhagen. As to the composition itself, the more we hear it, the less we like it. Herr Friedheim was heard to advantage in the "Kreutzer" Sonata. The violin part was played by M. Tivadar Nachéz, but his reading of it was not over-refined. He was also heard in Max Bruch's G minor Concerto—a work which is quite out of place in the programme of a chamber concert.

Dr. Parry's fourth Symphony in E was produced at the eighth Richter Concert last Monday evening. It is only a few weeks ago that his Symphony in C was heard for the first time at a Philharmonic concert. Such industry speaks for itself. No. 4 was written at the special request of the conductor of the Richter Concerts. The first movement is an Allegro energico, and it contains much that is good and effective. There is, however, a certain uniformity of rhythm which, in spite of the waltz-like character of some of the music, produces rather a heavy effect. The slow movement cast in the "song" form opens with a broad melodious theme, which, however skilfully con-

structed, bears no trace of effort. The middle section contrasts well with it. It concludes with an effective coda. The Allegro scherzoso is a delightfully fresh and piquant movement—one which, as described in the book, "seems suggestive of an *al-fresco* fête in the olden time." At a first hearing, we feel disposed to consider this and the preceding movement the best parts of the symphony. The Finale, though clever, appeared to us laboured. The new work was well received. A first movement of a Concerto attributed to Beethoven was given for the first time in England. The history of this fragment is a curious one. A set of orchestral parts and the pianoforte part in the handwriting of Joseph Bezdny, the late director of the Hradschm Institute for the blind at Prague, were lately discovered—the one in the house of Bezecny's son, the other in that of his stepson. Dr. Adler, professor of music in the German University of Prague, considers it a genuine composition of Beethoven. The music is quite Mozartian in character, and, therefore, any interest it may possess is purely historical. It would be interesting to learn why it was not brought to light before now. It is supposed to have been written in the year 1790. The pianoforte part, which is not difficult, was exceedingly well played by M^{lle}. Stepanoff. The programme included the closing scene from "Götterdämmerung," in which Miss Fillunger was not heard at her best. The concert ended with a magnificent performance of Beethoven's eighth Symphony.

Fraulein Spies again met with immense success at her second vocal recital at St. James's Hall on Tuesday afternoon. To hear her sing the Lieder of Schubert, Schumann, and Brahms is indeed a great treat. She riveted the attention of her audience by the charm and feeling with which she interpreted nearly the whole set of Schumann's "Dichterliebe" songs. But why did she leave out two of the finest—"Das ist ein Flöten und Geigen" and the pathetic "Die alten bösen Lieder"? She sang the Schubert songs delightfully. The programme concluded with Brahms, and her rendering of the dainty "Wiegenlied" and of the humorous "Vergleichliches Ständchen" left nothing to desire. Some pianoforte solos, skilfully played by Miss Agnes Zimmermann, gave variety to the programme. Mr. T. Frantzen was a careful accompanist. There was a fairly large, but highly appreciative, audience.

Herr Johannes Schubert, of Dresden, gave a pianoforte recital at Steinway Hall on Wednesday. His rendering of Beethoven's F minor Sonata (Op. 57) was correct and intelligent; but his playing of some pieces by Chopin was far too mechanical. There is something behind the notes in this music; but Paphmann, perhaps, has made us too exacting. Herr Schubert gave some clever, if not very characteristic, variations of his own composition.

J. S. SHEDLOCK.

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SATURDAY, JULY 13, 1889.

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LITERATURE.

A PORTUGUESE NOVEL.

Dragon's Teeth. A Novel from the Portuguese of Senhor Eça de Queiroz, translated by Mary J. Serrano. (Boston: Ticknor; London: Trübner.)

If the "naturalists" go on much longer on their present lines, if they refuse to abate anything of the full rigour of their theories, they will go some way to push the novel out of sight and mind altogether, and let in that ancient enemy of the novel—the drama. No moderate-minded critic, indeed, can deny the great service that is being done to fiction by these realistic innovators—even by the most narrow and intolerant of them. It seems to me that they have done, and are doing, for literature what the Pre-Raphaelites did for painting. There is certainly a realistic Slough of Despond to be waded through before we can reach to firm ground beyond; and the novelist and his readers must do this penance and suffer this expiation for a good deal of weak, false, and over-sentimental fiction that has lately been in favour.

In the mud of this same Slough the weakling sticks, the strong man shall win through. For the present, therefore, we must put up with dirty ways and rough travelling; but there is a limit. There are, we all know, many honest, moderate, and intelligent readers whom no theorist shall ever persuade that the art of fiction is not something beyond a mere demonstration of the pessimistic theory of human life, and who will have it that a story should be something more than a photographic representation of the acts and deeds and motives and talk of commonplace mean-minded men and women. No argument, no mockery, no clever writing of realistic novels, with nothing unsavoury and disagreeable in life left out, shall persuade these moderate-minded readers and critics that fiction, rightly considered, is not an interpretation of life through art methods, rather than a minute reiteration of its meaner details. Such critics will never allow that the higher fiction is not a seizing of the essential and salient points rather than a conglomerate of everything. The Zolaists claim to know everything of the ways of this world, and to set down all they know; but, granting for argument's sake that they are omniscient, it may be urged that omniscience, recording all it knows, would achieve an absolutely unreadable novel, unreadable for length and monotony. The Zolaists, to do them justice, have never gone quite so far as this. Their novels are not mere photographs. To a considerable extent they are, in spite of their author's theories, selections

of salient points, often admirable presentments of life—of such life as has been passed through the mental alembic of men of undoubted literary talent. It is the alembic itself that there is some reason to quarrel with. It is the imperfect vision, the extraordinarily limited vision, that seems to those who do not accept all their methods, or perhaps share all their blindness, to vitiate their best work.

M. Zola and his disciples have treated all schools and all methods but their own with such contumely and contempt that it is difficult in our turn not to be contemptuous of their intolerance. To take but one point in the new doctrine—the Zolaistic abhorrence of the hero and the villain. Is it really a fact that there are no men who, in the drama of life, act atrociously, none who play their parts nobly and well? My personal experience is quite the other way, and I express it the more confidently because a chain of great men from Shakspeare to Victor Hugo are dead against M. Zola on this point. I absolutely refuse to believe that M. Zola and his young friends of the Paris Boulevards know more of life than Shakspeare and Molière, Dickens and Balzac. Everyone of these greater writers admits the existence of that neutral tint of meanness and self-seeking which is the dominant colouring on the Zolaists' canvas, but everyone of them has shown that he is aware too of a soul of good in the world as well as a soul of evil. To make a true report of life they personify the one as a hero and the other as a villain.

Now, in examining the work of the great Portuguese novelist, Senhor Eça de Queiroz, it is well to bear this particular point in mind. The Portuguese novelist is a "naturalist" of the school of M. Zola, but he is hardly a follower. It will presently be shown how he has refused to accept this particular tenet and many others of his master. He is so extreme a realist that it would be easy in this very novel to pick out a passage or two that would, or should, bring a blush to the cheek of M. Zola himself, if, since *La Terre*, that eminent writer has not got beyond this particular demonstration of emotion. This, the realists will say, is a performance to be proud of; but Senhor Eça's hardest critic will admit that in his pages, though he never shirks plain speech, there is never "Dirt for Dirt's Sake."

Dragon's Teeth is the translation into fair English of Senhor Eça de Queiroz's best novel, *O Primo Bazilio*. The translator's title appears to be an invention of her own. It is, perhaps, a tolerably taking and appropriate title from the lending library point of view, but in dealing with a masterpiece it would have been a hundred times better to stick to the book's true name.

Senhor Eça de Queiroz is at present not only the most eminent novelist of Portugal, but of the whole Peninsula; and what is odd is that he has found favour with the reading public of Spain and Portugal by literary methods which are the reverse of those followed in either of these two very literary nations. To a northern taste, the fault of Peninsular prose literature is an over-rhetorical tendency. Senhor Eça de Queiroz is a close student of both English and French literature; and he is as direct and concentrated as a good English

writer, as logical and pointed and graceful as a Frenchman. In strength, in manly directness, and in literary charm, M. Guy de Maupassant comes nearest to Senhor Eça de Queiroz of any Frenchman of his school. In general power, in knowledge of life, in breadth, in tolerance (not a common trait among the Naturalists), I should be inclined to place him above every living disciple of the eminent half-Italian Pessimist who is at the head of French realistic fiction.

It is strange, therefore, that Senhor Eça de Queiroz, notwithstanding a French translation of one of his novels, should be so completely ignored as he is in France, when he has so many great qualities that should recommend him there. In Spain, in spite of the jealousy between that country and its Atlantic neighbour, his merits are generously confessed. The Spaniards praise his fluent and flexible style, his narrative power, his ease, his strength, his pathos, and his humour: on the latter point (a delicate one to handle) I shall presently have something to say.

O Primo Bazilio is a tragedy interspersed, as life's tragedy itself is interspersed, with comedy passages. Jorge is a young mining engineer happily married to a beautiful girl, Luiza. She is gay, gentle, bright, affectionate, and loves her husband dearly. As the book opens, he is about to leave her for a month on business; and she reads in a newspaper that her cousin Bazilio is returning to Lisbon from Brazil. Bazilio has been her first love, the hero of an innocent boy and girl flirtation long before her marriage. Compelled by poverty to leave her and his country, he has made his fortune by speculation in Brazil, and is on his way home after a stay in Paris. She is pleased to think she will see him again, recalling this romantic episode in her life somewhat contemptuously, steadfast in her love for her husband. He goes and Bazilio comes. He is handsome, distinguished, knowing the world, the merely mercenary world of Paris. He can speak to her of things—art, literature, and the easy, social ethics of the world—which, for the commonplace, excellent Jorge have no existence. Slowly his influence grows upon her, the old illusion revives. She does not guess the man's true character—his heartlessness, his disloyalty, his meanness, still less his contempt for herself in his mental comparison of her with the stars of the Parisian *demi-monde*. Then comes a realistic tale of seduction: his false wooing; her weak yielding. Their secret is discovered by her servant, Juliana; and thenceforward the plot turns on what is a more frequent motive in French than in English stories, the "blackmailing" of the mistress by her servant. But the woman Juliana is a good deal more than a mere extortioner; it is more than the wringing of money from her mistress that she wants. In all realistic fiction perhaps no such villainous and hateful character exists. She sinks so far below the average low level of naturalistic commonplace iniquity that in common fairness of moral adjustment the reader needs a counterpoise in the direction of heroism, but he gets none. Juliana is a thin, hard-featured woman of forty, suffering from chronic heart disease. She concentrates all her envious hatred of mankind upon the person of her gentle and pretty mistress. This

awful female villain accumulates in her own wretched person pretty nearly every vice that has won the loathing of men since the ages began—perfidy, meanness, cruelty, and greed. She is a liar and a bully, and hideously ill-favoured. For the first time in her own miserable life she feels delight as she persecutes the helpless Luiza: she sings, rubs her hands, and laughs out at times suddenly with secret glee. Mistress and servant almost change places: the maid compels the unhappy lady, under threats of exposure, to perform menial services: to wash, sweep, iron; and in this long passage of the story, the revolted pride, the agony of continual terror, the unceasing humiliations of the persecuted woman are depicted with a force, a painful realism, and a truth that are beyond praise—in their kind.

Before this, Luiza has had recourse to her lover to save her. Bazilio absolutely refuses to move in the matter. In a powerful scene his true nature is revealed to her. The scales fall from her eyes, and she sees his dishonourable cowardice, his disloyalty, his baseness, and his utter selfishness. Her illusions end, her love turns to hatred and contempt. She has to bear all the cruel tyranny of Juliana unhelped. Bazilio, under a false pretext, too mean himself to discover that he can have failed to come up to his mistress's standard of right doing, and still believing himself loved, has gone to Paris. The husband returns. The letters are recovered without scandal by a friend from the woman Juliana, who, in her excitement, dies suddenly of a spasm of the disease that has threatened her all through. The old love and liking for her husband, Jorge, return to the vacillating Luiza. She is nearly happy again, wrapped in a false sense of security, when an accident reveals the intrigue to the husband. For a time he suffers in silence, nurses his wife through an illness, still loving her at heart, and is generous to the point of condonation, but more through weakness and complaisance than any action of those higher or nobler motives of tolerance that lead to true pardon. She recovers, and he tells her he is aware of her secret, and, in the same breath, offers to forgive her; but the blow is too heavy. She gives way, is struck with brain fever, and dies miserably. Such is the plot of this remarkable work; and it is told with a concentrated strength, a dramatic power, and an ease that can come only from a master's hand.

The Spanish critics find wit and truth in the passages that satirise some national and some Peninsular habits and methods of thought. A foreigner can hardly enquire very closely into the truth or propriety of these sarcasms, but there is no doubt whatever about their power. Senhor Eça de Queiroz's humour, too, has been praised. There is nothing upon which men so differ as the causes which stir them to laughter; but to the present writer the Portuguese novelist's humour seems to dwell too much upon the inevitable defects and misfortunes of mankind to be very laughter-moving. Some things are surely too pitiful to be laid bare. *Sunt lacrimae rerum*; and disease, and defect, and deformity are not fit subjects for ridicule. We all know them too well. We mark them, we pity, or pass on. We do ill to laugh.

Such a book is not easy to translate. Apart from the literal rendering which Miss Serrano has done creditably—she does not seem well acquainted with Portuguese ways of life. A few notes would have been useful, but there are none but such as relate to the value of Portuguese money in American dollars. Portuguese is the most crabbed and difficult of all the Romance tongues, and the one most remote in construction from English; but that is no reason why certain Portuguese words should be left standing in the English rendering. *Um conto de reis* occurs a dozen times over. It has no sense for English readers, but its plain rendering, "a million of reis," is quite intelligible. At times Senhor Eça de Queiroz uses strong expressions; but they have all perfect English equivalents, and the translator of a realistic novel should not pare down such a book as this into a false propriety. There was no compulsion on her to touch the work at all. Miss Serrano, in her preface, says that she has

"assumed the responsibility of softening here and there, and even of at times effacing a line too sharply drawn, a light or a shadow too strongly marked to please a taste that has been largely formed on Puritanic models."

She has indeed! Her Puritan hand has been very busy. I will not say too busy in every case; but it should be remembered by prim translators that the architecture of fiction is delicately built up, and that it is of masonry most lightly poised. It is possible to take away one single stone and bring ruin on the whole structure.

In the last sentence of the last page the translator has removed one such master-stone. Bazilio has returned from Paris, and, knowing nothing of the tragedy that has occurred, knocks at Luiza's door. He learns the story of her death. He is shocked, and for a moment or two dumb-founded. The reader is not aware of the full heartlessness, grossness, and baseness of the man till he turns to his companion with the remark: "Que ferro! Podia ter trazido a Alphonsine!" This phrase the translator has not rendered. Better to have left the whole work untranslated! It is the keystone of the arch.

Although Senhor Eça de Queiroz, as will have been seen, is a professing follower of M. Zola, he is too good a novelist to substitute in his pages a theory of life for life itself. The Zolaistic groove is too narrow for him, and he is for ever leaving it, daring at one time to be dramatic, at another to be deeply pathetic, sometimes even to be indignant with vice and meanness after a very un-Zolaistic fashion. Senhor Eça de Queiroz is still, fortunately for himself and us, a young man: he has a promising future before him. He has been well advised, perhaps, to enlist as a recruit under M. Zola. But these fore-said great qualities show that he has no need of a leader, and when he comes to add to them some little enthusiasm for what is high and noble, he will desert the realistic colours altogether and fight, as in literature every strong man should, for his own hand.

OSWALD CRAWFURD.

"HISTORY OF THE MONGOLS FROM THE NINTH TO THE NINETEENTH CENTURY."—Part III. *The Mongols of Persia*. By Henry H. Howorth. (Longmans.)

THE somewhat critical position of Persia at this time, and the Shah's actual presence in England, will doubtless attract special attention to the third volume of Mr. Howorth's *History of the Mongols*.

It deals with the history of the country from the time of the Tartar invasion under Hulagu, grandson to Jingis Khan, down to the appearance of Tamurlane. Since then, Persia has passed through many vicissitudes "of defeat and victory, of obscurity and glory." What promised to be a national dynasty was founded by Shah Ismail; and under the early Safwi or Suffavean rulers the country once more flourished. The greatest of them, Shah Abbas I., gave, says an English traveller, "a martial spirit to the people, polished their manners, and brought the governors of the provinces, who were before in great measure independent, into subjection." When this great prince, says the Frenchman Chardin, ceased to live, Persia ceased to prosper. Eastward, his empire stretched to the Oxus, and included Herat and Kandahar; on the west he drove the Turks from Azarbaijan, Georgia, and Bagdad. But, after the death of Sulaiman I., "the Lion of Persia"—whose favour the East India Company sought to gain by presents of sack, claret, and Rhenish "of the very best"—the power of the Suffavean dynasty rapidly decayed. For nearly eight years Persia was subject to Ghilzai invaders from Afghanistan, and then the Turcoman, Nadir Shah, became master of the country, though he can hardly be said to have ruled it. His death by assassination in Meshed was followed by a period of anarchy and confusion, until, after a brief struggle with their Zend rivals, the Kajar dynasty, now ruling, was established on the throne. And now once again Persia is threatened by an invasion—commercial and political, if not military—of a stronger power, which has made itself master of Turkestan. Whether the rivalries of Russia and England will lead to yet another division of the country, with the Russians supreme in the north—in ancient Media, that is—and with Southern Persia under a British protectorate, is hardly a fitting subject for discussion here. Still there are some connecting links between Mr. Howorth's narrative and the problems of to-day which may be pointed out. For instance, there is the account given of the capture of Khelat, now called Khelat-i-Nardiri, by Tamurlane—the place which the Shah, a few weeks ago, was reported, incorrectly, to have ceded to the Russians. The Khan of Gorjan, doubtless the Jahgurm of modern maps, had joined with his dependent, the Khan of Khelat, in defying Timur's authority; and Timur accordingly resolved to march against the stronghold. The Khan of Khelat sent messengers offering to submit, if Timur would come to the gates with only a small escort. Timur went accordingly, accompanied by only five horsemen, and very nearly fell into the ambush that had been laid for him. He then ordered an assault on the stronghold, and the rocky walls of Khelat were scaled by the hill men from Badakshan, who accompanied his army.

The golden prime of Tartar rule in Persia was reached in the reign of Ghazan Khan. As Mr. Howorth points out, this sovereign was in many respects the counterpart of Akbar. By oriental writers he is always exalted as the pattern of a wise ruler, and Mr. Howorth speaks of him as one of the most remarkable sovereigns the East has ever produced. He was the first of the Persian Ilkhans to accept Islam and to repudiate the supremacy of the great Khan of the Mongols. Among other things, he re-organised the fiscal administration, or rather introduced a regular system for the first time since the Tartar conquest.

"How are we," he said, "to bring into the paths of honesty these governors and tax collectors who have become habituated to exact more than is due, and to pay nothing into the treasury, who are always being tried and always secure exemption from punishment by a distribution of money; and when one of their colleagues is put to death, attribute it rather to his evil star, or to some one's malice. We must devise some plan by which the provincial governors shall be prevented from handling the public moneys, and the best way will be to take away their power of levying a single farthing."

The same abuses, in fact, were rampant in Persia as may be seen there to-day; and Ghazan Khan tried hard to apply a remedy. Settlement records were prepared showing the taxes due from each village. Forced requisitions were forbidden. Money lenders were circumvented by a decree making usury illegal, and advances for the purchase of bullocks and seed were granted from the treasury. More lasting than the laws he made were the magnificent buildings Ghazan founded at Tabriz, Shiraz, and Sultanieh. Unfortunately, it is impossible to test the account given by oriental historians of Ghazan's ability as a ruler by comparison with the evidence of European travellers; though many, doubtless, visited Persia at this time, and the itinerary of one of them—Geoffrey de Langley, who was sent with letters by Edward I. of England—is still extant. Otherwise, it might appear that Ghazan's achievements, whatever may have been his intentions, were a good deal exaggerated by his Mohammedan eulogists. Sir Oliver St. John, whose studies in Oriental history have been supplemented by a long and intimate acquaintance with the people of Persia and the neighbouring countries, insists in one of his too scattered essays on the absolute incapacity of the Turk for civil administration; and to this cause alone he attributes much of the weakness of Persia at the present day. When the rulers of the country were pure Aryans, as the Achaemenides and Sassanians, or semi-Aryans, content to govern by national methods like the early Suffaveans, Persia was prosperous. Under Turk or Tartar rule no dynasty lasted more than two or three generations, and the country was weak against foreign foes. During the period of Mr. Howorth's narrative, Persia was subject to rulers whom Sir Oliver St. John would class under the head of Turks. Then, as now, the growth of internal prosperity was checked by chronic misgovernment; while the country was always exposed, and in the end succumbed to attacks from outside. Hulagu's Amirs were brave soldiers, but they made corrupt and incapable rulers; and this is proved by the

stringency of the reforms which Ghazan Khan found it necessary to introduce—reforms which were doomed to failure as soon as the reformer passed away.

It is impossible to give more than the faintest idea of the vast stores of information which Mr. Howorth's laborious industry has collected for his book. As in Parts I. and II. every page is crowded with facts and figures, and the reader who is unfamiliar with the main outlines of Persian history will often be puzzled to find his way. The perfervid energy of the Tartars, before they were enervated by contact with Persian civilisation, brought them into more or less violent collision with their neighbours on every side; and some of the most interesting portions of the volume refer to the victories of the Ilkhans in Armenia, Georgia, Syria, and Egypt. Mr. Howorth has also been at great pains to trace the history of the intercourse between Persia and Europe during the middle ages. The Tartars, both before and after their conversion to Islam, were anything but bigoted; indeed, their curiosity to know about strange people and outlandish manners made them very tolerant. Just as Akbar, the great Moghul, would listen to the learned men of his court arguing on religious questions, and as the Rajput chiefs of to-day are fond of hearing discussions between Brahmans, Mohammedans and Christians, so Hulagu was quite ready to permit the erection of Christian churches in his dominions, and at the same time to listen to the preaching of Tartar priests and magic workers. Ghazan Khan built Buddhist temples and became a Mohammedan for political reasons. The occult arts, especially alchemy, had a wonderful attraction for several of the Persian Ilkhans.

"In pursuit of this hobby," says the historian Rashid-ud-din, "Hulagu's servants burnt a great quantity of divers substances, and, without any real gain, caused volumes of smoke. . . . But all this produced nothing, nor could they show a single piece of gold or silver which they had made in their laboratories. The amount of money wasted in this search was enormous."

Arghun Khan tried to discover the elixir of life, and made himself extremely ill by drinking a decoction which a lama from Hindustan had prepared for him. Frightened by symptoms of paralysis, Arghun Khan sought council of his miracle-men and devil worshippers. They consulted the burnt shoulder-blades of sheep, according to the method of divination still practised in Mongolia, and decided that his sickness was due to sorcery, in which one of his wives was implicated. The young woman confessed to having employed a love charm, and she was accordingly drowned with all her hand-maidens. To Arghun's court came all the alchemists of the East; and one day when they were debating in his presence, he turned to a moolah of Shiraz, who was looking incredulous, and said:

"You who are a learned man believe because I am a Turk that these people are deceiving me; yet it is quite certain that there is a science of alchemy, and that there is some one who knows the secret. If I illtreat and put to death these ignorant people that one man will be afraid to come and see me."

Ghazan Khan, the greatest of the Ilkhans,

seems to have been a practical chemist. Rashid-ed-din writes:

"Instead of wasting enormous sums like his predecessors, he rather devoted himself to the more practical part of making enamel, dissolving talc, melting crystal, making condensations and sublimations, and producing substances like gold and silver, saying his object was not to learn how to make these precious metals, which was a very difficult art, but to learn how to make various chemical experiments."

Mr. Howorth has now accomplished so much of his task that it would be idle, if not impertinent, to criticise such minor details as his system of spelling, occasional inaccuracies in matters of fact, and indications of a certain unfamiliarity with Oriental customs and manners. Mr. William Honeycomb, on a memorable occasion, told the members of his club, "with a little passion," that he never liked pedantry in spelling, that he spelt like a gentleman, and not like a scholar; but Mr. Howorth may plead a better excuse than this for not adopting any recognised system of Oriental transliteration. Enough was said, however, about his spelling when the earlier volumes appeared. Inaccuracies of fact in such an extended narrative are of course unavoidable, and are often no more than mere slips of the pen. For instance two separate dates are assigned for the death of Arghun Ata, the famous governor of Khorassan. It is more to the purpose to remember that Mr. Howorth's researches have enabled him to set forth, in a consecutive form, an enormous mass of information relating to countries and people whose history can no longer be neglected by Englishmen. Kingdoms ruled by descendants of Mongol or Tartar chiefs are being rapidly divided between two European powers; and their ultimate fate is one of the pressing questions of the day. If the lessons of the past afford any indication of the future, Mr. Howorth's history is invaluable.

STEPHEN WHEELER.

The Swiss Confederation. By Sir F. O. Adams and C. D. Cunningham. (Macmillan.)

THIS book has been written solely for the purpose of giving information; and in saying that it is a thoroughly useful book, we mean to give it very high praise. The authors have sought to present within the space of 300 pages a clear and accurate account of the institutions and public life of Switzerland. What Mr. Bryce has done on a large scale for a large country, they have done on a small scale for a small country; and they have succeeded admirably. As one might expect, theirs is a less attractive work than his. The subject, however, should interest everyone who, in these times of constitutional change, cares to form an intelligent opinion on political questions. Not only can we trace in Switzerland many of the stages in the growth of our own institutions, but we can find a good deal in the present frame of the Swiss constitution that may be of practical service to us. We could not have had a more useful supplement to *The American Commonwealth* than this modest work on *The Swiss Confederation*.

The Referendum, for instance, though it could not well become a regular part of our English system, unless in such matters as the application of the Free Libraries Act to particular districts, certainly deserves to be studied by everyone interested in democratic government. It will confirm the opinion of those who believe in popular moderation to find that in Switzerland "extreme measures, whether radical or reactionary, have no chance whatever of being accepted by the people." If the Referendum had existed in England, it would, no doubt, have acted in the same way. The people, voting "Aye" or "No," would certainly have rejected Catholic emancipation, and would probably have rejected compulsory education. Quite irrelevant considerations, however, sometimes appear to determine the result. Thus, the rejection in 1882 of a patent law, which was accepted five years later, is attributed to the fact that on the same day another law was submitted to the people containing an obnoxious compulsory vaccination clause. But, on the whole, the results would seem to show the exercise of a sound, temperate, and, politically speaking, final, judgment.

"As to the moral effect," say the authors, "which the exercise of this institution has had upon the people, we are assured that it is admitted to be salutary even by adversaries of democratic government. The consciousness of individual influence, as well as the national feeling, is declared to have been strengthened; and the fact of a large, and on several occasions, increased participation of the people in the vote is quoted as tending to prove that their interest in political questions is growing keener."

More closely bearing on our own political questions are the constitutional position and functions of the Federal Council, the relations of the cantons to the Federal Government, and the jurisdiction of the Federal Court. The exposition given in the work before us will be found sufficiently detailed for all ordinary purposes; but we may refer those who wish a fuller account of the Federal Court and its development to two elaborate articles by the Rev. W. A. B. Coolidge in the *Law Quarterly Review* (October, 1888, and April, 1889). It should not be forgotten that the court has not jurisdiction, as in America, to decide whether federal laws are constitutional or not: in the Referendum the people have the means of deciding anew for themselves. The Federal Council, which forms the Swiss executive, should excite the envy of those who bewail the evils of party government. Its members are elected for a period of three years by the Assembly, but once elected, it forms an independent body. It cannot dissolve the Assembly, nor can the assembly dissolve it. No adverse vote compels it to resign. And—perhaps, the most important fact of all—its members are not drawn from one political party. There is thus secured a great continuity in the executive government; while the nation need never lose the services of a competent and experienced man by the defeat of his party in the legislature. By the creation of such a body, as our authors say, Swiss statesmen have gone far "towards solving that important problem which has

puzzled other democratic countries—viz., how to combine an efficient executive with democratic institutions." France has found, and we, too, shall find, that it is the greatest and most difficult of all state problems; and it may be that the solution lies in some adaptation of the Swiss idea. There is certainly no necessity in the nature of things that a cabinet should not only form the executive, but be also the directors of legislation.

The remainder of the volume deals, among other matters, with the army, religion, education, agriculture, commerce, and social movements; so that there is presented to us a complete, though brief, survey of Swiss public life, written in a spirit of warm appreciation of the many fine qualities of the Swiss people. Even those to whom Switzerland is a familiar place will learn much from its pages. We advise such of them as are serious-minded to take the book with them this autumn and read it on the spot.

G. P. MACDONELL.

Authors at Home. Personal and Biographical Sketches of well-known American Writers. (Cassell.)

HERE are twenty-seven brief sketches of some of the leading American authors of the day, by other American authors, some of whom are hardly less famous. The common object of them is to give "a closer and more intimate view of the authors sketched than their writings could possibly afford." We are taken, in imagination, to the homes of these authors, shown their drawing-rooms and their libraries, and permitted to converse (by proxy) with them about their career, their family, and their habits. All is done with the utmost good taste. There is nothing revealed that the most sensitive man and author could object to; and while praise is the universal note, there is uncommonly little "log-rolling."

As might be expected, the quality of the articles varies somewhat, but most of them are good. The sketch of Richard Henry Stoddard by Mr. Joseph B. Gilder—one of the editors of the able and enterprising *New York Critic*, from whose columns the papers are reprinted—is a model of its kind, quite a little masterpiece, which some of the other contributors would have done well to study. It is well packed with information, and yet sprightly and graphic. It makes us feel that, if we are not on intimate terms with Mr. Stoddard, we have, at any rate, been introduced to him in his own house and enjoyed the interview. Mr. Stoddard has a considerable collection of literary treasures, MSS. and books written by or once belonging to Waller, Gray, Coleridge, Burns, Keats, and others. The most valued of all his "literary relics" is "the veriest wisp" of light brown or golden hair which grew on the head of Milton. This relic has precious associations with other great men. In its time it has belonged to Dr. Johnson, Dr. Beatty, and Leigh Hunt. Leigh Hunt believed it to be from the lock attached to a miniature portrait of Milton "known to have existed in the time of Addison, and supposed to have been in his possession." It is a portion of the lock about which Keats wrote an ode and Leigh Hunt a sonnet. The other portion Hunt gave to Mrs. Browning.

Equally good are the sketches of Col. Higginson by Mr. George Willis Cooke, and of George William Curtis by Mr. George Parsons Lathrop. Both Col. Higginson and Mr. Curtis are instances of men of letters who have done substantial service in the world of politics. Col. Higginson was once a clergyman, then in the Civil War a soldier, leading the first regiment formed of negroes, and always a sturdy Radical. His life now, says Mr. Cooke, is "the quiet and busy life of the scholar and man of letters"; but he is a man of letters who "is intensely interested in all that pertains to his country's welfare, and all that makes for the elevation of humanity." Col. Higginson is an all-round man who, if he has not achieved brilliant distinction in any one direction, has succeeded in not a few, and has failed in none. It would seem that his bent is mainly literary; yet, as Mr. Cooke says, "quickly and keenly sympathetic with the life of his time, he will never permit the writing of books to absorb his heart to the exclusion of whatever human interests his country calls him to consider." Mr. Curtis is best known in England as the author of *Prue and I*, and of those genial discourses that proceed, month by month, from the editor's chair in *Harper's Monthly*; but he is known on the other side of the Atlantic as the author of works more important, though not more graceful, than these, and also as a public man of sterling merit and long-proved usefulness. In more than one revolt against corrupt government he has been a leader. He has always maintained his independence. He might, before now, have been minister to England or to Germany had he so chosen; but, says Mr. Lathrop, "his only political ambition is to instil sound principles and to oppose practical patriotism to practical politics." Mr. Lathrop also speaks of the example he sets of "indestructible dignity," and of a "delicately imaginative mind consecrating much of its energy to the public service."

Mr. W. H. Bishop's two studies give pleasant glimpses of the present editor of the *Atlantic Monthly*, Mr. T. B. Aldrich, and of his predecessor, Mr. William Dean Howells. Mr. Howells used to be a favourite here, but he has ruffled his British admirers of late by scoffing at their novelists and quizzing them about their "humour." He had his fun at our expense; and we seemed to justify his professed doubt about our sense of humour by taking him seriously when he set up Artemus Ward among the humourists and ignored Swift and Fielding and Sterne. His joke was a pretty good one, and it succeeded so well that his list of humourists seems defective because his own name is not there.

The paper on Walt Whitman is less satisfactory. The writer seems to know how to imitate Whitman's prose style. This style may pass in the case of Whitman himself, where it is characteristic; but when, as in the case of Mr. George Selwyn, it is affected, it becomes simply a slovenly and slangy want of style. The reader who tries to find in the article what manner of man Whitman is will surely be disappointed. Hardly more to be commended is Mr. W. Sloane Kennedy's pretentious article on Edward Everett Hale. It is a pity that this, in some respects, able person has such an objectionable craze for

"fine" writing. He is one of a class of writers, to be found on both sides of the Atlantic, whose inordinate self-consciousness spoils their work. They forget that their subject is often likely to be more edifying than themselves. The world's absorbing interest does not centre in Mr. W. Sloane Kennedy, and he would be more admirable if he were less obtrusive. In the present case, the reader, who is naturally desirous to see distinctly the striking personality of Mr. Edward Everett Hale himself, is never permitted to lose sight and consciousness of the exhibitor.

The town of Hartford boasts three celebrities—Mrs. Harriet Beecher Stowe, Mark Twain, and Charles Dudley Warner, who does the funny bits for *Harper's Monthly* and who has done superior work. Miss Alice Wellington Rollins, in her article on Dr. Holmes, is scarcely happy in her comparison of the "Autocrat" to an Aeolian harp; but, otherwise, the sketch is good. She lays stress on the kindly and sympathetic qualities of Dr. Holmes, pointing out, with justice, that there is no sting in his humour—"It is never we whom he is laughing at; it is simply human nature on its funny side." Other sketches include the veteran poet Whittier and the veteran historian Bancroft, Col. John Hay (of "Pike County Ballads" fame), John Burroughs (showing a man as pleasant as his books), George W. Cable, Mrs. Julia Ward Howe, and Goldwin Smith—the only author not native to the States included in the series.

Readers of the volume will, I doubt not, heartily concur in the remark with which one contributor opens his article—"It was a happy thought that inspired the *Critic's* series of 'Authors at Home.'"

WALTER LEWIN.

A POLISH VISITOR TO SCOTLAND.

Odgłosy Szkocyi [Echoes of Scotland]. By Stanislaus Belza. (Cracow: Gebethner.)

SCOTLAND has so often been described that the book of M. Belza can hardly tell us anything new, although it may contain matter which is fresh to his own countrymen. Nor is there anything remarkable in the point of view from which he regards the country as a foreigner.

Our traveller arrives in England by way of Flushing and Queenborough, makes a short stay in London and then hurries to the "cold metropolis of the North." He passes York on his way, and has some curious things to tell us about it, among others, that it is to the English world what Rome is to the Catholic! In Edinburgh he describes all the well-known sights—St. Giles's, Knox's house, &c.—but the places connected with Sir Walter Scott and Mary Stuart especially allure him. We can perceive what a glamour the great novelist has thrown over all these localities. Our author makes pilgrimages to Abbotsford and Dryburgh, and goes as far north as Loch Katrine and the Trossachs. In the same way he traces many a spot which the unfortunate Mary has rendered celebrated, and a large part of the book is filled with her well-known history. But M. Belza does not neglect to see something of the manufacturing centres, and is delighted at meeting a

Polish Jew at Glasgow in the person of a certain Abraham, the proprietor of an exchange office. They converse in Polish, which the Jew had not forgotten, although he had left his native country thirty years; and M. Belza compares him favourably with another Pole, whom some time previously he met at Stockholm, whither he had emigrated after the Hungarian war of 1849, and had entirely forgotten his native language. Our traveller does not forget to reiterate the old charges brought against the Scotch-Sabbatarianism and the like. He introduces a few anecdotes—some of which are ancient—such as that of the pious grocer who tells his apprentice to adulterate the sugar and then come to prayers. In the same way M. Max O'Rell in his book on Scotland has been giving us *réchauffés* of Dean Ramsay's stories.

Our author says nothing about the connexion which existed between his own country and Scotland from very early times. Poland swarmed with military adventurers, the younger sons of ancient families, who went thither to carve their fortunes with the sword. To this day many Scotch names are found in Poland. Before going to Russia the well-known Patrick Gordon offered his services to Sobieski. To come to later times, after the great emigration of 1831 many young Poles were educated at the University of Edinburgh. In 1828 Col. Ljach-Szyrma published some interesting letters on England and Scotland in Polish.

M. Belza seems to have a good knowledge of English literature, and writes very pleasantly. It only remains to add that the book is illustrated with some excellent wood-engravings.

W. R. MORFILL.

NEW NOVELS.

With Everything against Her. In 3 vols. By Col. Cuthbert Larking. (Hurst & Blackett.)

The Queen Anne's Gate Mystery. In 2 vols. By Richard Arkwright. (White.)

To Call Her Mine, &c. By Walter Besant. (Chatto & Windus.)

Passe Rose. By A. G. Hardy. (Sampson Low.)

Dr. Ramsau. By Georges Ohnet. (Chatto & Windus.)

Was She Good or Bad. By W. Minto. (Chatto & Windus.)

Robbery under Arms. By Rolf Boldrewood. (Macmillan.)

COLONEL LARKING is more at home in his descriptions of Indian life than in fictitious narrative. His *Dandobast and Khabar* was an excellent book of its kind, though its appeal was to the sportsman and the traveller rather than to that terribly exigent abstraction, the general reader. It is impossible not to note, in what is presumably his first attempt at fiction, that lack of the sense of proportion, that excessive verbosity, and that serene obliviousness of the demands of art, which constitute the bane of the majority of contemporary novels. Here, and in books of the same order, we have no touch with life; we merely listen to a passably interesting, but more or less inconsequent, relation of occurrences,

personages, scenes, and circumstances, verbally put together in the same way as the Persian wonder-workers produce to order mats representing episodes of war or sport, out of bundles of many coloured rags which have to be utilized at random. In *With Everything against Her*, Egypt, Italy, and England, in succession, form a disconnected background, for there is no one artistic scene to this story of many lives. The plot, which is complicated without being adequately deceptive, is not, however, so commonplace as the style, which betrays frequent lapses in grammar and bristles with such banalities as "to get back" (for "to return"). Another grave fault, to which the writer of three-volume novels is particularly liable, is the introduction of what may be termed showman's English. Thus, for example, a few pages at the beginning of Col. Larking's third volume are devoted to an account of the Italian Government lottery system. "For the benefit of the uninitiated we will give a description of the way this lottery is played. Every Saturday," &c., &c. There could be nothing more hopelessly inartistic than this obtrusion of an author's personality as demonstrator of irrelevant matters. It seems the simplest of critical principles that nothing should be written in a novel which does not directly and in a sense necessarily bear upon the evolution of the story; but nothing, apparently, is more difficult of fulfilment. There is a legend of an Oriental monarch who speedily removed with a scimitar the heads of those unfortunates who became irrelevant and prolix in their narratives of the lives of his royal predecessors. The weary critic often envies that potentate, and in imagination wields with deadly effect that very conclusive scimitar.

Mr. Arkwright has wrought an ingenious tale of mystery; and, though it would certainly not have lost by compression, it is so naturally evolved that the reader will not be likely to grudge the occasional amplifications in which the author indulges. The central complication is skilfully led up to, and knot by knot the difficult tangle of the skein which enmeshes Harry Collingwood's life is undone. If the actions of some of the personages of the tale be sometimes inconsistent, the characterisation is, in the main, excellent. As is almost invariably the case with stories of this kind, too much is made of the murder trial; but possibly the critic is wrong in supposing that the public is bored by these monotonous trials in fiction, which in nearly every instance read as though excerpted from a newspaper. It is the human emotion, the terrible significance to the implicated persons, that is of enthralling interest, and that should afford matter for the art of the narrator to work upon—not the glib oratory and caustic persiflage of opposing counsel, the mere commonplace routine of legal procedure. To those, however, who obtain delight from the "mysterious murder and false accusation" kind of novel, *The Queen Anne's Gate Mystery* may be confidently recommended.

Mr. Walter Besant's new volume consists of three lengthy tales, which have already appeared as separate novelettes, so I need not now dwell upon them, save to say that *To*

call *Her Mine* is almost, if not quite, as good as *Katharine Regina*, and that both are very distinctly better than *Self or Bearer*. Everyone now knows Mr. Besant's style, with all its virtues and vices: its pleasant ease, its vigour, its terseness, its uniformity, its lack of distinction, in a word, its mediocrity. There is a little too much of Man (with a big M) and of woman (with a small w) in this book, as elsewhere in his writings, and particularly in *Katharine Regina*; but much clap-trap sentiment may be forgiven a novelist who is in general so manly and downright, and ever the ready champion of chivalry and courage. This bulky volume should prove a real treasure-trove to those who welcome every word of the popular author of *All Sorts and Conditions of Men*.

None who may have read *But yet a Woman* will be likely to recall that story without pleasant memories. Prof. Hardy is a novelist who is also a literary artist. In the *Wind of Destiny*, as in the romance just alluded to, he proved that he possessed most, if not all, of the requirements of the writer who would win a reputation more durable than that of a season, or of a dozen seasons; and though his best known work is not without shortcomings—faults rather of tentative effort than of style or artistic judgment—its merits have undeniably raised high expectations. *Passé Rose* has come to justify these anticipations. It required courage and assurance to attempt a romance of life in the time of Charlemagne. The historical novel is at a low ebb. It is unpopular with the highly cultured reader, for it must almost inevitably annoy him with more or less gross and disillusionising anachronisms; it is wearisome to the mass of library subscribers, for it deals with episodes of no present significance and with personages of alien speech and manners; and it is of not very strong appeal even to those who love to have their wine of literature diluted with the water of instructive facts. No writer who has gained the ear of the public can afford to indulge in a historical romance unless he have very good ground indeed for his conviction that he can be weighed in the balance of public estimation and not be found wanting. It is all the more to Prof. Hardy's credit, therefore, that he has written a historical tale of the best class—a story that is as enthralling as the most exigent sensation-lover could fairly demand, and, in the main, as adequately depictive of the remote past as could be expected. In point of style, in delicate literary finish and strength of diction, no more able novel has reached us from America; indeed, it would be difficult to name any recent English production of the same class that could justly be compared with it. *Passé Rose* herself is a genuine creation. Anglo-Saxon fiction is the richer for this gracious and beautiful flower of a barbaric age. The epithet suggests one weakness in Prof. Hardy's book, for it is just this quality of barbarism that is lacking to his romance. He introduces barbaric colouring, it is true, and often with vivid effect; but in sentiment he is ever the very civilised modern man of culture. It is suggestive to consider how very differently the author of *Salammbô* would have treated this tale of the splendid, stirring, picturesque, cruel, chivalrous days of Charlemagne. We should have had more

blood, the more frequent gleam of brazen shields in the light of whirled torches, the more frequent flash of swords and clamour of battle-cries; but, on the other hand, we should have had little of that delicate grace and beauty, that happy serenity, which distinguishes *Passé Rose*, and is so infinitely charming, and perhaps, after all, not less true to actuality. From first to last the story is thoroughly well-proportioned; not a page is unnecessary, not a sentence is prodigally expended. In a word, *Passé Rose* is at once a delightful—I might truthfully add, a fascinating—story and a work of art. As such it deserves a wide welcome; but, being a work of art, it will possibly fail to find many readers; and then—the author is living.

There is one very marked difference between *Passé Rose* and M. Georges Ohnet's new book, and that is the quality of style. It must be added, however, that I have read *Dr. Rameau* only in what seems to be the very accurate and spirited translation of Mrs. Cashel Hoey; possibly the original may be greatly superior, though, if this be so, *Dr. Rameau* must be a very unexpected advance upon *Le Maître des Forges* and its kindred. The story is a kind of French complement to *Robert Elmore*; much more artistically constructed, much more immediate in its appeal, though greatly inferior not only in style but in ethical significance and general impressiveness. The central motive is the enfranchisement of Dr. Rameau, through love and suffering, from the bondage of atheism; but students of humanity will be apt to be somewhat cynical as to the potency in real life of the means of conversion in the case of such a man as the celebrated physician, as depicted by M. Ohnet. In the hands of a skilled dramatic novelist, this story might have been wrought into a powerful and moving tale; as it is, it is probably the best production of one of the most popular of living French novelists. Dr. Rameau refuses to be won to religion by his beautiful wife, an ardent Spanish Catholic. Ultimately she is false to him; and, in the manner common to heretics as well as to the faithful, he visits the sin of the mother upon her innocent offspring. Finally he is brought to repentance, and becomes "a good man." This is but the baldest outline of a really very interesting story, but fortunately it is not upon its "religious" basis that it depends for its success. Mrs. Cashel Hoey's translation of *Dr. Rameau* should certainly be read by all who enjoy Ohnet's writings, but cannot do so in the original.

In these midsummer days, when nothing seems so desirable as indolence in leafy places or by cool waters, everyone likes to have a pleasant tale at hand—a tale that shall not be long and that shall enforce no mental exertion on the part of the reader. Those thus indolently inclined might with great advantage procure Prof. Minto's novelette, which fulfils the just mentioned requirements. *Was She Good or Bad?* cannot fairly be compared with its predecessors from the same pen. It is but a holiday entertainment for holiday folk. Neither in manner nor matter does it strike, or attempt to strike, any ambitious note; and if the critic cannot conscientiously hail it as a book of mark, he can at any rate praise it as an adroitly and

happily written story of "confusions manifold."

It is not often that an Australian novel, an Australian romance by an Australian, is so well worth reprinting as *Robbery under Arms*. It is as picturesque and as true to the life it depicts as was Marcus Clarke's famous book, and in its descriptions of station and up-country scenes and incidents it is worthy of comparison with *Geoffrey Hamlyn*. The leading spirit is the celebrated "Starlight," the bushranger chief, whom Adam Lindsay Gordon has immortalised by an allusion in his lyric of "The Sick Stockrider"; but much of the charm of the romance is due to less obviously stirring themes. Possibly the book may prove too long, and the style just a degree too colloquial, to suit British readers as well as Colonials; but more probably it will prove a success here, as it has already done in Australia.

WILLIAM SHARP.

RECENT THEOLOGY.

The Diatessaron of Tatian: a Harmony of the Four Gospels compiled in the Third Quarter of the Second Century. Now first edited in an English Form, with Introduction and Appendices. By the Rev. Samuel Hemphill. (Hodder & Stoughton.) The *Diatessaron* of Tatian has been the subject of much learned discussion of late years; but there had been no attempt, until the appearance of this work, to reproduce the text in English, nor has there as yet been a translation of Zahn's learned monograph on the subject. Prof. Hemphill gives only the fragments preserved in Ephraem's commentary, as translated by Moesinger, without any attempt to supplement them from the other sources made use of by Zahn. He has, however, had the benefit of the Arabic Harmony, edited and translated by P. Augustinus Ciasca, for presentation among the jubilee offerings of Pope Leo XIII. last year; but this work—drawn from two MSS., of which an interesting account will be found in the introduction—owing to the revisions the text had evidently undergone between the fourth and the tenth centuries, is of much less critical importance than might have been expected, and Prof. Hemphill thinks it enough merely to indicate its contents by references to our canonical Gospels. There is no doubt, however, that it is Tatian's *Diatessaron* translated from the Syriac in the eleventh century, and it has a value of its own as an independent testimony to the scope and arrangement of Tatian's work. "The strong Curetonian element present in the Ephraem fragments seems to have been almost entirely eliminated," so that while the Arabic

"probably represents Tatian's patchwork in its true proportions, and gives us a correct view of the arrangement of the evangelical narratives, it cannot be said to preserve the text which he used, or the curious and original turns which he gave to the work of the sacred writers. For these we must go back to the Ephraem fragments and the Gospel citations of Aphraates."

It is the use made of P. Ciasca's translation that gives its special value to the present work as a contribution to our knowledge of Tatian. Otherwise, Prof. Hemphill will readily admit it cannot compare in learning and thoroughness with Zahn's monograph; and especially must the absence of the fragments contained in the Homilies of Aphraates—"the only ones," the author himself remarks, "which do not come to us through the medium of a translation"—be regretted. Prof. Hemphill's excellent introduction, however, in which he gives a vivid sketch of "the man Tatian," and argues con-

vincingly that his Harmony was written in Syria after his return to the East, deserves attention. Several appendices also contain valuable matter; and his work, upon the whole, is undoubtedly one to be gratefully received by students of early Christian literature.

The Classical Element in the New Testament considered as a Proof of its Genuineness. With an Appendix on the Oldest Authorities used in the Formation of the Canon. By Charles H. Hoole. (Macmillan.) Apart from any apologetic purpose, an investigation into the classical element in the New Testament, in competent hands, could not fail to prove instructive; but how far it would avail as evidence of the date or genuineness of any book may be doubtful. What inference, for example, could be drawn from the name Alexander, which is as old as Homer and in common use to-day, or from Damaris, which is not classical at all? Of course, these are extreme cases; but, unless the object is to show that the New Testament was not written at times to which no one ever referred it, very little can be learned from a name. In the present work the apologetic purpose is prominent, and the writer does not always leave the impression of dealing quite fairly with controverted points. This is particularly the case with his treatment of the chronological difficulties in Luke, under the names of "Lysanias" and "Quirinius," where he rather ignores than discusses the alleged discrepancies, without, however, making his own statement agree with the evangelist's. Again, he quotes the passage of Josephus referring to Christ without any intimation that its authenticity has been questioned; and in speaking of the Athenian inscription noticed in Acts, he tells his readers that Jerome does not cite it accurately, though the probability is that the inaccuracy is with Paul's reporter and not with Jerome, who had every motive to bring his version into agreement with that of St. Luke. Still, Mr. Hoole has done what is in many respects a useful work. He distributes the classical element under the following four heads: (1) the classical proper names, (2) the official titles and legal expressions, (3) the quotations from classical writers, (4) the inscriptions; and he deals separately with each. An appendix is added, which is also divided into four sections. It contains the earliest quotations from the New Testament, the passages mentioning Christianity in the classical writers, the chief authorities used in the formation of the canon, and specimens of spurious documents claiming to be of the first century. From the list of classical names we notice the omission of the Greek "Andrew," and from the passages mentioning Christianity the brief references to the Christians in Epictetus and M. Antoninus.

The Authorship of the Fourth Gospel and other Critical Essays. Selected from the Published Papers of the late Ezra Abbot. (Boston: Geo. H. Ellis.) By the death of Ezra Abbot, of Harvard, in 1884, the world lost a ripe Biblical scholar, and a textual critic of acknowledged accuracy, ability, and fairness. The present volume of Critical Essays, edited by his successor in the Bussey professorship of New Testament criticism and interpretation at Harvard, Dr. J. H. Thayer, shows him also to have been a man of extensive learning, and a keen, though always courteous, controversialist. The first paper, on the authorship of the Fourth Gospel, deals mainly with the external evidence, and more especially with one branch of that, namely the use of the Gospel by Justin Martyr. On this point the paper may be considered complete. The question, indeed, is now scarcely an open one. That Justin was acquainted with the Fourth Gospel is at present almost universally acknowledged; but this

he might have been without acknowledging it as an apostolic work. Dr. Abbot, however, contends that it was included by Justin in his "Memoirs of the Apostles"; and his arguments on this behalf, and his replies to the objections of the author of *Supernatural Religion* and other hostile critics, are certainly of great weight, if not, as many will think, conclusive. But a yet more important paper, and one bearing on a question which is perhaps to a greater extent still *sub lite*, is that on the reading, "only-begotten God," in John i. 18. It seems strange indeed that so manifest an Arian gloss should have found defenders in our day, and not only so, but that it should have been welcomed as a bulwark of orthodoxy; but no doubt its introduction into their text by Profs. Westcott and Hort gave it a weight which it would not otherwise have possessed. Dr. Abbot subjects the whole of the evidence to an exhaustive analysis; and, having shown how utterly erroneous is the supposition, derived originally from Wetstein and taken on trust by one critic from another, that the reading *θεός* is supported by a great majority of the ancient fathers, both Greek and Latin, arrives at the conclusion that both the external and internal evidence, when fairly stated and weighed, is decidedly in favour of the reading *υἱός*. There are also learned critical discussions of other well-known disputed texts—"The church of God" in Acts xx. 28; "our great God and Saviour," or "the great God and our Saviour" (Tit. ii. 13); and a particularly full and able one on Romans ix. 5, in which the writer contends strongly for the interpretation which makes the concluding words a doxology. It is a curious misdirection of the *odium theologicum*, it may be noticed, to denounce this interpretation as a Socinian gloss, as the late Dean Burgon did; the fact being that it was expressly rejected by Socinus. These essays, of which we have only mentioned some of the more important, have all been published before, but many of them in periodicals difficult of access. It is a good thing to have them brought together in a form in which, it may be hoped, they will have some permanence. The book is a boon to Biblical scholarship.

Of the Imitation of Christ. By Thomas à Kempis. A Metrical Version. By Henry Carrington. (Kegan Paul, Trench & Co.) The appearance of a Metrical Version of the *Imitation of Christ*, following so soon after the edition of the book "in Rhythmic Sentences," which we have quite lately reviewed, is a significant fact. It shows that the book is being widely studied and used. And the authors of these two volumes will not have spent their labour in vain if they help to extend the influence of the book, fitted as it is (more than is usually recognised) for high and low, for men of culture and for the imperfectly educated alike. But the task which Mr. Carrington has set before himself is a difficult one. All translation, indeed, whether from one language into another, or from one style into another, requires special gifts. For the version to be really good, there must be a combination of exact accuracy, command of language, taste, and skill. But the task here has difficulties of its own. The subject is one requiring the utmost reverential care. And in the *Imitation* passages from Holy Scripture are continually embedded, which should, so far as possible, be retained in their exact form. And further, there is in the original work a peculiar rhythmic style, so that in several MSS. (as noticed in the ACADEMY of June 15), the name "Musica Ecclesiastica" was attached to the book. And this simpler rhythm is missed by the reader when the work is presented in a more systematically rhythmical form. How conscientiously Mr. Carrington endeavours to adhere to the original words

may be seen by a single instance. It is taken from the opening of the second Book. The original passage, according to the prose translation published by Messrs. Rivingtons in 1864, is as follows:

"The Kingdom of God is within you," saith the Lord. Turn thee with thy whole heart unto the Lord, and forsake this wretched world; and thy soul shall find rest. Learn to despise outward things and to give thyself to things inward; and thou shalt perceive the Kingdom of God to be come in thee.

"For the Kingdom of God is peace and joy in the Holy Ghost," which is not given to the unholy.

"Christ will come unto thee, and show thee His own consolation, if thou prepare for Him a worthy mansion within thee."

In Mr. Carrington's version the passage is given thus:

"God's Kingdom is within you," saith the Word, Turn wholly heart and soul unto the Lord, And to this wretched world no longer cling; This peace and comfort to thy soul shall bring. All outward things condemn, the inward prize, Then shall God's Kingdom in thine heart arise. For peace, joy, comfort in the Holy Ghost, These constitute God's Kingdom, which is lost And forfeited by sinners. Christ will come And deign within thy heart to make His home, And all His consolation show, if there A fitting habitation thou prepare."

Where deviations do occur, this seems to us to be mainly owing to the exigencies of verse, and, still more, of rhyme. And it is owing to the same cause that, in some cases, the vigour of the original is not quite reproduced. We can well imagine the sense of pleasure and refreshment with which the author would turn from time to time from ministerial work to the task of re-casting the words of Thomas à Kempis into rhythmical form. And many, we think, will find a pleasant and profitable occupation in taking the original work, whether in the Latin or in one of the English editions, and comparing it with the rendering into verse which Mr. Carrington has produced. They will often meet in this work with short pointed passages which will imprint themselves on the memory from their rhythmical form, and so recall in their daily life the words of the original to their minds. The volume is beautifully printed.

The Church of Scotland in the Thirteenth Century: the Life and Times of David de Bernham, of St. Andrews (Bishop), A.D. 1239 to 1253, with a List of Churches dedicated by him, with Dates. By William Lockhart. (Blackwood.) The title of this book is very attractive. A picture at once graphic and accurate of the ecclesiastical life of Scotland in the thirteenth century would be very welcome. But Mr. Lockhart's work does not answer this description, and is, in truth, thoroughly unsatisfactory and disappointing. It surely adds nothing to the vividness of our conception of the thirteenth century, though it helps to elongate the attenuated matter which the author has in hand, to be told that in the thirteenth century

"the great battles of Bannockburn and Flodden Field had not been fought. Dante, Wickliff, Luther, Knox, Shakespeare, Galileo, Newton, Scott, Burns, and other illustrious individuals, were only to be names of the future; whilst as regards the physical sciences, and the applications of steam, magnetism"

but why should we occupy space with a picture of what the thirteenth century was not? Of similar strain is a passage from a sermon of Venerable Bede to illustrate the kind of sermons preached in the thirteenth century! We have a summary sketch of the life of "Dominic, or St. Dominic, as he is sometimes called," as well as of "Francis, the founder of

the Franciscan Order," who "became religious almost to insanity." We are also given information about "Albertus Magnus, or Albert the Great, as he is called," and various extracts are made from Mosheim. The only valuable pages of the book are simply transcribed bodily from the Pitaligo Press edition of De Bernham's *Pontificale*. Mr. Lockhart has written a book that affords in almost every page where he is original rich material for mockery. With what delight Dr. Maitland, the Lambeth Librarian, would have pounced upon this prey! But the world is now too busy to allow us to roll this deliberately like a sweet morsel under our tongue. We cannot in these days prolong our amusement, but must gulp it all down at once.

Our Inheritance: an Account of the Eucharistic Service in the First Three Centuries. By S. Baring Gould. (Skeffington.) This volume, though not without many meritorious features, will suffer the fate that commonly belongs to the attempt to occupy the middle space between the scientific and the popular. Mr. Baring Gould very modestly professes to aim at producing only a popular account (so far as any treatment of the subject can be popular) of the early forms of the Christian Liturgy; but there are several parts of the treatise that may be read with interest and advantage by those who have made a more particular study of the liturgical remains of Christian antiquity. In this country more especially few of our liturgical students have examined the relations between what we know of the Jewish temple and synagogue services and the forms of early Christian worship. Mr. Baring Gould will have done good service if he calls the attention of English scholars to the need of a more thorough investigation of this relationship. Mr. Baring Gould has been obviously "bitten," as other capable men before him have been, by "Hebrew parallelism," and cannot restrain himself from seeing "parallelism" as a substantial factor in the structural arrangement and literary style of the ancient liturgies. The acknowledged characteristic of Hebrew poetry may indeed have well had its influence upon the rhythmic beat of the elevated prose of the Hebrew liturgies, and also upon the early Christian services, if derived from the former; but Mr. Baring Gould will only bring his theory into contempt by such extravagancies as are propounded in chapter vi. Thus, it would seem, according to Mr. Baring Gould, that the events in the life of Jesus took place in a certain order in accordance with the principle of an "introverted parallelism." Though it would amuse our readers, it would occupy more space than it deserves to exhibit here the scheme by which Mr. Baring Gould attempts to make good his position. Unhappily, such a treatment of the subject cannot fail to throw suspicion upon the author's views on other matters. Has the preparation of twelve volumes of the *Lives of the Saints* unsettled Mr. Baring Gould's judgment and rendered him incapable of estimating evidence?

NOTES AND NEWS.

MR. WILKIE COLLINS's health, though still precarious, is slowly improving. The stroke of paralysis which he suffered on Sunday last was not in itself dangerous; but his general health had for some time been bad, and his present condition is seriously complicated by several weaknesses. Nevertheless his doctor, Mr. Beard, seems not without hope of his complete recovery; and since his attack some of his friends, Mr. Holman Hunt and Mr. Hall Caine among others, have found him, notwith-

standing relapses, in complete possession of his best powers. His new story, "Blind Love," lately begun in the *Illustrated London News*, and written within the last half year, shows all his old mastery of the art of exciting interest.

SIR W. W. HUNTER has undertaken to edit for the Clarendon Press a series of little monographs on Indian history, which are intended to occupy a position intermediate between personal biographies and formal chronicles of events. The general idea is that each volume should describe some important epoch in Indian history, treated from the point of view of the statesman who most impressed his individuality upon the period. For example, the rise and culmination of the Mughal Empire will be shown under Akbar; its decline and fall under Aurangzeb. The volume upon Dupleix will tell the story of the struggle between the English and the French for ascendancy; that on Mount Stuart Elphinstone will describe the settlement of Western India after the overthrow of the Mahratta confederation; that on Dalhousie the final consolidation of the Company's rule. It is hoped that some of the volumes will be ready for publication by the beginning of next year.

MESSRS. SAMPSON LOW will publish next week *Englishmen in the French Revolution*, by Mr. J. G. Alger, which is based upon much personal research among unpublished documents both at the Record Office and in Paris. Besides incorporating two articles that originally appeared in the *Edinburgh Review*, dealing with the early days of the Revolution and the Terror, chapters are added about the prisoners of war, the opening of Paris by the peace of Amiens, and the subsequent imprisonment of visitors in France by Napoleon. Attention has been given not only to spectators, deputations, and victims, but also to those writers who sympathised with the downfall of the *ancien régime*.

MR. JOHN S. FARMER, author of "Americanisms—Old and New," is now engaged upon a slang dictionary, which, both by its comprehensiveness and by its historical treatment, is intended to supersede all previous undertakings. It is described as a dictionary of the heterodox speech of all classes of society, from the publication of Harman's *Caveat*; or, Warning for Common Cursetors (1566) down to the present time. It will include the jargon of sport; the cant, patter, and flash phrases of the criminal and disreputable classes; and also the unwritten colloquialisms of society; the arts, industries, and professions. The method of treatment will be historical, giving first the etymology, and then illustrative quotations in chronological order, together with synonyms and foreign equivalents. The whole will form three volumes, handsomely printed on foolscap quarto; and it will be issued, in a limited edition of 500 copies, to subscribers only, who should address themselves to Mr. Farmer, 6 Arthur Street, London Bridge.

PREVIOUS to his departure for a tour in Australia, Prof. Wallace, of Edinburgh University, prepared a new edition of his *Farm Live Stock of Great Britain*, which will shortly be published by Messrs. Oliver & Boyd. The work has been entirely recast, is double the extent of the former edition, and is illustrated by 100 phototypes by Angerer & Göschl, of Vienna, from photographs taken from life of picked specimens of the various breeds of live stock in the British Isles.

A VOLUME entitled *Blooms and Brambles: a Book of Verses*, by Mr. Edgar Fawcett, of New York, is announced by Mr. Elliot Stock for early publication.

THE popularity of *Walden* has induced the publisher to add another of Thoreau's volumes

to the "Camelot" series. *A Week on the Concord and Merrimac Rivers* will appear on July 25, with an introduction by Mr. Will H. Dircks.

MESSRS. EGLINGTON & Co. will publish early in the autumn two new novels: *A Romance of Posilipo*, by Mrs. Thos. Woollaston White; and *The Fatal Link*, by Bevis Cane.

MR. BARSTOW will have ready in a few days two short stories by Mr. W. B. Wallace, entitled "The Clue of Ariadne" and "After Gaia," which will appear in a single volume.

IN continuation of his issue of Count Tolstoi's works, Mr. Walter Scott will publish at the end of this month *Anna Karenina*, in two volumes.

MAXWELL GRAY, author of "The Silence of Dean Maitland," has written a short story of Alpine adventure for Cassell's *Saturday Journal*, which will appear in the number published on July 17 under the title of "The Mysterious Guide."

MR. MACKENZIE BELL has written for the *American Magazine of Poetry* a popular article on Mr. Theodore Watts, to be prefixed to one of the amplest selections from his poems which has yet appeared.

THE *Sun* has this month passed into new hands, and will henceforth be issued by Mr. Alexander Gardner, of London and Paisley. With the commencement of a new volume in October, special features will be introduced; and at the same time will appear the opening chapters of Dr. George MacDonald's new story, which will be continued throughout the year, simultaneously with another serial by Miss E. M. Marsh, entitled "Her Golden Crown."

THE article, entitled "Some Economic Aspects of the Eight Hours' Movement," in the *Westminster Review* for this month, is by Mr. H. de B. Gibbins (of Wadham College, Oxford), who is at present engaged on a sketch of the Growth of English Industry for the *Co-operative Annual*.

THE Shah has honoured Mr. C. E. Wilson, sub-librarian at the Royal Academy of Arts, and lately University Teacher of Persian at Cambridge, by accepting a Persian poem composed by Mr. Wilson, which is printed in another column of the ACADEMY. The Grand Vazir, in a letter of acknowledgment, has informed Mr. Wilson that the Shah was pleased to express a high opinion of the merits of the poem.

MR. CHARLES EDWIN VAUGHAN, of Balliol College, Oxford—a nephew of Dean Vaughan—has been elected to the chair of English language and literature at the University College of South Wales, which is vacant by the appointment of Prof. Ker to succeed Mr. Henry Morley at University College, London.

THE death is announced of Mr. Franz Thimm, the well-known foreign bookseller of Brook Street, New Bond Street. Mr. Thimm was himself both an author and bibliographer. It is understood that he has left in MS. a continuation of his *Shakespeariana from 1564 to 1871*, and also large materials for a bibliography of Goethe. Mr. Thimm died on July 6, in the seventieth year of his age.

THE library of the late Mr. John Eglington Bailey, F.S.A., of Manchester, which realised over £2600, gave an opportunity for creditable displays of public spirit. Mr. Henry Bodington purchased the extensive collection of books on English shorthand, and has presented it to the Manchester Free Library. Messrs. Taylor, Garnett & Co., the proprietors of the *Manchester Guardian*, bought the splendid "Thomas Fuller collection" as a gift to the same institution; and various MSS. were obtained for presentation to the Chetham Library.

In the article on "Marlborough" in the *Encyclopaedia Britannica* it is said:

"For a year or two after the Restoration, John Churchill went to St. Paul's School, and there is a tradition that during this period he showed the bent of his taste by reading and re-reading Vegetius *De Re Militari*."

As a matter of fact, we believe that no actual proof has hitherto been produced even for the first of these statements. Mr. Gardiner, however, the chronicler of the school, was recently fortunate enough to discover contemporary evidence for it, as well as of a tradition not quite identical with the other. Among a collection of papers that have descended through private hands from Postlethwayte, high master from 1697 to 1713, he found a series of Latin speeches delivered by the captains of the school at the Apposition. In the speech for 1702 occurs the following passage:

"Hic Marlburus ab ipso Caesare Gallos domare et a Gallorum injuriis vicinas gentes tueri didicit."

MR. ROBERT BUCHANAN has issued in pamphlet form (George Redway) a letter addressed to the Home Secretary "concerning the proposed suppression of literature." By this he means the recent condemnation of Mr. Henry Vizetelly for publishing translations of certain novels of M. Zola. Putting aside the general issue—which involves some considerations that Mr. Buchanan seems to ignore—we gladly endorse Mr. Buchanan's generous tribute to the long list of services Mr. Vizetelly has rendered to literature in the past, as author, editor, journalist, artist, and—we do not shrink from adding—publisher.

THE new volume of the "Lotos Series" (Triibner) is entitled *Essays on Men and Books*: selected from the Earlier Writings of Lord Macaulay, with Critical Introduction and Notes by Dr. Alexander H. Japp. We cannot praise either the selection or the notes. The present volume, which is to be followed by a second, contains the essays on Clive, Milton, the first only of the two on Chatham and Byron; the second will give those on Warren Hastings, Bunyan, and Barère. Such a selection stands self-condemned, alike for what it joins together, for what it separates, for what it includes, and for what it omits. The notes are (fortunately) very few and very short; but space has been found for the portentous statement that Macaulay is wrong in describing Fort William as "lower down" the Hoogley than Chandernagore; while Macaulay's manifest mistake in saying that "Clive had advanced to Cossimbuzar" before the battle of Plassey is left uncorrected. Dr. Japp has further thought fit to omit certain passages in the essay on Milton, defending himself in the following remarkable sentence:

"We justify ourselves on such grounds for a few deletions: without which it strikes us that the Essay actually has more unity and completeness."

ON Monday last, July 8, a question was asked in the House of Commons concerning the exclusion of novelists (other than historical) from the benefits of the Civil List Pension Fund, in continuation of a correspondence on the subject conducted by the Incorporated Society of Authors, which was referred to in the ACADEMY of last week. In his reply, Mr. W. H. Smith quoted from the statute under which this fund is administered (1 Vict. c. 2, § 6):

"That the pensions which may hereafter be charged upon the Civil List revenues shall be granted to such persons only as have just claims on the royal beneficence, or who, by their personal service to the crown, by the performance of duties to the public, or by their useful discoveries in science and attainments in literature and the arts, have merited the gracious consideration of

their sovereign and the gratitude of their country."

Mr. Smith further stated that the "regulations" referred to would be more properly described as "notes of practice," made many years ago by private secretaries for the guidance of the minister responsible. He declined to make them public; but he summarised their purport as follows:

"In considering the claims of necessitous persons for pensions within the comparatively small amount at the disposal of the First Lord, regard is had to the nature of the services to the Sovereign and the country which constitute the ground on which the claim is based; and in respect to literature it has been held that those departments of study and research which add to the stock of knowledge, but which are frequently unremunerative to the writers, constitute a stronger claim on the bounty of the State than the authors of novels possess, who, while they contribute largely and most usefully to the recreation of the public, are believed, as a rule, to obtain a considerable pecuniary return for those labours if their works possess merit."

ORIGINAL VERSE.

H.I.M.

The Shah Nasiru 'd-Din Shah Kajar, K.G.

ای شهنشہ ناصر الدین آنکہ چرخ آسمان
با کمال تو ندیده شاهی اندر دور خود
سر بسر زائل شد از دنیا شب تاریک ظلم
تا سر از افق دل شاه آفتاب داد زد
مُذک معمور و رعیت مطمئن از داد و عدل
جز ننگوئی درین حالت ملک کی بشنود
عالم است از نور الطافت منور سر بسر
بوی مهتر این گلستانرا معطر می کند
گر نماید مهر ازینسان پادشاه مهربان
بیم دارم گبر از دین خود آسان نگذرد
از یهود و کبر و ترسا هر کسی در سایه اش
چون پسر در سایه والد براجت می زید
چون بزم آید پر از شادی بگردد روزگار
رونق از چرخ سوم ناهیدرا پائین کشد
چون برون آید بقصد جنگ شاه شیزدل
شیر گردون در دهان ماهی از هولش رود
دشمن تو تخت گیر طعمه شمیر باد
ملکت از ملک سکندر در جهان اوسع شود
این چه گستاخیست کز شاه جهان حرفی زب
بی نیاز از تحفه موری سلیمان می بود
لیک چون بابل گلی در باغ بسند اینچنین
لا جرم در خورد حال خویشان بانگی زند
تا جهان باشد خدایا شاهرا توفیق ده
ملک و مالش دائماً محفوظ دار از چشم بد

CHARLES EDWARD WILSON, B.A.,
Royal Academy of Arts,
Piccadilly.

July, 1889.

MAGAZINES AND REVIEWS.

THE *Archaeological Review* for July, which concludes the third volume, is a double number, consisting of no less than 138 pages; but this amount is obtained not by increasing the number of articles, but by augmenting their length. Mr. Cecil Smith, of the British Museum, continues the series entitled "Recent Archaeological Research," dealing with ancient Greece. Though he starts from Winkelmann, he treats the subject not so much as a chapter in the development of fine art, as supplying the materials for reconstructing the prehistoric contact of nations. In his view, the excavations of Schliemann have started a new era by revealing the Asiatic origin of the earliest Greek civilisation. In the list of books prefixed to the article it is noticeable that not one is by an English author, though Mr. Smith fully recognises the work of Prof. Ramsay, Mr. Petrie, and other English explorers. Of the other papers it is not easy to give a brief summary. Mr. O. E. Pell, who has before written on measures of land in *Domesday*, here seeks, with an elaborate array of tables, to bring under a single scheme all the standards of weight in ancient and modern times. Mr. G. L. Gomme concludes his essay on "Totemism in Britain," arguing that the greater part of the folklore associated with animals and plants is probably to be referred to the pre-Aryan inhabitants of the island. Mr. R. Brown, jun., summarises arguments that will be familiar to readers of the ACADEMY in favour of his theory that the Etruscan numerals are explicable from other "Turanian" languages, though he modestly disclaims all pretension to have solved the Etruscan problem. Finally, the fullness of the index deserves a word of praise.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- APPART, G., et H. KINOSHITA. Ancien Japon. Paris: Maisonneuve. 15 fr.
GOSSET, Alph. Les coupoles d'orient et d'occident. Livr. 1. Paris: A. Lévy. 30 fr.
JANLET, Victor. Protection des œuvres de la pensée. T. 2. Créations littéraires: cession; contrefaçon; droits des étrangers. Paris: Marescq. 10 fr.
JEANROY, A. Les origines de la poésie lyrique en France au moyen âge. Paris: Hachette. 10 fr.
KAWCZYŃSKI, Max. Essai comparatif sur l'origine et l'histoire des rythmes. Paris: Bouillon. 5 fr.
MENÉNDEZ, Catalle. Mephistophéla: roman contemporain. Paris: Dentu. 3 fr. 50 c.
MEYER, A. B. Lung-Ch'uan-Yao od. altes Salodon-Porzellan. Berlin: Friedländer. 12 M.
MUELLER, W. Zur Mythologie der griechischen u. deutschen Heldensage. Heilbronn: Henninger. 3 M.
RAYAISON-MOLLIER, Ch. Les manuscrits de Léonard de Vinci. 4^e Vol. Paris: Quantin. 150 fr.
RICHTER, P. E. Literatur der Landes- u. Volkskunde d. Königl. Sachsen. Dresden: Hühle. 5 M.
SCHIEBERRECHT, G. A. B. Der Ariadnefaden f. das Labyrinth der Edda, od. die Edda e. Tochter d. Teutoburger Waldes. Frankfurt-a.-M.: Reitz. 2 M. 50 Pf.

THEOLOGY.

- ALKER, E. Die Chronologie der Bücher der Könige u. Paralipomenon im Einklang m. der Chronologie der Aegyptier, Assyrier, Babylonier, Phönizier, Meder u. Lyder. Leoberschlitz: Schnurpfeil. 3 M.

HISTORY, ETC.

- OUVILLIER-FLEURY. Portraits politiques et révolutionnaires. Paris: Calmann Lévy. 7 fr.
FABE, C. A. Lettres d'un jeune officier à sa mère, 1808-1814. Paris: Delagrave. 6 fr.
GIBARD, P. L'éducation athénienne au 5^e et au 4^e siècle. avant Jésus-Christ. Paris: Hachette. 18 fr.
LEGRAND, E. Collection de documents concernant l'histoire politique et littéraire de la Grèce médiévale et moderne. T. 1. Paris: Maisonneuve. 30 fr.
PETIT, J. A. Le Second Empire. Paris: Palmé. 6 fr.
STARBAU, E. Leben u. Werke d. Münchens Bernhard v. St. Blasien. Leipzig: Fock. 2 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLUNTSCHLI, F. G. LASIUS u. G. LUNGE. Die chemischen Laboratorien d. Eidgenössischen Polytechnikums in Zürich. Zürich: Füesli. 10 M.
HERAIL, J. Organes reproducteurs et formation d l'œuf chez les phanérogames. Paris: Steinheil 6 fr.

KREIDL, W. Untersuchungen üb. den Verlauf der Flutwellen in den Ozeanen. Frankfurt-a.-M.: Reitz, 2 M.
 NICOLAI, W. Ist der Begriff d. Söhnen bei Kant consequent entwickelt? Kiel: Lipsius, 2 M.
 UPHUES, G. K. Ueb die Erinnerung. Leipzig: Duncker & Humblot, 2 M. 80 Pf.
 WITTEWALD, X. Blatt- u. Sprossbildung bei Euphorbien u. Cacteen. Leipzig: Engelmann, 7 M.
 WITT, J. H. Sinnen u. Denken. Halle: Pfeffer, 5 M.

PHILOLOGY.

CATALOGUE des manuscrits orientaux de la Bibliothèque Nationale. IV. Manuscrits arabes. 3^e Fasc. Paris: Maisonneuve, 15 fr.
 FREVILLE, Marcel de. Les quatre Ages de l'homme traité moral de Philippe de Navarre. Paris: Firmin-Didot, 7 fr.
 GODEFROY, F. Dictionnaire de l'ancienne langue française. Fasc. 57. Paris: Bouillon, 5 fr.
 HOFMANN, M. Der Oedex Medicus Pl. XXXIX. N. 1 d. Vergiliana. Berlin: Weidmann, 3 M.
 LANGLOIS, E. Le couronnement de Louis: chanson de geste. Paris: Firmin-Didot, 15 fr.

CORRESPONDENCE.

CHAUCER'S "COMPLAINT TO HIS LADY."

Cambridge: July 9, 1889.

In my edition of *Chaucer's Minor Poems*, I printed a piece which I called "A Complaint to his Lady," and I claimed this for Chaucer.

Dr. Furnivall has made a most interesting discovery, which goes far to confirm this. It is a great pleasure to me to find that I had claimed this piece for Chaucer only last year, and already further evidence has turned up. I think this should beget confidence in my judgment.

Dr. Furnivall's discovery is that there is a second MS. copy of this poem, in MS. Phillipps 9053. It has an additional stanza; and at the end of the poem is a remark which Dr. Furnivall reads as "dan Chaucer Lauceire" (?) the last word being doubtful. We take the right reading to be "dan Chaucer Lantour"—i.e., *l'autour*, the author. But whether this be so or not, the fact remains that here is MS. authority for attributing the piece to Chaucer; his name is legible, at any rate.

I have already said (Pref., p. xlvii.), that the poem might be incomplete in MS. Harl. 78. Here, again, I was right. Chaucer's name is *not* at the end of *that* copy, precisely because the copy is incomplete. The poem is attributed to Chaucer by Shirley and by Stow, as I have already said. Stow's testimony is worthless, but Shirley's, as we know, is of great value.

I am sure readers will be glad to see the newly-found last stanza. Ten unknown lines by Chaucer do not turn up every day.

The spelling of the MS. is so bad that I amend it as below. The first line is No. 124.

But I my lyf and deeth to yow obeye,
 And with right buxom herte I holly preye,
 As [is] your moste plesure, so doth by' me;
 Wel lever is me lyken yow, and deye,
 Than for to anything or thenke or seye
 That mighte offenden yow in any tyme;
 And therefore, swete, rewe on my peynes smerte
 And of your grace granteth me som droppe,
 For elles may me laste blis ne hope,
 Ne dwelle inwith my trouble carful herte.

The MS. readings are as follows: 124, lif; deith; obey. 125, buxum hert holy I prey. 126, omit is; youre most. 127, For wele leuer. 128, thynk; say. 129, yow myght offenden. 130, smert. 131, grauntith. 132, ellis; last no blisse. 133, withyn; careful hert.

I may note that *holly* (with long o) is our "wholly"; and that *inwith* (common in Chaucer) is required instead of "within," in order to elide the final *e* of *dwelle*. *Trouble* is here an adjective, and means "troubled." It furnishes one of the internal evidences, being a Chaucerian form ("Clerkes Tale," E. 465).

Very interesting are two curious rimes. These are "by me," "tyme," as in the "Can. Yem. Tale," G. 1204; and "drope," "hope." The latter is quite right; for the *o* in Mod.

E. "hope" has been lengthened, and was originally short. The A.S. *dropa*, *hopa*, formed a perfect rime; and the two words rime together in Gower's *Conf. Amantis*, ed. Pauli, ii. 286.

WALTER W. SKEAT.

A RUSSIAN AMBASSADOR IN ENGLAND IN THE REIGN OF GEORGE II.

London: July 9, 1889.

Being a Reader in International Law at the Imperial University of Warsaw, and at present examining the documents relating to the mission of Prince Antioch Cantemir as Russian Ambassador in England from 1732 to 1738, I have found some letters written by Prince Cantemir which I believe to be hitherto quite unknown. Two of them I venture to send for publication in the ACADEMY, with some comments taken from unprinted sources in the Record Office and the British Museum.

"Prince Antioch Cantemir," writes Lord Harrington to the English Resident at St. Petersburg, "arrived here last week in the quality of the Czarina's Resident, and a day or two ago had his first audience of his Majesty, by whom he was received in a very gracious manner." The young prince was charged to obtain some able British officers for the reorganisation of the Russian Navy, which was falling into decay after the death of Peter the Great. Having agreed to that effect with a certain Capt. Mathews, he asked the Duke of Newcastle to procure the royal permission for Capt. Mathews to enter the service of the Russian Government.

"My Lord Duc,
 "Votre Excellence sans doute sera informé que j'ai eu la gracieuse permission du Roy d'engager deux officiers de la marine au service de l'Impératrice ma Souveraine. En conséquence je suis convenu avec M^r le Capitaine Mathews qu'il iroit à St. Petersburg pour y regler en personne ses conditions. Mais comme on lui a dit qu'il ne pouvoit prendre la service étrangere sans une permission du Roy par écrit il en avoit supplié My Lord Harrington [Harrington] qui partit sans le lui avoir obtenu. Je supplie donc Votre Excellence d'en supplier de ma part la Reine; et je ne doute pas que Sa Majesté n'aura point de difficulté de le lui accorder. Mon homme à ordre d'attendre les ordres de Votre Excellence dont je suis avec toute l'estime imaginable,

"My Lord Duc,
 "Treshumble et tresobeissant serviteur,
 "A. P. CANTEMIR.
 "Londres, 1735,
 "le 17. de May, 1735."

(Brit. M. Add. MS. No. 32,787, f. 276.)

About this time the English ambassador at Constantinople, Lord Rinnoull, was intriguing against the Russian and Dutch courts, and was frequenting the company of the French minister.

"I am extremely sorry," writes the Duke of Newcastle [Holles] to Lord Kinnoull, "to be obliged to acquaint you that His Majesty has very lately received fresh complaints from the Imperial Russian and Dutch Ministers, Who all agree, that your whole conduct shews a manifest Partiality, in favor of France, and that the Consequences of it must at last be very hurtfull to the interests of the Imperial and Russian Courts."

For these instructions Prince A. Cantemir expressed his gratitude in the following letter:

"My Lord Duc,
 "Je manquerois à mon devoir si je ne remerciois tres humblement Votre Excellence dell'honneur qu'elle me fit bien par Sa lettre et par la communication de l'ordre du Roy envoyé à My Lord

* Whitehall, April 7, 1732.

† George II. and Lord Harrington had departed for Hanover some days before.

† P. R. O. Foreign, Turkey, vol. xxviii.

Rinoul.* J'ai expédié celui-ci à ma Cour. La quelle sans doute y trouvera une nouvelle preuve de la sincere amitié du Roy envers l'Impératrice ma Souveraine. J'ose même assurer Votre Excellence d'avance,† que Sa Majesté Imperiale en . . . au Roy sa reconnaissance, et sera toujours prete à rendre des pareilles vos offices à Sa Majesté Brit. Je suis avec toute l'estime et con sideration imaginable,

"My Lord Duc,
 "Londres, 1735,
 "le 18. de May.

"treshumble et tresobeissant serviteur,
 "A. P. CANTEMIR."
 (Public Record Office, Foreign, Russia, No. 27.)

These letters, short as they are, throw some light on the diplomatic relations between England and Russia in the first half of the eighteenth century.

B. ALEXANDRENKO.

SOME OBSCURE WORDS IN MIDDLE ENGLISH.

London: June 22, 1889.

In the romance of *Alexander and Dindimus* the word *jaudewin* (or *jandewin*) occurs as a contemptuous epithet applied to Jupiter in a passage in which the heathen gods are held up to ridicule. The same word is found (spelt *jaudewyne*) in a quotation given in Halliwell's dictionary, where it is applied, with other terms of abuse, to a Lollard. The word has not, so far as I know, hitherto been explained; Mätzner marks it as of unknown origin. I would point out that Littré gives *Jean des vignes* ("John of the vineyards") as meaning a bumpkin, a simpleton.

Gower, in the *Confessio Amantis*, vol. i., 230, has a good deal to say about "a craft which cleped is *facrere*." Mätzner explains this, with obvious correctness, as the art of dissimulation, but throws no light on the etymology. I think *facrere* is clearly *faire croire*, "make believe." Gower himself says, "And thus *facrere* maketh beleve."

The glossary to the *Morte Arthure* (E.E.T.S.) contains a supposed word *eyne*, explained as a narrow passage, with an etymological suggestion (A.S. *engu*) which is phonetically impossible. The fact is that *eynis* is an editorial misreading for *eyuis*, and the word is simply "eaves"—here used in its well-known sense, "edge of a wood." The *n* and the *u* in early English MSS. are often quite undistinguishable. Another instance of their confusion is the word *enest*, which occurs several times in the *Cursor Mundi*. It should be *evest*, the Anglo-Saxon *æfest*, malice.

In the glossary to the *Alliterative Poems*, edited by Dr. Morris, the word *lysoun* is explained as "trace," but no derivation is given. The passage says that the men of Sodom, struck blind by divine judgment, could find no *lysoun* of Lot's dwelling. I feel doubtful about the etymology, but would suggest the O.F. *lusion*, "shining," and render the word as "glimpse."

The word *cury*, cookery (as in the title of the well-known book "The Form of Cury"), is wrongly assigned by Mätzner to the Latin *cura*. In one of the translations of Higden the word appears as *keveri*, which is obviously from the Old French *queu-x*, cook. I have failed to find *queuerie* in Old French, but it probably existed. The word was apparently supposed by English writers to be derived from *cura*, as "cure" occurs in the *Liber Curae Cocorum* with the same sense.

In Stratmann's dictionary the words *luc* from the O.E. *luc* (neuter), a gift, offering, and *laik* from the O.N. *leikr* (masculine), play, sport, are treated as identical, though from the examples

* In this place the letter is very much damaged.

† Damaged.

referred to it appears that the two remained distinct in sense. Similarly the (originally) strong verb *laiken* (rarely *laken*), to play, is treated as identical with the weak *lāken*, to offer, sacrifice, which is derived from *lāc*. I should be glad of further light on the mutual relations of these words. At present the view which appears to me the most probable is that they are all derived from the root *lāk* (as in the verb to like), which, I am inclined to think, must in Original Teutonic have had the two allied senses "to resemble" and "to please." On this view the etymological notion in O.E. *lācan*, to play, O.N. *leikr*, sport, Gothic *laika*, a dance, O.H.G. *leih*, music, would be that of taking pleasure (not of "leaping," as often supposed), while *lāc*, a gift, would mean "that which gives pleasure, propitiates." In O.E. the masc. *lāc*, the formal equivalent of O.N. *leikr*, seems to be represented only by the suffix *-lāc*, the modern *-lock* in *wedlock*. I do not think that the sense of this suffix is derived from the sense "play" (and certainly not from that of "offering"), but that it has reference to the root in the sense of "resemblance," as in the adjective *like* and the noun *lie*, body. The suffix *-ledge* in *knowledge* (M.E. *cniwēlēche*) is not formally identical with *-lock* and O.N. *-leikr*, but with the O.N. *-leiki* (the O.E. equivalent of which would be *-lāra*), and, perhaps, with the M.E. substantive *lēche*, appearance, pretence, which is plainly related in sense to the adjective *like*. It may be remarked that the O.E. *lāc*, medicine, which Bosworth treats as identical with *lāc*, "offering," and with the suffix *-lāc*, is from a different root. The phonology of this word is obscure, as the vowel would normally be *æ*. Perhaps the *ā* may be due to the confusion with *lāc*, offering, or to the influence of the verb *lācian*.

HENRY BRADLEY.

THE TRIPARTITE LIFE OF ST. PATRICK.

Oxford: July 4, 1889.

With reference to the discussion recently carried on in the ACADEMY respecting the Rolls' edition of the Tripartite Life of St. Patrick, I have lately taken occasion to consult the Bodleian MS., Rawl. B. 512. One result has been to find that, in my rash reliance on the published text, I aggravated the shortcomings of the transcriber. The following shows the extent to which I have unwittingly done him injustice:

TRIPARTITE LIFE, ROLLS' EDITION.	RAWL. B. 512.
P. 64, l. 13, habentur et haec	Fol. 8b, herent hautem*
" l. 22, suscepit	" suscepit
66, l. 2, fide	" fidem
" baptismo	" baptisma
114, l. 5, secht (seven)	13d, ul. (ē, six)
122, ll. 11, 12, hoc enim non	14c, hoc enim nomen
148, ll. 24-5, dōcum .un. episcoporū	17d, dō (ei), cum uli. episcopis
172, l. 13, operatur ipse. Est enim, etc.	20b, operatur. Ipse est enim, etc.
172, l. 23, probat	" probet
212, l. 21, sic quod verbum	25b, Sicque verbum

Having got so far, I had the curiosity to turn back and collate the print with the opening folio of the MS. Life. The subjoined lists will be of comfort to students who cannot have the

originals always at hand. To simplify them, I discriminate the Irish and Latin:

TRIPARTITE LIFE, ROLLS' EDITION.	RAWL. B. 512.
(a)	
P. 2, note 1, Pāfraicc	Fol. 5a, Padraic
" l. 7, fetarlicce	" fetarlicci
" l. 8, fhladnatssi	" fhladhnaiissi
4, l. 17, tāsechu	5b, tāsechaib
6, l. 22, nangente	5c, nangenti
" l. 26, lasraib	lasraib
" l. 29, in[s]joroaig	5d, roin[s]jorchaig
(b)	
P. 2, l. 2, sedebat	Fol. 5a, sed[eb]at
4, l. 6, tempore	" tempore
" l. 10, ab	5b, ap
" l. 12, Nehemiam	" et Ne[he]miam
" l. 13, Zorobabel	" Zorababel
" l. 25, ubi	" ubi
" l. 27, peccato	" peccato
" l. 30, intelligentiam	" intelligentiam
" l. 31, peccati	" peccati
6, l. 4, peccato	5c, peccato
" l. 9, dixit	" dixit
8, l. 10, husce	5d, de aqua
" l. 18, Lavit	" de ceco
" l. 19, litri	" de litera

Having occasion to quote a page of extracts from Tigernach, the editor says severely: "These extracts are taken, not from O'Connor's inaccurate edition, but from Rawl. B. 488, a MS. . . which is now in the Bodleian library" (p. cxxviii). I had the MS. under my hand yesterday, and it struck me it would be of interest to put the matter to the test.

TRIPARTITE LIFE, ROLLS' EDITION.	RAWL. B. 488.
(a)	
P. 572, l. 11, badhraidh	Fol. 6d, badhraidhi
" l. 13, Ailill	" ic port
" l. 17, mac	" idon, Ailill
" l. 18, in duib	" u(= coic) mac
" "	" ni duib*
(b)	
P. 572, note, Constantini	Fol. 6c, Constantinus
" l. 6, effectus	" effectus
" l. 19, in Hiberniam	6d, an Iberniam
" l. 20, osuum	" os[suum]
" l. 20, Andria	" Anndria
" l. 21, Constanti-nopolitanis	" Constantinoban-litanis
" l. 25, archiepiscopus	7a, arclepiscopus.

The foregoing comes not inopportunistically just now to offer fresh proof at first hand of the futility of striving to set up a dictatorship in the domain of Celtic philology.

B. MACCARTHY.

SCIENCE.

Scripture Natural History: the Animals mentioned in the Bible. By Henry Chichester Hart. With many Illustrations. (Religious Tract Society.)

THIS is an excellent little work. It forms one of the interesting series of the society's "By-paths of Bible Knowledge," and is a suitable companion of the numerous other manuals of the same series written by competent scholars whose names are a sufficient guarantee for their high value.

Mr. Chichester Hart is the author of "A Naturalist's Journey to Sinai, Petra, and South Palestine," published in the *Quarterly Statement of the Palestine Exploration Fund*

* The reading *ni* is quite plain. Two similar examples are found in *aniberniam*, next line but one (l. 30 of column); *in* occurs in *Constantino[poli]* (l. 29).

(October, 1885), itself a useful contribution to our knowledge of the natural history of those countries. Having had the advantage of a lengthened tour in Bible lands and with a familiarity with the works of other writers on Scriptural natural history, Mr. Hart has been able to give a succinct account of the various animals mentioned in the Bible.

The work consists of 225 pages. The different animals are treated in alphabetical order without any reference to their position in the animal kingdom; then follows a classified list of animals arranged in their scientific order, another list of Scripture references, and an index.

There are a few points in the book where, I think, it would be desirable either to correct or modify certain statements, and to this task I will confine myself. On the well-known passages (Prov. vi. 8; xxx. 25) about the ant said to lay up food in the summer for winter's sustenance, Mr. Hart remarks, "Such is, at least, the obvious implication contained in the text" (p. 15). The late Mr. Moggridge has clearly shown that some species of ants do lay up summer stores for winter use; at the same time there is nothing to prove that such storing-up properties are intended in the texts alluded to. It is not so much the foresight of the ant as its industry that is commended. Several commentators have failed to see this "obvious implication." On p. 18 we must ask, if it is "safe to conclude that Tarshish was the old name of Ceylon or some part of it," how can it be "possible for it to have been an intermediate trading-place which drew its supplies from India"? Surely, the dog-headed baboon, sacred to Thoth and common on the Egyptian monuments, is the *Cynocephalus hamadryas*, Lin., and not the *Gelada Ruppellii* (p. 19). The *akhashteranim* of Esther viii. 14 is not rendered "swift-steeds" in the Revised Version, but "used in the king's service"—i.e., "royal," probably from an old Persian word (p. 47). With regard to the camel being unknown to the early Egyptians because it is nowhere figured on the monuments, Mr. Hart follows Victor Heyn, who says that the camel was first introduced into Africa as late as the third century of the Christian era. It is not safe to speak positively on a subject where we have only negative evidence to deal with. Although no figure of the camel is known to occur on the monuments, there is at least one Egyptian word, *Kamār* (*r*=*l*), which most probably does denote this animal. Mr. Le Page Renouf has kindly given me all the extracts supposed to refer to the camel in Egyptian texts, from which I think it probable that this beast of burden was known to the old Egyptians; and this is in accord with the Biblical statements (see Gen. xii. 16; xxxvii. 25). Be this, however, as it may, is it not too much to say that the remarkable fact that the camel was not introduced into Africa until the third century of the Christian era is *proved* by the evidence we possess? (p. 51).*

* Since the above was written I have discovered an interesting passage in Strabo (*Geogr.* xvii. § 45, ed. Kramer) which clearly shows that the camel was known to the Egyptians and employed by them as a beast of burden in the time of Ptolemy Philadelphus (born 309 B.C.), and doubtless long before his days. This King of Egypt opened a high road from Myos Hormus on the Red Sea,

* MS. form is *hrt*, with second down-stroke of *r* prolonged in a curve over *t*, and the straight horizontal line = *n* placed overhead.

Instead of *Bos bubalus* for the Indian "buffalo," I would suggest *Bubalus bubalus*, modern zoologists maintaining a generic distinction between *Bos* (ox) and *Bubalus* (buffalo) (p. 55). I think there can be no doubt that the *rir Khalâmûth* of Job vi. 6, notwithstanding the Jewish writers and the Targum, denotes not "the white of an egg," but the "juice of purslain"; the expression is definite, not used "merely to convey the idea of insipidity" generally, but specially that of purslain, according to an Arabic proverb, "more foolish [insipid] than purslain" (p. 62). *Habba* (p. 91) is not applied to the elephant in the Assyrian inscriptions; this error occurs also in Canon Tristram's *Nat. Hist. of the Bible* (p. 81). *Abba* is the Accadian name of the camel, and is equated with the Assyrian *gammalu* (Heb. *gâmal*) in the inscriptions. Mr. Hart does not approve of the reading of the Revised Version in Mat. xxiii. 24: "Strain out a gnat." The idea, he says, is "that of making an effort or straining at the act of swallowing things" (p. 114); but how can one possibly get this throat-choking idea from the Greek verb *δωλίζω* "to filter"? In Psalm xlv. 8, "out of the ivory palaces," &c., palaces are interpreted as meaning "some sort of boxes or chests inlaid and veneered with ivory" (p. 92); but surely *hékâl* cannot have the meaning of "a box." The rendering of the Revised Version seems the correct one—"Out of ivory palaces strunged instruments [*minni*] have made thee glad." The *'alûkâh* of Prov. xxx. 15 probably denotes some vampire-like monster, such as the *ghoul* of *The Arabian Nights*; and this explanation should have been mentioned, although certainly something may be said in favour of the horse-leech (p. 133). The fable that the pelican opened its breast with its beak and "fed its young with its own blood, which seemed to derive support from the red tip of the end of the bill" (p. 177), did not originally refer to the aquatic pelican, but to the vulture; and the "life-rendering" pelican as an emblem of the Christian Church is almost always figured as a vulture or an eagle. "The sea-monsters that draw out the breast and give suck to their young" (Lam. iv. 3) refer to jackals (Heb. *tannim*, the true reading), and not to any air-breaking aquatic mammal (p. 220). The Revised Version has the correct translation.

I have noticed the following errata: "Gypoëtus" instead of "Gypaëtus"; "Chysoëtus" for "Chrysaëtus" (p. 88); "Circocëtus" for "Circæstus" (p. 90); "bubalcus" for "bubulcus" (p. 125); "Sir E. Tennant" for "Tennent" (p. 174); "Dr. Brehm" instead of "Dr. Brehm" (p. 178); "selao" for "selao" (p. 181); "ammodytes" for "ammodytes" (p. 192); on p. 196 read "Josh. vi. 4"; and, on p. 210, read "rupes-tris" instead of "rupertris."

across the desert, to Ooptos on the Nile, which continued for ages the route by which Indian and Arabian merchandise was conveyed to Alexandria. "Formerly," says Strabo, i. e., before the time of Philadelphus, "the camel-merchants [*οἱ καμηλο-ἐμποροί*, i. e., those who carried their goods on camels] travelled by night, directing their course by the stars, and, like sailors, carried their water with them; but now reservoirs [*ὄρεα*] are provided and deep wells sunk," &c.

I repeat that Mr. Hart's volume is much to be commended; and I hope that it will soon reach a second edition, then the few errata can be corrected, and the suggestions I have here made be considered.

W. HOUGHTON.

CORRESPONDENCE.

THE TEUTONIC KINSHIP OF THE SCYTHIANS.

Settlington Rectory, York: July 8, 1890.

It may be admitted that the Scythian name has been applied by ancient writers to Teutonic tribes; but it by no means follows, as Mr. Karl Blind contends, that all Scythians were Teutons. Pliny (*N.H.* iv. 25 [12]) was clearly conscious that the Scythian name, *prisca illa appellatio*, was loosely used; and Orosius reckons Alans, Huns, and Goths, among the Scythian tribes.

We must not look for scientific ethnological precision in early geographers; and the true solution of the controversies as to the ethnic affinities of the Scythians seems to be that the term was used either geographically, or as an equivalent of what we should call "nomads," and included tribes some of which were Iranian, others Turkic, Mongolic, Slavic, or Teutonic. Similar fruitless discussions as to the ethnic affinities of the Pelasgi are now abandoned in favour of the generally admitted conclusion that the word was loosely used by classical writers as an equivalent of what we should call the "aborigines" or the "ancients." Similarly, "Moor" meant merely a dark man; "Indian" the natives of Brazil, Chili, Cuba, or Virginia; and the word "nigger" is now popularly applied to negroes, Parsees, Hindus, Dravidians, Papuans, and Australians.

ISAAC TAYLOR.

OBITUARY.

ARTHUR AMIAUD.

It is with a shock of pain and surprise that I have heard of the death of M. Arthur Amiaud, which took place at Paris on May 30. M. Amiaud was a rising orientalist whose Assyriological works had already placed him in the first rank of Assyrian scholars. A pupil of Prof. Oppert, he had devoted himself, like his master, to the decipherment of the early Accado-Sumerian monuments of Telloh; and it is in great measure to his labours that we owe our present knowledge of these interesting texts. His translations of them are being published in the new series of *Records of the Past*, which I am editing for Messrs. Bagster & Sons, and I received the last instalment of them from him only a few days before his death. His introduction to the translations in the first volume of the new series is a masterpiece of sound learning and judicious insight. M. Amiaud's death was hastened by overwork. Like his illustrious fellow-countryman, François Lenormant, whose loss is still deplored by oriental archaeology, he endeavoured to compress too much into the narrow compass of a young man's life. The knowledge that has perished with him can be appreciated only by those who have worked in the same fields of research. To the study of the language and monuments of pre-Semitic Chaldea his untimely death is a severe blow.

A. H. S.

SCIENCE NOTES.

THE annual general meeting of the Marine Biological Association was held in the rooms of the Royal Society on June 26. In the absence of Prof. Huxley, the chair was taken by Sir

E. Bowman; and there were present, among others, Lord Walsingham, Prof. Flower, Prof. E. Ray Lankester, Admiral Sir Erasmus Ommanney, Mr. Gassiot, and Mr. Crisp. The report of the council shows that a most satisfactory amount of work has been done at Plymouth since the laboratory was opened at the end of June last year. Studies on various matters connected with the fishing industry are being carried on under the instructions of the council—the most important being the study of the life-history of the common sole, by Mr. Cunningham, and an investigation on the sense-organs of fishes, by Mr. Bateson, which it is expected will throw new light on the bait question. Other naturalists, among whom Mr. Weldon may be specially mentioned, have utilised the laboratory for carrying on independent biological researches, and much valuable work is being done. The director (Mr. Bourne) reports that the arrangements at the laboratory are very satisfactory, and that the arrangements for the circulation of sea-water in the aquarium have worked well during the year. A substantial increase has been made in the library, a complete set of the *Challenger* publications, presented by the Lords Commissioners of the Treasury, being the most noticeable additions to its shelves. With one exception, the officers, vice-presidents, and council are the same as last year. Mr. Crisp has been compelled by increasing pressure of work to resign the post of hon. treasurer, which he has held with so much profit to the association since its foundation. His place is taken by Mr. E. L. Beckwith, formerly a prime warden of the Fishmongers' Company; and Mr. Crisp retires to the council *vice* Mr. W. Caine.

In connexion with this subject, we may mention that Prof. E. Ray Lankester, the hon. secretary of the Marine Biological Association, has just republished (Churchill), in handsome quarto form, with lithographed plates, two memoirs on *Rhabdopleura* and *Amphioxus*, which originally appeared in the *Quarterly Journal of Microscopic Science*; and that the July number of the *English Illustrated Magazine* contains a popular account of the St. Andrews marine laboratory, by Mr. E. E. Prince.

THE tenth session of the "Congrès International d'Archéologie préhistorique" will be held in Paris, commencing on August 19. The meetings will take place in the Collège de France, under the presidency of Prof. A. De Quatrefages. Eight subjects are formally proposed for discussion, dealing chiefly with quaternary man. Englishmen desirous of joining the congress should send the fee of twelve francs to the treasurer, the Baron de Baye, 58, Avenue de la Grande-Armée, Paris.

PHILOLOGY NOTES.

WE quote the following from the July number of the *Babylonian and Oriental Record* (David Nutt):

"There is at last, it appears, a probability of some valuable light being thrown upon the decipherment of the Hittite hieroglyphs. The sculptured remains found by Mr. O. Puchstein at Sinjerli in Western Armenia are accompanied by bilingual inscriptions in cuneiform and hieroglyphic characters. The smaller monuments have been removed to Berlin, and casts of the larger ones have been taken; and the inscriptions are being studied by the German Assyriologists. The script of the cuneiform texts approaches that of the Cappadocian tablets discovered by Prof. Ramsay at Kaisariyeh, thus confirming the view expressed by Prof. Sayce and Mr. Boscawen that in these inscriptions we have the remains of one branch at least of the Hittite language. There are, no doubt, other places in Asia Minor where such bilingual monuments exist; and it is to be hoped that diligent search will be made for them."

THE current numbers of two German periodicals (the *Berliner Philologische Wochenschrift* and *Lehrproben und Lehrgänge*) contain notices of Prof. Sonnenschein's "Parallel Grammar" series. In the latter paper Dr. Hornemann, of Hanover, discusses the idea of parallel grammars in detail, and demands a similar series for German schools, expressing the highest approval of the methods followed in the English series. In the former Dr. F. Müller, of Salzwedel, reviewing the Latin Grammar alone, says that in clearness and accuracy it leaves "scarcely anything to be desired."

MEETINGS OF SOCIETIES.

VICTORIA INSTITUTE.—(Annual Meeting, Monday, July 1)

SIR GEORGE STOKES, president, in the chair.—After the reading and adoption of the report, an address by Prof. Sayce was read by Dr. Wright. It gave a description of what has become known as to the conquests of Amenophis III., the palace and its archives, which have only lately been discovered, and which Prof. Sayce went last winter to investigate on the spot. Of the tablets and inscriptions, he said: "From them we learn that in the fifteenth century before our era—a century before the Exodus—active literary intercourse was going on throughout the civilised world of Western Asia, between Babylon and Egypt and the smaller states of Palestine, of Syria, of Mesopotamia, and even of Eastern Kappadokia. And this intercourse was carried on by means of the Babylonian language, and the complicated Babylonian script. This implies that, all over the civilised East, there were libraries and schools where the Babylonian language and literature were taught and learned. Babylonian, in fact, was as much the language of diplomacy and cultivated society as French has been in modern times, with the difference that, whereas it does not take long to learn to read French, the cuneiform syllabary required years of hard labour and attention before it could be acquired."—A vote of thanks was passed to Prof. Sayce for his address, to Dr. Wright for reading it, and to the president.

(Special Meeting, Friday, July 5.)

SIR GEORGE STOKES, president, in the chair.—Mr. Naville read a paper upon "The Historical Results of his Excavations at Bubastis." He reminded his audience of the interesting reference to the words of the Prophet Ezekiel as he stood by the river Chebar, reading the whole passage (xxx. 13-18), studied as it is throughout with names of the great Egyptian cities, Noph, Pathros, Zoan, Pelusium, the northern stronghold of Egypt, with Aven or Heliopolis and Bubastis last of all, and the topic of which he was chiefly to speak. Having again read the last of the six verses, "The young men of Aven and Pibeseth shall fall by the sword," he reminded his hearers that Heliopolis was well known, but where, he asked, is Pibeseth (Bubastis)? He then described the site which he has restored to history after a long night of gloom by such stubborn will and thorough success. He pitched his tent there, along with his friend Mr. Griffith, in the spring of 1887, and at once began the fruitful diggings. The first try showed the temple was not lost. There turned up hidden heaps of granite blocks and colossal columns, reminding him of what had been seen at Zoan by Mariette. It cost the winters of 1888 and 1889 to lay all bare. To assure themselves nothing was lost, they pulled down the heaps of stones piled up by the fall of the walls of the two halls. Rolling and turning every block gave them inscriptions and monuments invaluable. A granite shrine 200 yards long yielded fragments of Hathor's (the Egyptian Venus) head and shattered statues. The temple could be planned; it had four halls of different date. The first from the east, perhaps the oldest, was entered between two enormous columns, with palm capitals. Outside the door were two great Hyksos statues; one was now in the British Museum. Beyond was a second hall, also very archaic; since Osorkon II. it was named the Festive Hall in memory of a

great sacred fête. Further west still was the most luxurious part of the temple; a hall propped on pillars, with lotus or palm leaf capitals, and on pillars capped by a finely-chiselled Hathor head; the best specimen is in the Boston Museum. The temple ended in a very large room, the largest area of the four. This was never finished, but at the end was Pasht's shrine; fragments are in the British Museum. Save Zoan, a city very like Bubastis, none in the Delta has yielded so many monuments, spanning so many centuries of such varying epochs from the great fourth dynasty down to the Ptolemies. Mr. Naville examined most carefully the colossal architraves on which the name of Ramses II. has been engraven in such utter obliteration of the rightful owners that it is often hopeless to restore the stolen property. Yet Mr. Naville has spared no pains to do so wherever it has been possible, and his triumphs in this way have been most cheering, and that in seemingly quite hopeless cases. They have helped to fill not only monumental gaps, but also many a blank left by our Greek and other literary sources. The contributions in this way furnished by Bubastis were simply marvellous. To show these and parallel successes Mr. Naville reviewed Manetho's thirty dynasties from the second, including the Pharaoh Sathenes, whose monumental escutcheon is preserved in the Oxford Museum, to the thirtieth, and even the Ptolemies, and beyond them to the Roman rule of Augustus.

FINE ART.

THE ART MAGAZINES.

THE experiment of giving a chromo-lithograph with art magazines is again tried this month by the *Art Journal*. The reproduction of Miss Maude Goodman's "Little Chrysanthemum" is pretty enough, but not so good as the omnipresent "Bubbles." We should advise that this class of illustration should be left to Messrs. Pears and the Christmas numbers. The most notable items in the letterpress are "Corot," by Mr. R. A. M. Stevenson, who writes with a technical knowledge of the methods and aims of the modern school possessed by few critics; and the opinions of a French "artist of eminence" on the British Fine Art Section at the Paris Exhibition.

MR. ALFRED DAWSON is to be congratulated on his fine engraving, in the *Portfolio*, after the well-known Pieta by Francia in the National Gallery. The expressions of the heads are admirably preserved. There is not so much to say in praise of Mr. Cameron's etching of Perth. We observe that the Countess E. M. Cesaresco's interesting account of the Lake of Isco is illustrated with pretty little drawings by Mr. R. L. Seeley.

THE *Magazine of Art* has an etching after a picture by Mr. Tom Graham called "A Passing Salute." It has apparently taken two artists (Messrs. H. Massé and A. Withers) to complete this not very interesting plate. Some of the woodcuts are much better, as M. Jonnard's "Snake in the Grass" after Sir Joshua Reynolds, and those by Mr. Center in the article on "Current Art." The special feature of the number is an account of Prof. Herkomer's "Music Play," written and illustrated by himself; but Mr. J. M. Gray's account of John Brown, the Scotch artist (1752-1787), is of perhaps more permanent interest.

THE contest of cartoons between Michel Angelo and Leonardo da Vinci forms the subject of a study by M. Eugene Müntz now appearing in *L'Art*, which is otherwise mainly occupied by the International Exhibition. In the last number (603) Mr. G. de Lériss continues his papers on watercolour, and M. A. Hustin his on the painters of the century. A

powerful etching by M. L. C. Penet, after a picture of an old woman making out an account, by Ribot, accompanies this number.

THE LONDON GROUP OF SECRETAN PICTURES.

THE group of pictures from the Secretan Collection which have come over to be sold in London on Saturday may be divided into three classes: Dutch pictures of the great Dutch epoch—the seventeenth century; French pictures of the period of Watteau; and French pictures that are wholly modern, the work of the so-called "Romanticists" of only the last generation. But as will readily be apparent, each class is represented by but a very few canvases.

There is noticeable among the Dutchmen—after an Isaac Ostade that is fairly luminous and beautiful—the work especially of Hobbema. This realistic painter of Dutch lowland scenery—of coppice, and marsh land, and wide-stretching plain—has here two pictures. One of them—"Landscape with Cattle and Figures"—was last in the San Donato collection. The figures are attributed to Adrian Van de Velde. The tone of the picture is on the whole brown; the landscape, in the main, wooded and marshy. The other Hobbema—"View of a Water Mill and adjoining Cottages"—is an extremely important example of the master. It was in the Hamilton Palace collection, and was among the "Cent Chefs d'Œuvre" shown in Paris a few years ago. Admirable and intricate as it undoubtedly must be pronounced in subject and in lighting, it is at bottom far less masterly than the great Hobbema—"The Avenue at Middelharnis"—which, through the wise purchase of the Peel collection, now many years since, adorns the National Gallery.

We pass to the French pictures. The earlier period—the period of Watteau—is represented by four examples of various size and quality from the hand of Watteau's daintiest but not most masculine follower, Jean Baptiste Pater. "A Camp Scene" (No. 1) shows how the painter followed his master in scenes of military life as well as in those of elegant junketings. It is full of action and vivacity. A second "Camp Scene" (No. 2)—showing some sixteen people, reposing, standing, or flirting, near the tents and the camp fire—is an equally tiny and an equally expressive panel. No. 3, though agreeable, is not so fine a picture as No. 4; but it is at all events what it calls itself—it is a true "Fête Champêtre." Whereas No. 4 is rather a bathing scene, in which the ladies are not unwilling to take light refreshment when they are but momentarily tired of the pool or the stream; or, it may be, are not unwilling to trifle with a favourite dog, or with each other or with their own beauties. The feeling of the artist and his dainty accomplishment are made manifest through every inch of this most characteristic work—never, perhaps, better than in the exquisite harmony of white and silver-grey in the incomplete attire of the plump young woman crawling up the bank from the water. And elsewhere there are the noble reds, the golden browns, the embrowned greys, of a painter whose vision of colour was almost as luxurious as it was refined.

With the examples of the modern French "Romanticists" we come upon an art not subtle and delicate like Pater's and Watteau's; but very often violent, very often self-assertive. The chief exception is to be found, of course, in the art of Millet—overrated, very likely, like the rest, but at all events reticent and self-possessed, and suggesting always a reserve of strength it makes no effort to display. "Le Vannier"—the winnow—(No. 15) proves easily enough, to the expert, Millet's never-obtruded knowledge, his refined sentiment of

reality, his almost poetic yet never unveracious vision of the country life of every day. But there is a single Troyon—"The Heights of Suresnes" (No. 17)—which shows what "Le Vannier" after all does not quite show—a great man at his greatest. The light and shade fall first on brown and tawny and white cattle in the foreground; then on a reach of the Seine river, greenish-silver; on the many-arched bridge in middle distance; on the extended plain, and the smiling *coeaux*. Here, unquestionably, is Troyon at his very best—Troyon grappling successfully with a theme which would have taxed even Turner's art and have satisfied his ambition. With the Delacroixs and Décampes we come among that order of painting which, however brilliant particular examples of it may be, commends itself most to the unversed in the truest achievements of art—to the violent, whose temperament unfortunately incapacitates them from receiving art in its refinement; to the narrowly-informed, who are attracted by showiness and smartness and by the unremitting evidence of exuberant self-satisfaction. About Décampes and Delacroix much sturdy nonsense has of late been written. It will shortly, of course, be forgotten. Décampes's "Court-yard" (No. 12)—a scene with the rich and fierce light and the sombre shadows of the East—is as merely forcible as it is possible to be. It is, indeed, distinctly admirable in its own limited way. Delacroix, in "Christopher Columbus at the Monastery" (No. 13)—with the figures and the story somewhat unimportant against the impressive lighting of the white and blue wall—is at all events tolerable. In "The Giaour," however (No. 14), he is chiefly restless and self-assertive, theatric and sensational. Here, as often, Delacroix's violence of colour and action is unredeemed by beauty or by thought. A few people in England, and rather more in Scotland, just at present, are suffering from the fever of "Romanticism." They swallow the bad with the good. They mistake a disease for a revelation. Their malady will run its course; and those of soundest constitution will come back to us, clothed and in their right minds, and on the way, perhaps, to be ready for the reception of the more refined of English art—the art of Wilson and Turner, of David Cox and Dewint.

FREDERICK WEDMORE.

CORRESPONDENCE.

THE CHRONOLOGY OF PREHISTORIC TIME IN EUROPE.

Stockholm: July 6, 1889.

In the ACADEMY of June 15, Mr. Henry Bradley has had the kindness to speak in a friendly way of my book, *The Civilisation of Sweden in Heathen Times*, for which I thank him. There are only two points with respect to which I should like to make some remarks.

Mr. Bradley says, that

"it is rather disappointing to find that the author's views as to the absolute chronology of the three great culture-periods—which differ very widely from the theories maintained by earlier authorities—are stated without the slightest indications of the nature of the grounds on which they are based."

Mr. Bradley certainly admits that it did not belong to the plan of my book to give more than the results of my researches into the prehistoric past of Sweden. It would have been quite another book had I tried to explain also the grounds on which these results are based.

As to the chronology, this was not necessary, because I had already given a full account of that important question in my work, *Om tidbestämning inom bronsåldern med särskildt*

afseende på Skandinavien ("On the Chronology of the Bronze Age, with Special Reference to Scandinavia"; Stockholm, 1885). In *The Civilisation of Sweden* (p. 46) I refer to this work, of which a *résumé*, with all the plates, was published in the French review, *Matériaux pour l'Histoire de l'Homme* (March, 1886).

The chronology of the first iron age in Scandinavia—including the chronology of the runic inscriptions—I have treated in a paper on the age of the runes, inserted in the Review of the Society of Antiquaries of Sweden (Stockholm, 1887). A German translation of this paper was published in the eighteenth volume of the *Archiv für Anthropologie* (Brunswick, 1888).

Mr. Bradley says also that "a half millennium is the smallest measure of time with which prehistoric archaeology can at present reasonably attempt to deal." I hope that everyone who has taken notice of the above-mentioned papers will agree with me that a half millennium is not the smallest measure of time for the prehistoric archaeologist when treating the bronze and the iron ages. I think that half a century—or, for the more remote periods, one century—can be used as such a measure.

OSCAR MONTELIUS.

NOTES ON ART AND ARCHAEOLOGY.

THE Royal Historical and Archaeological Association of Ireland will hold a meeting at Limerick next week, beginning on Wednesday, July 17, and lasting for three days. Among the places to be visited is the ruined Dominican abbey of Kilmallock, with numerous altartombs (including that of the famous White Knight), all of which are now in a more or less dilapidated condition. Following the method previously adopted in several similar cases, the Association have had plans and a report prepared for the preservation of these ruins, and invite subscriptions to make up the sum of £50 required. We are glad to see that the number of candidates for election at this meeting of the association amounts to no less than seventy-five.

MR. HENRY BLACKBURN has issued (Chatto & Windus) an Illustrated Catalogue of the paintings, drawings, and sculpture in the British fine-art section of the Paris exhibition. If some of the finest works are not here represented, and if those that are seem familiar, the little volume nevertheless forms an interesting memorial of an interesting collection, and a worthy companion to the Catalogues Illustrés, of which Mr. Blackburn claims to be the inventor.

THE Armourers' and Braziers' Company have decided to hold in their hall in the City of London, in March next, an exhibition of modern armour and blades, and of art work in brass and other yellow metals. The object of the scheme is to encourage British craftsmen, apprentices, and designers to produce really first-rate work.

WE have received the *Discurso* of Dr. D. J. Vilanova y Piera on his reception into the Royal Academy of History in Madrid, with the reply of Cánovas del Castillo. The discourse of Signor Vilanova is on prehistoric or proto-historic Spain, and is an excellent summary of recent discoveries. The speaker maintains that there is no break between the mesolithic and neolithic periods, but a continual indigenous development, without any necessary intervention of foreign races.

* See a review of this book by Prof. G. Stephens in the ACADEMY of May 8, 1886.

THE STAGE.

STAGE NOTES.

MDME. SARAH BERNHARDT selected the part of Lena Despard in the French translation of Mr. Phillips's "As In a Looking Glass" as the character in which to re-appear in London on Tuesday night. It must suffice for the moment to say first that her reception was enthusiastic, that her art has lost not a jot of its reality, her method nothing of its flexibility and its force. And secondly, that the death-scene—in pleasing contrast with a death scene generally—was remarkable for its self-control and quietude of power. M. Berton was likewise well received. The programme for next week is sufficiently varied.

WE saw the other night, with a great deal of interest, "Jim the Penman" as it is now performed at the Shaftesbury Theatre, where the management of Mr. Willard and Mr. Lart has in it, seemingly, every element of stability. To begin with the thing which is not the most important—yet which has its importance, after all—the piece is admirably mounted: a succession of rich and thoroughly tasteful interiors pleasing the eye. As regards the play itself, it is, of course, late to criticise it in great detail; but the playgoer may be reminded that, while from its theme, and from the method selected to treat the theme, it lacks pure beauty of diction and the ready engagingness of comedy, "Jim the Penman" does, nevertheless, hold the spectator's attention from the first moment to the last. It is very strong in construction, and in its principal character it presents a sinner not wholly undeserving of sympathy—an erring mortal, indeed, instead of a demon. Coming to the cast of the play as it is given at the Shaftesbury, when one has said that the part of the *ingénue* is performed quite without distinction, one has pointed out the only weak spot; and—for we would by no means be too harsh—even that spot is never weak to the point of offensiveness. The three performances which live in the mind are those of Mr. Willard, Mr. Mackintosh, and Lady Monckton. Mr. Mackintosh is now seen for the first time. As the Baron Hardfeldt, he is a grimmer and perhaps even more potent ruffian than Mr. Beerbohm Tree. He is consummate in absence of conscience; rich in his capacity for iniquity. Lady Monckton gives, as she has always given, singular directness and reality to the sufferings and suspicions of the woman who has unwittingly espoused an expert in forgery. She is not here required to do what she did not long ago in "The Panel Picture"—go as near as possible to actually saving a play no human art could rescue from collapse; but she is none the less of infinite service. Still, the great performance of all is Mr. Willard's, which we like not because it is immediately striking—it does not take much for an actor of Mr. Willard's decisiveness and nervous force to be immediately striking—but because it is true to the very depths of the character he depicts, and is just as delicately artistic as it is convincing. In his dealings with his abandoned and tyrannical confederate, in his dealings with the daughter he is tender to, and the wife who is much to him, Jem Ralston, as Mr. Willard represents him, comports himself to the life. And Mr. Willard's death-scene is a lesson to very many of his fellow players—a lesson in reality and dignity. It is not long drawn out. The actor shows no sign of being loth to have done with it—of nursing and prolonging its every moment. It is impressive in its quietude, and, so to speak, in its ease. But the whole performance is remarkable, and this is but a worthy end to it.

"THE SCHOOL FOR SCANDAL" is irresistible; and it was as much from expectation of

pleasure as from sense of duty that we spent an hour or two in watching what proved to be not a brilliant performance of it at the Vaudeville on Wednesday morning. The rehearsals seemed—in the case of one or two actors at least—to have been somewhat insufficient; and with one or two others again it was felt that something more than rehearsals—a change of personality as much as a change of method—was required for the perfecting of that which was amiss. The occasion was the *matinée* of Mrs. Horace Nevill (Miss Annie Rose). The lady—who is comely and spirited, but who wants, it seems, certain of the traditions—played Lady Teazle, and played it by no means badly. But the stage of the Vaudeville has seen, in its time, Lady Teazles gayer, lighter, more spontaneous. Still, the last need not be judged severely. The representative of Lady Sneerwell wanted “mellowness of sneer,” and the representative of Mrs. Candour had not quite the requisite amount of cordiality and gush. Maria was played prettily and earnestly by Miss May Woolgar Mellon. Among the men, he who was chiefly lacking was the Joseph Surface. This gentleman had no finish, and no subtlety. The Charles Surface of Mr. Fuller Mellish was no doubt a young performance. Still, it was elegant and sympathetic. There was in it the making of a good Charles Surface. The representatives of Crabtree and Backbite were somewhat rough. Mr. Fred Thorne's Sir Oliver and Mr. Maclean's Sir Peter Teazle were on the other hand sound and discreet performances, judicious in conception and ripe in method.

MR. EDWARD R. RUSSELL, the well-known editor of the *Liverpool Daily Post*, has just republished from his newspaper “Shakspeare as a Playwright” and “Macbeth Re-visited.” These are articles with all the conclusions of which we do not feel bound to agree, but they are at least things written with intelligence and knowledge as well as enthusiasm, Mr. Russell being undoubtedly among the closer students of the acted drama.

MUSIC.

VERDI'S “OTELLO” AT THE LYCEUM.

It is more than two years since Verdi's latest work was produced at La Scala, and now it is to Mr. M. L. Mayer that the English public is indebted for the performances of “Othello” now taking place at the Lyceum Theatre. Singers, chorus, band, conductor, scenery—everything has been brought from Milan except La Scala itself; and a theatre of that size is certainly necessary for a singer of such power as Signor Tamagno, and for the stage effects especially of the first and second acts.

The art work of Verdi may roughly be divided into two periods: to the former belong “Il Trovatore,” “La Traviata,” and other operas *hujus generis*; to the latter “Aida” and “Othello.” When, nearly eighteen years ago, “Aida” was given at Cairo, the composer was said, by certain critics, to have written that work under the influence of Wagner; and the same thing is now being repeated with regard to “Othello.” Anything that savours of personality in art is objectionable; and it would perhaps be better to note the simple fact that Verdi of late has shown a greater regard for dramatic truth, and a greater desire to make the orchestra play an important rôle in opera.

A composer depends for success to a very great extent upon his librettist, and in Arrigo Boito Verdi selected a man who understood what to do and how to do it. It is interesting to see how respectfully he has evolved an opera-book from the play of the dramatist.

Certain alterations were advisable, others necessary. A word of praise must also be said respecting the excellent English version of the late Dr. Hueffer. In many places he has been able to incorporate the actual words of Shakspeare. The first act opens with the landing of Othello at Cyprus. There is always something more or less conventional about the musical description of a storm; but there is a stroke of genius in the opening bars, when with terrific force the dominant discord of the eleventh strikes the ear. The prayer for the safety of the galley “that Venetia's fortunes carries,” and afterwards the jubilant shouts of the crowd, are graphically portrayed. In the “bonfire” chorus, the drinkin^g song of Iago, and the music during the fight between Montano and Cassio, there are many points worthy of mention; but the magnificent duet between Othello and Desdemona brings the act to an effective and dramatic close. Both here and in many other portions of the work the music reflects the meaning of the words and the movements of the actors; or, rather let us say, the various elements are not mechanically mixed, but really combined. In the second act Iago tempts Cassio to speak with Desdemona, and on the departure of the latter Iago gives us his “Credo”; and for this addition the librettist may well be excused, for the bitter words assigned to the Ancient have inspired the composer. The musical setting of “Credo” is indeed striking. In the ensuing dialogue between Othello and Iago there are some masterly touches, and the “Jealousy” theme with its consecutive fifths and octaves stands out with singular prominence. Boito, wishing to offer some marked contrast to the exciting scenes of the tragedy, here introduces a gift-offering procession of men, women, and children. They are seen at the back of the stage surrounding Desdemona in a garden which is separated from the front hall by glass doors. The light Volkslied choral music is suitably accompanied by guitars and mandolins. This forms a very pretty picture; and, owing to the glass partition, the voices have a soft, veiled sound. The “handkerchief” scene gives rise to a clever quartet. Then we have the furious rage of Othello and the devilish craft of Iago presented with terrible reality. The passage in which the latter describes the talking of Cassio in his sleep is a remarkable one. In the third act, Othello listens to the conversation between Iago and Cassio, but in this scene did not seem to us very impressive. The arrival of the ambassadors leads to a fine tableau, and the concerted music is skilful and imposing. As the curtain falls, Iago stands with his foot on the body of the prostrate Othello. In the last act, Desdemona sings her pathetic “Willow” song, and offers up a gentle prayer to the Virgin. The entry of Othello previous to the final catastrophe has already become famous for the mysterious passage for the double basses.

We have said nothing about the orchestration, one of the most notable features of the work. Not even in “Aida” has the composer displayed such genius. And this will, perhaps, be the best place to speak of the admirable playing of the Milanese orchestra under the direction of the world-famed conductor, Signor Faccio. Signora Catanéo, who made her first appearance in England, is more satisfactory as an actress than as a singer. She was heard at her best in some of the quiet passages in the love duet of the first, and in the prayer of the last act. When, however, she rose from her knees to acknowledge the ill-timed applause of the public, the whole charm of the scene was broken. Signor Tamagno (Othello) has a magnificent organ, though perhaps the quality of voice is not all that could be desired. Some of his high notes told with thrilling effect.

The impersonation of Iago by M. Maurel was, however, the chief feature of the performance. His singing was good, but his acting marvellous. His face is all movement, and he attracts as much attention when he stands listening as when he is actively engaged. We were, indeed, sorry to see so clever and intelligent an actor yield to the wishes of the public and repeat the soliloquy in the second act. The other rôles were in more or less competent hands. The choral singing was excellent.

The performance of the opera was, then, on the whole, one of exceptional merit. Amid so much that was new and attractive, it is difficult to say exactly what the future of this work will be. As given on Friday, July 5, it was undoubtedly a brilliant success; but when it has lost the *éclat* of novelty we fancy that, while in no whit inferior to “Aida” in dramatic interest, the music, with the exception of some special pages mentioned above, will be found less characteristic than that of the earlier work. Its qualities are at times negative rather than positive. And then, if we mistake not, the best comes first. The first two acts impressed us more than the last two.

J. S. SHEDLOCK.

MUSIC NOTES.

THE programme of the second concert of the Hyde Park Academy of Music, at Steinway Hall, last Thursday week, included some interesting choral music. Hofmann's clever Cantata, “Song of the Norns,” and selections from Signor Mancinelli's Oratorio, “Isaiah,” were sung in a most careful and intelligent manner. The voices are well trained; and the conductor, Mr. H. F. Frost, has a clear, decisive beat. The pianoforte solo of Miss C. Enriquez deserves mention.

MR. SIMS REEVES gave a concert at St. James's Hall on Saturday afternoon. The room was crowded; but this was by no means surprising, for the concert-giver had provided an unusually attractive programme. Mdlle. Marie van Zandt and Mdme. Antoinette Stirling, and Messrs. E. Lloyd, Ben Davies, and Foli contributed songs; and Mdlle. Hélène de Duncan, a young lady pianist from the St. Petersburg Conservatoire, made a very favourable *début* in some Chopin solos. But, in addition to all this, Mr. Henry Irving recited “The Dream of Eugene Aram,” and Mr. Toole amused the audience with “Trying a Magistrate.”

ON the same afternoon Mr. Max Heinrich, with the assistance of Herr Schönberger, gave a second concert at Prince's Hall, which was very successful. Miss Lena Little sang charmingly.

M. VLADIMIR DE PACHMANN gave a third Chopin recital at St. James's Hall on Monday afternoon, and once more proved himself an admirable interpreter of the Polish composer's music. His rendering of the “Funeral March” Sonata was exceedingly fine. The A flat Ballade was given with wonderful finish and charm. We wonder what authority M. de Pachmann has for the added notes in the Etude in F Minor. The audience was most enthusiastic, and at the close of the performance the pianist was presented with a laurel wreath.

THE Richter series of concerts came to a close on Monday evening with a performance of Berlioz's “Faust.” Mrs. Mary Davies was the Margaret and Mr. E. Lloyd the Faust. Mr. Pierpoint sang the Brander music well; and Mr. Max Heinrich was exceedingly good in the part of Mephistopheles, though, perhaps, a trifle tame. The choir left much to desire, but the orchestral playing was very fine. The conductor was much applauded at the close.

THE performance of Hermann Goetz's opera, "The Taming of the Shrew," by the pupils of the Royal College of Music, at the Prince of Wales's Theatre, on Wednesday afternoon, deserves special mention. Sir George Grove and Dr. Stanford may be congratulated on selecting a work which, since its production by the Carl Rosa company in 1880, has been singularly neglected. It may be that the piece is more remarkable for lyric charm than for dramatic power, but it is full of interest. The performance was one of considerable excellence. Miss E. Davies (Katherine) and Miss M. Davies (Bianca) sang and acted exceedingly well. The former shows aptitude for the stage, and the latter has a pleasing voice. Mr. L. Pringle was very successful as Hortensio. The Petruchio (Mr. J. Sandbrook) and the Baptista (Mr. C. J. Magrath) also did well. The choral singing was bright and tuneful, and the general ensemble good. Dr. Villiers Stanford conducted the performance with his usual care and intelligence.

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LITERATURE.

FRANCE AND THE FOUNDATION OF THE UNITED STATES.

Histoire de la Participation de la France à l'Établissement des États-Unis d'Amérique. Correspondance Diplomatique et Documents. Par Henri Doniol. (Paris: Imprimerie Nationale.)

THIS book is one of that class whose scale and outward appearance may well excite the envy of English historical students. The object and scope of the work is clearly set out in the preface: "L'œuvre accomplie par le cabinet Maurepas d'abaisser la Grande Bretagne en assurant le triomphe de l'insurrection des États-Unis n'a pas encore eu l'historien." M. Doniol in this work, not yet complete, aims at supplying the want. He also aims, so he tells us in the same preface, at clearing the subject from a delusion which has hitherto obscured it, "la légende de La Fayette." "La légende c'est La Fayette entraînant subitement tout le monde en se jetant en mer au mois d'avril 1777; c'est l'élan qu'il suscita obligeant soudain à tout concéder et à tout résoudre." French intervention, M. Doniol points out—and his whole work illustrates the truth of his view—was not the act of any enthusiastic knight-errant or any theoretical worshipper of human rights. It was the deliberately considered work of French statesmen—one may indeed say of one French statesman, Vergennes, who saw in the rebellion of the colonies an instrument which he could turn to the injury and even destruction of the hereditary enemy of France. At the same time it must be said that M. Doniol rather overrates the extent to which "the La Fayette legend" has found currency. No one could read the American diplomatic correspondence, edited by Mr. Jared Sparks, without coming to the same conclusion as M. Doniol. The same view is not merely accepted, but very clearly and emphatically set forth, by Mr. Lecky in those admirable chapters in which he deals with the War of Independence. What M. Doniol has done is not to unearth a new truth, but to illustrate it far more fully than had been within the reach of previous writers. He shows us not only the general result of Vergennes's diplomacy, but every stage by which that result was reached. Consequently, that part of his work which is most novel is hardly that which is most interesting to American or to English readers. We had already ample materials for following the dealings of Vergennes with the American commissioners, and for tracing the stages by which avowed sympathy and secret encouragement passed into open alliance. What this book does reveal

is the succession of difficulties which beset Vergennes, and the patient determination with which he overcame them. To control the indiscretions of generous enthusiasts like La Fayette; of meaner partisans, half patriots, half intriguers, like Beaumarchais; to rouse a lethargic king, moving, as Hotspur has it, "a dish of skimmed milk with an honourable action"; to overcome the jealous suspicions, the irritable arrogance, and, it must be added, the regard for international equity, which kept back the Spanish court from cordial co-operation with France: these were the barriers to success which Vergennes had to break down. It is, indeed, on what may be called the European, as distinguished from the American, side that M. Doniol's work has most novelty and interest. One sees that the alliance with the colonies was only one incident of a complex drama wherein almost every European power played, or threatened to play, a part. This side of his subject M. Doniol has brought out with great clearness.

In some measure his book gives one the impression of having fallen between two stools. One hardly knows whether to regard it as a history or a magazine of documents. The amount of criticism and the extent of the connecting narrative makes it much more than the latter. Yet if it is to be regarded as a history, and judged by ordinary rules, it is overlaid with extracts from original authorities. It is, in fact, what the Narrative and Critical History of America is—an attempt to combine in one work a history and a collection of historical authorities. One result of this is that the order of thought is sometimes sacrificed to the order of time. It would have tended to greater clearness if the negotiations between France and Spain could have been treated more continuously. But it is only just to M. Doniol to say that, if the threads of his narrative sometimes cross one another unnecessarily, all is done that can be by clearness and precision of style to keep them distinct in the readers' mind.

Of moralising there is little in M. Doniol's work; yet that little is enough to show, what indeed is implied in the general tone of his work, approval and even admiration of Vergennes. "La justesse et la persistance y étaient, toutefois une grande probité aussi" (vol. i., p. 12). Is it mere English prejudice which makes it somewhat difficult to recognise the "grande probité"? Take M. Doniol's own account of the attitude of Vergennes in December 1776:

"Répondant à la communication officielle des succès du Général Howe, il ajoute à l'expression des banalités dont la diplomatie use dans les cas pareils tout ce que la préoccupation de ne pas découvrir la France pouvait dicter de protestations cherchées" (vol. ii., p. 107).

In a note on the very same page M. Doniol quotes the instruction given by Vergennes to De Noailles, the French ambassador in London. The London *Chronicle* had asserted that Silas Deane, one of the American agents in Paris, had been allowed to arm privateers in the French ports. De Noailles is instructed to contradict this: "Vous ne devez pas même hésiter de la qualifier de mensonge impudent et grossier." How did matters really stand? Earlier in the very same month, Deane was sending to a correspondent in America an in-

voice of arms, clothes, and ammunition for thirty thousand men and two hundred cannon, and asking, "Do you want heavy iron cannon, sea-officers of distinction, or ships? Your special orders will enable me to procure them." Was the French government so ill-informed that it knew nothing of these things, or so weak that it could not hinder them? But, in truth, the connivance with Deane's schemes was only the fulfilment of a policy which Vergennes had laid down more than a year before. In a memorial, drawn up, indeed, by another hand, but of which M. Doniol says—"Si un secrétaire écrit, c'est en réalité M. Vergennes qui parle," the French course of policy is very plainly announced.

"Il est donc essentiel que la France dirige dès à présent ses soins vers ce point de vue. Elle doit alimenter le courage et la persévérance des insurgés en les flattant de l'espoir d'une assistance efficace lorsque les circonstances le permettrait" (vol. i., p. 247).

A passage in a memorial written by Vergennes in 1777 illustrates, perhaps even more forcibly, the manner in which he understood the obligations of good faith.

"Il a été prudent dans le principe de n'administrer que des secours médiocres clandestins, et susceptibles d'être désavoués, lesquels pouvant suffire pour nourrir dans les Américains l'espoir d'une assistance plus relevante, et pour les affermir dans leurs principes de résistance. . . . Mais ce qui était prudent et suffisant dans le commencement deviendrait insuffisant et pernicieux si la France et l'Espagne n'adoptant pas une méthode plus analogue à la grandeur comme à leur intérêt, se contentaient d'assister sourdement et d'une manière étroite les Américains" (vol. ii., p. 462).

To deceive the representatives of a friendly power was undignified; that is all. The public morality of 1776 was far higher than that of 1689; but one cannot read Vergennes's despatches without being reminded of Macaulay's description of Avaux:

"One sentiment was to him in the place of religion and morality, a superstitious and intolerant devotion to the crown which he served. This sentiment pervades all his despatches, and gives colour to all his thoughts and words. Nothing that tended to promote the interests of the French monarchy seemed to him a crime. Indeed, he appears to have taken it for granted that not only Frenchmen, but all human beings, owed a natural allegiance to the House of Bourbon, and that whoever hesitated to sacrifice the happiness and freedom of his own native country to the glory of that house was a traitor."

In exactly this spirit Vergennes speaks of any attempt on the part of the colonists to make separate terms with England as "le plus noire des ingratitude." So, too, he formulates the whole duty of man: "Un bon François ne connaît de véritable intérêt que la gloire de son maître et la dignité de son couronne." It will, perhaps, be unjust to Vergennes's shrewdness to quote, as a like illustration of moral perversion, a passage in which he assures Franklin that "les Anglois l'important aussi éminemment sur nous par l'expérience de la mer et la science des manœuvres que nous l'importons sur eux par la noblesse et le disintéressement de nos vues" (vol. ii., p. 115). We may doubt whether Vergennes deceived himself. We may be very sure that he did not deceive the

shrewd old citizen of the world to whom he wrote.

No doubt there was in France side by side with this, among such as La Fayette, a sympathy with men striving in the cause of freedom—a sympathy largely based on ignorant sentiment, largely tinged with the artificial classicality of the last century, yet real and generous. But it was the craft of the diplomatists, not the zeal of the enthusiasts, that determined the attitude of France. And almost every page of M. Doniol's work shows one how exclusively French diplomatists looked on the claims of America as an instrument for weakening England. They were firmly convinced that a reconciliation between England and her revolted colonies could only be cemented by a joint attack on France. It was far from being the wish of Vergennes that the colonies should receive their liberties in any way which did not exhaust and embarrass England. Thus, in February, 1777, he writes to the Spanish ambassador—"Nous sentons parfaitement tout l'avantage de la durée de cette guerre dont la prolongation heureuse ou malheureuse ne peut que contribuer à l'épuisement de l'Angleterre" (vol. ii., p. 179). In the same spirit he writes: "Ne nous en plaignons pas; ci n'est pas un spectacle affligeant pour les Deux couronnés de voir l'Angleterre se déchirer de ses propres mains" (ii., p. 36); and again, "Laissons les Anglois travailler eux mêmes à leur propre destruction" (ii., p. 248).

The policy of France assuredly answered its designed end in making the gulf between England and her revolted colonies impassable. In courting, even in accepting, the French alliance, the colonists were practically declaring that their position was changed. They were no longer discontented subjects with specified and limited grievances for which they needed redress. They were active belligerents, taking part with a power which was scheming for the invasion and detachment of Ireland, which did not shrink from the prospect of kindling a servile insurrection in the West Indies.

Such a work as that of M. Doniol, as a matter of course, abounds with subjects of incidental interest. Such, for instance, is that strange scheme for making the revolted colonies into a stadtholderate under the Count of Broglie—a scheme gravely entertained by Kalb, one of the chief French supporters of America. When we see how the follies of George III. had filled the Americans with a morbid dread and hatred of monarchy; how distasteful to them was even that amount of irresponsible power which was vested by the constitution in the president; how it needed all Washington's deserts and services, his unique position and more unique character, to overcome the scruples of his countrymen—we see how little the French partisans of America knew of the nation with which they were dealing. It is also an incidental illustration of like ignorance that Vergennes should have imagined that the two Adamsses, John and Samuel, were brothers.

Vergennes, indeed, had enough insight into the condition of the colonies to perceive the inevitable conflict of interests between north and south. But, at the same time, his deductions have been strangely falsified by

events. A peaceful South dependent on commerce, an aggressive and belligerent North, was what he pictured to himself:

"Leurs intérêts ne sont pas plus uniformes que les climats sous lesquels les respirent. Le Sud et le Nord différent essentiellement; le premier foiblement peuplé, la culture y étant abandonnée à des nègres ne pouvant pas être régie par un esprit d'agrandissement et de conquête, le commerce doit être son principe et sa fin: les colonies du Nord peuvent être dirigées par des principes et des vues différents; un climat âpre, un sol pénible à féconder, une population abondante, effet de la frugalité et du travail, tout cela peut y porter l'esprit d'émigration et de conquête" (vol. ii., p. 466).

It hardly needs to be wise after the event to see the errors in Vergennes's estimate of the south. How could that oligarchy with its squirely tastes, its free wasteful outdoor life, its love of landed property, and its contempt for manual labour, become a trading community? Its industrial system was fatal to the development of any varied commerce. There was nothing in the habits of the people or the geographical conditions of the country to encourage the formation of cities.

M. Doniol, too, furnishes not a few vivid illustrations of the difficulties which beset the path of Washington. So full and decisive has been the verdict of history that it is difficult to imagine the time when a well-informed French envoy could write of Conway, Lee, and Miffling as the victims of personal intrigues set on foot by the jealousy of Washington. Yet such, it is plain, was the view of Gerard in 1778, though it was a view which a more familiar knowledge of American politics untaught him. Again, nothing could well have been more imbecile than the conduct of Sullivan and the other American generals who had to co-operate with D'Esterade. The inability of the French fleet to effect anything was mainly due to the incapacity of the colonists. Even if it had not been so it would have been clearly the wise course of the Americans, as far as might be, to take the blame on themselves; to do everything in their power to soothe the susceptibilities of a nation whose alliance was absolutely needful to them. Yet, instead, they attacked D'Esterade for his failure, and for the change of policy which it involved, with an acrimony which, with a man of more susceptible or jealous temper, might have been fatal to all future co-operation.

J. A. DOYLE.

An Exploration of Dartmoor and its Antiquities, with some Account of its Borders. By J. Lloyd W. Page. (Seeley.)

DARTMOOR is a fine place for a walking tour, and it can only be satisfactorily "done" on foot. You want a good stick, a good map (Mr. Page's is not a good one for the purpose—accurate, no doubt, but needing a microscope), a pocket-compass, a good pair of what Prof. Rolleston used to call "mountain legs," and boots free from those steel nails which are fatal to cliff-work. Thus provided, if you get clear weather (a big "if" in most seasons) you are independent of guides, Perrott of Chagford included, and need never fear being so piggy-led as to find yourself "stogged" by daylight or shelterless at

nightfall. Of course the cyclist may see a good deal of the moor from the roads, several of which cut across its corners, while two—that from Tavistock to Ashburton, and that from Moreton Hampstead to Devonport—run right over it. Even the railroads, with their doublings and their viaducts (the Meldon, for instance, 160 feet above the West Okment), seem planned for the sight-seer's benefit. But this is only superficial work. To do the thing thoroughly you must cross bogs, and scramble among "clatters," and climb tors; and your best way will be to fix yourself either on the moor or in one of the villages on its immediate border. Very primitive these are, or were. In one they showed me a splendid wheelbarrow, the "Red Rover," provided by the squire's compassionate forethought to carry home those who on Saturday night were drunk and incapable. And very beautifully situated they all are; for the borders are far more picturesque than the moor itself. I always found them "stuffy" (they mostly lie low); but then I have only tried them in July, when the air is heavy almost everywhere. Princetown is a better place for one who means work and does not mind dreary surroundings. It offers the best of air, a good view, and a central position, within easy reach of Wishtman's Wood, of Great Mistor, and Stapleford, of Merivale Avenue, and of the less known avenues on Hartetor. And Dartmoor would repay a sojourn at a far worse place than the "Duchy" inn. It has two charms: it is *sui generis*, like Land's End, where you never think of asking yourself "are these cliffs as high as those I have seen elsewhere?"; and, like the Wicklow country and the Eifel, it is not on too large a scale for the foot-traveller. This is a great point. Of what part of the Scotch Highlands can you say it? Even in Connemara the distances are too great. Nay, on the Donegal coast, where more perfectly than elsewhere in the United Kingdom you catch the "two voices, one of the sea, one of the mountains," I fear if you eschewed cars you would have now and then a somewhat blank day. On Dartmoor, weather permitting, you are always within reach of something, and there is something to suit every taste; while, as for the tors, their "mural jointing" gives them a peculiar character. They are not a bit like the rock-masses in the Saxon Switzerland, nor like the Eifel craters (though volcanic ash, Mr. Page is careful to tell us, is found on Brent Tor)—like nothing save their brother "carns" whose battlements break the dreary monotony of the Cornish inland.

Over this interesting country Mr. Page is a very good guide. He knows every inch of it; and, without being a bit scientific, he points out everything, even the difference between granite and granulite. You would probably leave him at your inn; Baddeley's *South Devon* is a handier book. But if you patiently read him over-night, jotting down the places you mean to see next day, you will end by seeing everything. He makes, as everybody does, a few slips. A Westcountryman should not talk of *whin* (p. 81). London Bridge, I am almost sure, is not of Dartmoor granite, but of the syenite from Mount Sorrel. "Rogues' Harbour inn, on Brent Tor Down," where Salvation Yeo slew the king of the

Gubbins, cannot be the same as "the Dartmoor inn on the slopes of Great Nodden" (p. 107), for this latter is north of Lydford, the place which Amyas Leigh and his party were making for from the south, when night overtook them. The spelling "Damnonii" is, I take it, a solecism; and why does Mr. Page call the "holed stones" dolmens? Dolmen is his "cromlech" (the cromlech is properly a stone circle). In Cornwall holed stones are *maen-an-tol*.

These, however, are trifles. On megalithic antiquities (of which he should have given a catalogue with sketch map) Mr. Page wisely abstains from dogmatizing; almost his sole assertion being that "cromlechs" were not universally covered in with earth. He sees that jew's (i.e., miner's) houses, Gubbins' huts, shepherd's shelters, and British dwellings, are wholly undistinguishable; all you can say is that nothing can be safely called British which is not close to a stone circle, or a trackway, or an avenue. He gives up the Druids. I wonder will they ever be restored as the kings have been whom Niebuhr deposed? Drew Steignton he names from one Drogo, who also (I believe) is accountable for Stanton Drew, the stone circle between Bristol and Bath.* Rockbasins he is convinced are due to weathering. How dare he quote Mrs. Bray after flinging to the winds her pet theory? No doubt some rock basins are wholly natural. You find them all over the millstone grit of the Derbyshire border. Glacial action, too, they say makes them whenever a little hard lump is left to be washed round and round in a soft place on the flat rock. The "pots" ("jingle pot," &c.) in the rocks near Settle have a similar origin. But, not having the *Geologist* for 1859 to refer to, I wish we had been told whether Mr. Drake had any other proof of the "basins" being artificial than that apocryphal story of the bullock, carved, along with a set of them, on the very hard Blackstone rock (p. 16). What a wicked mason that was who destroyed the said bullock, &c.! Too late even for "the Dartmoor Monuments' Protection Society" to do anything there, though there is plenty of other work for it to do, and though it should recommend quarriers to spare the most striking "clatters." Mr. Page laments the destruction thus wrought (p. 143). The Duchy might easily interfere with advantage to all concerned, for the "moor stone" (surface granite) is notoriously of poor quality, whereas by cutting a few inches below the turf good stone could be got without "selling the picturesque at so much per cubic yard." To return to rock basins. Natural they may be, but that is no reason why they were never touched up and used for religious purposes. In a review of Montelius's *Civilisation of Sweden* I read the other day (ACADEMY, June 15) that

"the cup-shaped hollows in the roof-stones of graves are called elf-mills and offerings are still secretly made in them, whether to or for the dead, or merely because of the name, is uncertain."†

* Does Stanton always mark such remains? At Stanton Harcourt are two menhirs marking the battle in which fell two British kings.

† Montelius notes that "the gallery graves are just like Lapps' dwellings, though the skulls found in them are mostly Teutonic." The question is: Do such galleries lead to a kist or set of kists or to a dolmen?

So with regard to stone circles and other megaliths, they are almost undoubtedly sepulchral. If any faith is to be put in Irish legends, this is proved from a multitude of megaliths of all kinds—e.g., by those round Carrowmore, co. Sligo, so well described by Col. Wood Martin. Here the fights of Moytura, &c., are traditionally connected with some of the most striking remains. The circles and avenues on Dartmoor we cannot connect with even a legendary chieftain. They may mark battles; more probably they are the burial-places of clans. This is one way of accounting for the enigmatic avenues. From Chûn Castle, near St. Just in Penwith, is an avenue (a very poor one compared with Merivale) to Chûn "Quoit," marking, perhaps, the funeral way. The Hartertor avenues, not far from Crazywell pool—"Dartmoor's one lake," Cranmere having ceased to deserve the name—end in a "pound," enclosing nine hut circles (p. 148). Between Scorhill and Tenworthy circles there is a distinct avenue over two miles long. I have sometimes wondered if the Merivale lines ever stretched to Dunna-ford "pound," which, now modernised into what the word usually imports, may once have surrounded a hut village. But the almost certainty that these megaliths mark burying-places surely makes it almost certain that they were also often used for sacrificial purposes. Arkites and serpent-worshippers, and Baal-priests and Druids (if you mean elaborately dressed gentlemen like him who figures in Sir F. Palgrave's *History*), may all be left to Mrs. Bray and the pre-diluvians; but still it is a fact that, with or without ritual, men "ate the offerings of the dead" beside or inside their forefathers' tombs. Mr. Page seems unwilling to admit this.

Into his guesses about Dartmoor names I will not pretend to follow him. The subject is one for experts like Prof. Rhys, who also could speak with authority on the inscribed stones (three in Tavistock), and whether they really show traces of Ogham writing. On the Cornish inscribed stones I do not remember that any Ogham has been suspected.* All I object to is making up a name piecemeal out of a Celtic and a Teutonic word. Nor do I think Bowerman (p. 219) can be *vawr maen* (big stone). In putting the adjective last the Celtic was more inflexible than the French. Of the pisgies (pixies) Mr. Page says disappointingly little. His folk's-tale about the eye salve is found in half-a-dozen forms in Irish fairy-lore, and may be read word for word in a Cornish collection, St. Ives taking the place of Moreton. He seems ashamed of believing in pisgies, quoting Brand, who says "*puokes* anciently signified little better than the devil." Yet he does appear to believe in the white bird of the Oxenham, whose place, close to South Zeal, lies on the north-eastern edge of the moor. And he cannot quite give up the Phenicians in Cornwall, though he will not say they came to Dartmoor. Of the Jews and their farming the tin, and whether they "streamed" or mined, and if they worked themselves, as in Cyprus, or hired labour, he tells nothing but the bare fact that they were there till their banishment in Edward I.'s time. It is a subject by

* Here is another of Mr. Page's slips. I am sure he has no authority for calling the first bishop of Cork St. Barr.

itself; and yet there must be something about it for those who, like Prof. Thorold Rogers, know where to look and how.

But though he could not be expected to go into Anglo-Jewish history, Mr. Page might have given us better stories. His best he owes to Mr. Hawker, of Morwenstow, who used to say, "so honest are the moorfolk that only one Dartmoor farmer ever had any trouble in catching his beasts, and that was because they strayed into the middle of Cornwall and were found grazing under Bodmin Goal." The old old joke, "that Peter and Mary Tavy be summoned into court" was surely not worth recording. How much better to have given us something from Coaker, the Dartmoor postman-poet. He quotes one grim verse from Capern, postman-poet of Exmoor, about the yeth hounds hunting unchristened babies; and I am grateful for the extracts from the too much-neglected Carrington, but I should like to see a little of Coaker.

However, it is ungracious to pick out shortcomings in what is, as I said, in its way, a very thorough and practical book. Mr. Page will be an excellent companion of an evening, when one is not inclined to be over-exacting, least of all as to the meaning of Moorland names, or the genesis of rock-basins; and it is great praise to him that he has self-restraint enough to be suggestive, in the sense of leaving moot questions unanswered.

HENRY STUART FAGAN.

A Window in Thrums. By J. M. Barrie. (Hodder & Stoughton.)

UNLIKE most sequels, *A Window in Thrums* is a decided improvement upon *Auld Licht Idylls*. That is so, no doubt, because it is not so much the sequel as it is the complement of its predecessor. While *Auld Licht Idylls* was by no means devoid of a genuine appreciation of the pathetic side of lives spent in hard and dreary struggle (*testa* the story of Cree Queery and Mysie Drolly), humour was its note—humour both of the unconscious sort, which is displayed in accurate character-photography, and of the self-conscious kind, which takes the form of seeking for and exhibiting the bizarre, and of which there is an excess in that very clever but also somewhat artificial book, *When a Man's Single*. In *A Window in Thrums*, on the other hand, "the true pathos and sublime of human life"—unsung, scarcely wept, but silently honoured—stands first; its comedy occupies but a subordinate place. Not that this comedy is poor; on the contrary, Mr. Barrie's special gift as a humorist (I use "gift" advisedly) was never seen to better advantage than in some of the chapters in his new book, such as "The Power of Beauty," "A Humorist on his Calling," and "A Home for Geniuses." But the humour which is to be found here is but the lace—although it is what dressmakers and their devotees distinguish and gloat over as "real lace"—on the dress, it is not the dress itself. One is grateful to Tammas Haggart for occasionally putting in an appearance and correcting those of his friends who are not such authorities on Burns, Miltiades, or human nature generally, as himself. But it is not of Tammas Haggart that one thinks when he has laid down *A Window in Thrums*; it is of Hendry

McQumpha, and Jess and Leebie, in the one-storey house, "whose white-washed walls, streaked with the discolouration that ruin leaves, look yellow when the snow comes"; of Joey killed twenty years ago; of Jamie in London, worse than dead to his parents; of "the awful ordeal which was gone through after the sweet untarnished soul of Jess had been given back to God." In no book, without exception, that I am acquainted with, is justice done so at once so amply, and so artistically as it is in *A Window in Thrums* to the life of the humble poor (who are also the moral aristocracy) of Scotland, with its not undignified reticence, its patient stoicism, its always high and often sweet delicacy, its mystic and generally inarticulate religion, which yet gives it homogeneity, and makes of it one long and "faithful prayer." It may be hoped that Mr. Barrie has closed the Thrums chapter of his literary career, even if he has not realised or idealised all his early experiences. He can hardly improve on this book. He might "fall away" like his own Jamie McQumpha.

Although *A Window in Thrums* may be read in instalments, like *Auld Licht Idylls*, and although there are chapters in it, like "Preparing for Company," "A Home for Geniuses," "A Humourist on his Calling," and "How Gavin Birse put it to Mag Lownie," which can be read and enjoyed apart from the book itself, yet, taken as a whole, it is most remarkable as indicating its author's capacity to write fiction—a capacity which was certainly not demonstrated by *When a Man's Single*. To all appearance there is no plot to speak of. Yet under all the humour, and pathos, and character-study of *A Window in Thrums* there runs a plot. Almost the moment one gets into Hendry McQumpha's house, one is conscious that some tragedy is in the distance; and after a chapter or two, a suspicion dawns on the mind that Jamie, Hendry's son, will in London come morally to grief. Poor Jimsy Duthie and his epic poem in twelve books the one original character in which is the devil, whose portrait "received the approval of the Auld Licht minister"; Gavin Birse, with his query, "Marget Lownie, I ha'e a solemn question to speir at ye, namely this, 'Will you, Marget Lownie, let me, Gavin Birse, aff?'; the home for geniuses, whose "superintendent would allow them one glass o' toddy every nicht, an' mix it himsel', but he would never let the keys o' the press, whaur he kept the drink, oot o' his hands"—the innumerable and tantalisingly quotable excellences of this book, so inadequately expressed by the phrase "good things," lead silently and inevitably as Fate up to the last chapter, where weak Jamie McQumpha, the excuse for whose sin against the clearest light is that "a woman has played the devil with his life," comes back to Thrums, to find the father, mother, and sister, whom he has neglected, all dead. The last chapter, in which Jamie appears quivering with Johnsonian, nay with Euripidean, remorse, is the best in *A Window in Thrums*; and I know nothing better of the kind in present-day fiction. Most earnestly is it to be hoped that a writer who has the faculty displayed in this book will not, like so many of his contemporaries, dissipate it in pot-boiling on a colossal scale.

WILLIAM WALLACE.

TWO VOLUMES OF CLARK'S "FOREIGN THEOLOGICAL LIBRARY."

A New Commentary on Genesis. By Franz Delitzsch. Vol. I. Translated by Sophia Taylor.

A Manual of Biblical Archaeology. By C. F. Keil. Vol. II. Translated and edited by the Rev. Alex. Cusin. (Edinburgh: T. & T. Clark.)

Nor long ago Major Conder proposed to convert critics who reject the traditional account of the authorship of the Pentateuch by setting them on camels. The camel corps of the gallant explorer seems likely to receive a new recruit in the person of Prof. Franz Delitzsch. In the introduction prefixed to the first volume of his *New Commentary on Genesis* this eminent Hebrew scholar tells us that

"the Pentateuch, though coming down to us—so far as its foundation is concerned—from the days of Moses, is, as to its present form and final redaction, post-exilic" (p. 14).

Moreover it

"is composed from documentary sources of various dates and different kinds which critical analysis is able to recognise and distinguish from each other with more or less certainty" (p. 53);

the analysis adopted being in the main that of Wellhausen, although a more ancient origin, and, above all, a much higher historical value, are assigned to the different documents than that critic would agree to. The importance of this admission lies in the fact that Prof. Franz Delitzsch is a very orthodox theologian, and one who regards Genesis as being from a religious point of view the most important book in the Old Testament. Hence, while not claiming inspiration for the separate documents of which the Pentateuch is composed, he holds that those writings were worked up into a harmonious whole under the direction of a mental influence which may appropriately be called inspiration (p. 53). He sees that the historical truth of Genesis is radically incompatible with certain scientific theories widely accepted in the present day; but it is the theories, not the Scriptural narrative, that he gives up. His conservatism in this respect offers a singular contrast to the liberality of his views on Biblical criticism, and to the attitude ordinarily adopted by English theologians in dealing with the same subject. Many of our Broad Churchmen will read the following declaration with surprise and pain:

"If it were true that geology can follow back the age of the earth for myriads, nay millions of years (Lyellism), and that man was in the struggle for existence developed from the animal world (Darwinism), if in the place of the childlike innocence of the first-created pair we have to place the cannibalism of the half-brutal manhood of the stone period, and in that of the divine re-elevation of the fallen the gradual upward steps of self-culture during ten thousand years, then indeed, we admit it without reserve, the Christian view of the world is condemned as from henceforth untenable" (pp. 57-8).

Yet it remains doubtful how much of the Biblical narrative Prof. Delitzsch is prepared to uphold as historically true. He seems to admit that the chronology of Genesis is entirely artificial, or, in plainer language,

fictitious. He has grave doubts about the alleged longevity of the antediluvians, though apparently unaware that Prof. Owen has proved it to be inconsistent with physiological laws; but he is prepared to concede them a lifetime of more than two centuries, since, "according to Riley, Prince Puckler, and others," that age is not uncommon in "the Arabian deserts of Africa" (p. 212). Perhaps the interior of the Antarctic continent may yield a crop of tricenarians, since, according to Herodotus, the most wonderful things are generally found at the extremities of the earth. Passing to the deluge, we are told that for the whole earth to be covered with water up to the highest mountain tops is "physically and geologically inconceivable." By "the whole earth" of the Biblical narrative we are to understand only the inhabited part, and by the inhabited part only Mesopotamia—a word traditionally comforting to the religious mind. But why, then, the necessity for an ark? Why could not Noah and his family have been saved, like Lot, by a timely flight from the scene of the coming catastrophe? And even admitting the incredible assumption that the human race had, during a period estimated on any reckoning at several centuries, not spread beyond the limits of a single narrow district, is it to be supposed that there was any single species of quadruped or bird similarly restricted in its range? Did ravens and pigeons in particular fly no further than the lower valley of the Euphrates? Prof. Delitzsch recommends an attitude towards the Holy Scripture that shall be "free but not frivolous" (p. 56). The word in the original is probably "frivol," the favourite epithet with orthodox Germans for the persons whom Dr. Wace and his kind call infidels. "Frivolous" in its proper English sense seems more appropriate to such evasions and subterfuges as this.

Although the English translation of Prof. Delitzsch's commentary has been made from what was practically a revised version of the original work, the proof-sheets themselves do not seem to have been submitted to his inspection, as sundry misprints occur in the German proper names, and in the Latin, Greek, and Hebrew quotations. The translator, like many others of the same class, seems totally unpractised in the art of English composition, and even ignores its common courtesies by reproducing the unceremonious references of the original to "Henry Rawlinson" and "the Scotchman Rob. Smith" (pp. 353 and 368). Nor is servile literalism an invariable guarantee for accurate rendering. In one place we find it gravely stated that the Egyptian priests knew nothing about the mouth of the Nile (p. 130). In another we are told that

"it was with the Kimmerians, who had returned from Thrace, that Asarhaddon came in collision about 675, and gained, in alliance with Asurbanipal, a great victory over the Gyges [sic] of Lydia about 662 (see Ed. Meyer, *Gesch.* i. 546)" (p. 308).

Prof. Delitzsch could not have written such nonsense as this. At any rate, what Meyer says is that Asarhaddon came into collision with the Kimmerians in 675; that these invading barbarians were defeated at some time later than 662 by Gyges, who was at that time the vassal of Asurbanipal, Asarhaddon's

successor; but that Gyges, having subsequently thrown off his allegiance to the Assyrian king, was defeated and slain by the same irrepressible Kimmerians at some unspecified time. Again, we learn, *à propos* of Melchizedek's Salem, that there is "a village of Sâlim, which may be observed on the road from Nâbulus to Beisan after a ride of fifty German miles (Bâdeker, p. 231)" (p. 408). Commonsense might have suggested that the position of a place in a small country is not generally determined by stating that it is over 230 English miles from some other place; and on referring to Bâdeker we find that the distance in question is only fifty minutes. Prof. Delitzsch probably wrote 50 M., which the translator uncritically supposed to mean German miles.

Unlike Prof. Delitzsch, the late Dr. Keil was a traditionalist of the most unbending orthodoxy. He believed that the Deluge was absolutely universal; that the objections to the Mosaic authorship of the Pentateuch had been satisfactorily answered by Hengstenberg; that it is an open question whether demoniacal possession does not still occur. How far this point of view affects the value of his researches in Biblical archaeology was considered in a review of the translation of the first volume of his work on the subject which appeared in the ACADEMY of May 12, 1888. The criticisms there offered are applicable, though in a somewhat less degree, to the second and concluding volume, dealing as it does with subjects less open to controversy than the religious legislation of the Hebrews. Many among ourselves will perhaps regret to find that, according to Dr. Keil, not only was marriage with a deceased wife's sister permitted by the Levitical law, but marriage with a niece as well (pp. 159 and 162). In style Mr. Cusin's translation is greatly superior to that of his predecessors; but it detracts considerably from the usefulness of the work that he has simply transcribed the German and French equivalents for the Hebrew weights, measures, and coins given by Dr. Keil, instead of replacing them by their English equivalents. Our theological students are likely to know quite as much about talents, shekels, and cubits as about Paris grains, Dresden pounds, and Rhenish inches. In the few instances where English equivalents have been supplied, they seem to have been rather carelessly calculated. For instance, three-quarters of a German mile equal three and a half English miles, not four miles as here stated (p. 233); and on no reckoning does the Roman *as* equal "about 5 pounds" (p. 245). The expression in the original was probably "Pf."—the abridgment for *Pfennige*. But perhaps the printer may be to blame here.

ALFRED W. BENN.

The History of Wool and Wool-Combing. By James Burnley. (Sampson Low.)

MR. BURNLEY'S is not a "prentice hand" in the writing of industrial history, and he has an interesting topic in the woollen trade. Although the book is a large one, it is not quite so large as its title; for a really complete history of wool would need both a greater canvas and minuter details than Mr.

Burnley's book supplies. He has not even superseded his predecessors, Bischoff and James; but many things have happened since they wrote, and some of the more important of these many things Mr. Burnley has recorded in a clear and interesting fashion, and with an apparent mastery of the subject due to patient investigation and practical knowledge.

The book opens with chapters on "the raw material," on "wool and its uses in ancient times," on "the growth and vicissitudes of the wool industries." These, while perhaps sufficient for the general reader, are not at all exhaustive of the material. The fact is that the ancient history of wool has yet to be written in the spirit of scientific archaeology. It is with the fourth chapter that Mr. Burnley's real strength shows itself. After a lucid explanation of the manufacturing processes he sketches the successive inventions by which the woollen industry has been entirely transformed. The first impulse of change came from an unlikely quarter, and was due to the inventive genius of a doctor of divinity. Whatever may be thought of Cartwright as a poet or a theologian, there can be no doubt of his far-reaching genius as a mechanic. The natural result of the introduction of machinery was the decline and fall of hand combing and of the hand comber, and the transition was not accomplished without suffering and evil. After Cartwright came Josué Heilmann, another born inventor, whose complicated effects were produced by the conscious application of mechanical principles of remarkable simplicity. The method of Heilmann's wool-combing machine is indeed said to have been suggested to him by the sight of his daughter combing her long hair before the cottage mirror. Like so many other inventors, Heilmann did not live to enjoy the prosperity he helped to create. Simultaneously with his experiments, Mr. S. Cunliffe Lister and Mr. G. E. Donnisthorpe were at work; "and," says Mr. Burnley, "there is little doubt that they reached pretty much the same or equal results about the same time." This is just to all. The latest great name in the history of wool is that of Mr. Isaac Holden, M.P., of whose remarkable career Mr. Burnley has given a deeply interesting narrative. That the inventor of the lucifer match should be an active member of the present House of Commons is a statement that has an incredible sound. His great contribution to the wool-combing machine was the

"square motion—viz., striking a fine comb into the beard near to the comb head, and at once pushing it away from it to avoid locking. 'The whole secret of the invention,' says Mr. Holden, 'lay in this discovery—the necessity of pushing away quickly, so simple at first sight, but difficult to conceive and appreciate at that early period; and, though so apparently simple, it was the result of much continued thought. This point being seen, the mechanical arrangement to do it was easy of application by cam or tappet by any ordinary mechanic, as is evident by the numerous modes of doing it which I afterwards patented.'"

There is an account of the "Noble Machine," which was, it is claimed, really an invention of Mr. Donnisthorpe's; and there is a list of the patented inventions used in England since the time of Cartwright. The chapter in which Mr. Burnley gives his own

"summaries, comparisons, and conclusions" as to the history of machine wool combing, from Cartwright's conception of its practicability to the present day, is the best in the book, and is written with judicial care. The illustrations consist of mechanical diagrams, portraits of Cartwright, Heilmann, Lister, Donnisthorpe, and Holden, and an engraving of Elmore's well-known picture of "Heilmann's Inspiration."

The mechanical details, which necessarily occupy a large share of Mr. Burnley's attention, will not have an equal attraction for all readers; but few who take up this handsome volume will fail to be interested by the story, not without romance of its own, of the enormous development and extension during the present century of one of the oldest of human arts and one of the earliest of British industries.

WILLIAM E. A. AXON.

NEW NOVELS.

Lady Car. By Mrs. Oliphant. (Longmans.)

The Comedy of a Country House. By Julian Sturgis. In 2 vols. (John Murray.)

The Search for Basil Lyndhurst. By Rosa Nouchette Carey. In 3 vols. (Bentley.)

Doctor Glennie's Daughter. By B. L. Farjeon. (Hurst & Blackett.)

The Open Door. By Blanche Willis Howard. (Sampson Low.)

Rachel Armstrong. By Celia Parker Woolley. (Chatto & Windus.)

Mosquito. By Francis Francis. (Kegan Paul, Trench & Co.)

A Lost Wife. By Mrs. H. Lovett Cameron. In 2 vols. (White.)

Hilary Saint John. By Mrs. A. Price. In 2 vols. (Hurst & Blackett.)

Lady Car is a new and good specimen of the improved work which has recently resulted from Mrs. Oliphant's reversion to the practice of writing short stories. In a one-volume book her besetting sin as a novelist—the sin of putting the reader off with an almost absolutely otiose second volume—is impossible, and her workmanlike faculties of construction and considerable, if recently somewhat monotonous, gift of character-observation have full play. *Lady Car* is a book both pathetic and amusing, though really Mrs. Oliphant is becoming too much of a Gratien du Pont reversed in the unmitigated blackness of her views of mankind, and especially of male-child-kind. The story "hitches on" to a former tale of her own and recounts the gradual disillusion and shocks by which Lady Car, who had apparently escaped from the storms of her first married life to the happy haven of a comfortable second marriage with her first love, is shattered until she, so to speak, goes down in port. The only point in which the novelist rather fails to enlist our sympathies is in her appeal that we shall share Lady Car's disappointment in her second husband. The poor man seems, by Mrs. Oliphant's own confession, to have been a gentleman, a man of tact and wit, exceedingly fond of his wife, very gentle and kind to her, tolerant of her cubs of children, and by no means injudicious in managing them. But his wife, it seems, began to be

heartbroken because he, having planned a book on "Social Economy" in his silly youth, did not write it in his sensible middle age. Thus was one of the greatest negative benefits—the not-writing of rubbish, which nineteen books on social economy out of twenty must be by the law of things—requited! What poor Mr. Beaufort began with his virtue the children finished with their vices. Tom Torrance is perhaps a little too like Tom Gradgrind with a difference, but Mrs. Oliphant has been very successful in the picture of the cub unmitigated. His sister Janet is a more dubious study, but the way in which she, too, martyrises poor Lady Car is excellently drawn.

Some American novel readers, we believe, declare (perhaps speaking as foxes who have never succeeded in growing tails) that English novels about country houses are *ipso facto* unreadable. These stern persons will lose something if they decline Mr. Sturgis's book on the score of its title—which, by the way, for a wonder, happens to correspond with the contents. There is a love story, of course, but the country house is really the chief theme, and its occupants are interesting. Lord Hackbut, who denounces the democracy with sufficient vigour and most undeniable truth; Dora Rutherford, the young married woman who "frequently felt an inclination to scream but repressed it"; Mrs. Dormer, the elderly ditto, whose views as to women accompanying men on shooting parties will win the enthusiastic adhesion of all shooters—these are agreeable figures enough. The hero Archie, Lord Lorrilaire (why not Capillaire at once?), a young man newly promoted from ranching to vast estates, and extremely uncertain what to do with them and himself, is, in the main, an excellent fellow, though a very little of a prig. Many generations of the *jeune premier* have we known, from those young persons of Scott's—of whom Mr. Thackeray (acknowledging the impossibility of his wish) thought that he should like to be "mother-in-law to several of them"—downwards. But a poorer creature, on the whole, than the young man who cannot take the goods the gods provide him because he is not sure whether he is a Tory or a Liberal, and is uncertain about the rights and duties of property, never entered the head of novelist. We should like to be heirs to several such young men. Mr. Sturgis, however, to do him justice, has made his Archie much more manly than modern. The old-farce-tragedy of the virtuous young woman (Dora) trying to convert the unvirtuous young man (a certain Leonard Vale, and a very sorry scamp too) is brought in well enough as an episode; and there is a journalist named Radley Beck, who ought to be impossible, but, unluckily, is not. Archie once thought of cow-hiding Mr. Beck. It is a great pity that he did not do it.

We have, we think, read better books of Miss Carey's than *The Search for Basil Lyndhurst*. To begin with, there is too much of it. It wants (to use a metaphor which frequently occurs to the critic of novels) "squeezing out." In the second place, the search occupies too small a part of the book. In the third, the two deaths (for to that exorbitant extent does Miss Carey abuse the lady novelist's license to kill) which contribute the pathos

are, the one quite unnecessary and the other rather disagreeable. Miss Carey is not the first person who has made her heroine devote herself in all good and honour to a husband and wife, making her also come in for the reversion when the wife is killed off. We hope we shall not be misunderstood if we say that this kind of waiting—even unconscious waiting—for dead women's shoes is only excused by a touch of passion which would do doubt shock Miss Carey. But the details of the book are better than the general scheme. Aline Lyndhurst, the unhappy wife, who is a kind of Lady of Burleigh with a curse of dipsomania on her, would be pathetic if she were less painful. The heroine, Olga Leigh, despite the rather unpleasant part she is made to play, is a pleasant girl, and deserved something better than her widower, who is not to us pleasant at all. It is perhaps worth noting that a good character in the book admired the *Epic of Hades*.

In *Doctor Glennie's Daughter* some fine old ingredients are mixed and served up once more not too pleasantly. Why the bad young man who wanted money misbehaved to Doctor Glennie's daughter, when not misbehaving to her would have made him a rich man; why the good young man married her in circumstances which he did not know, but which he must have been a very odd person not to find out; how Dr. Glennie, who is represented as a good old man, brought himself to palm off his daughter on the good young man: these are questions which would have to be answered before we could take much interest in the plot of the book, which is a dramatic rather than a literary plot. Other interest it has little or none; but Mr. Farjeon is a pretty sure workman for his own public, and, after all, that is not an inconsiderable thing.

The Open Door is that of suicide; and the question of the book is whether the hero, a young Austrian count, hopelessly crippled in a steeple-chase, will take advantage of it or not. It is needless to say what influence prevents him. The story has merits; but Miss Howard should have compressed it, and especially have remorselessly "cut" a great deal about a dog called Mousey. He is not an unamusing dog, and a little about him would have been welcome enough; but we have very much more than a little.

We quoted above a certain expression of American opinion about novels of a certain kind of English life. There is, we believe, reciprocity in this matter, some English readers, at any rate, declaring that they cannot away with the curious pictures of American town life—not in the great cities, which Miss Warner brought into fashion many years ago. *Rachel Armstrong* is one of these—an odd representation of a life which is neither familiar enough to have the interest of familiarity, nor exciting enough to have the interest of excitement. There is, however, a person in it, Virginia Howard—she is not the heroine—whom we rather like, and there is a slight sketch of a naughty bishop which is delightful. The bishop of American fancy, with touches of the Jesuit, *temp.* "Charlotte Elizabeth," is great fun.

Mr. Francis Francis's *Mosquito: a Tale of the Mexican Frontier*, contains some lively frontier sketches, illustrated by much cow-

boy anecdote, some of it new, and all of it spiritedly told. All this is good. The inspiration, however, which made Mr. Francis engraft this on a sort of Bret-Hartish (Mr. Bret Harte will not grudge us the adjective) story of a modern Ayacanora, with the poetry knocked out of her and cowboy prose substituted, and this, again, on a fragment of a Whyte-Melville novel of English life, is dubious. Few English girls, we should think, would care to allow their lovers a kind of married interlude with even Ayacanora, and then, when Ayacanora is cleared out of the way, to take Ayacanora's leavings comfortably back to their bosoms. At any rate, the practice, though angelic, strikes us as a little undignified, while the fact of "Squito" (Mosquito, christened Rafaela) being really attached to some body else, does not improve matters.

It is very hard to find anything to say of Mrs. Lovett Cameron's novels. Of picking small faults there would be no end. A writer who says that a chariot was to some one "what a mitre is to a bishop, or a wig to the Lord Chancellor, a sort of insignia of office," sadly needs a little instruction; and one who, on the same page, makes her heroine say to a countess, "Your ladyship is very good," wants more. If Frederica Clifford said this to Lady Holt "sarcastic," she was impertinent; for she was a girl of twenty, and it was their first introduction, and it was in her own house. If she thought that one lady usually calls another lady "your ladyship," she was painfully ignorant. But this sort of game is not worth marking down, much less wasting powder on; and the book, as a whole, fulfils its purpose well enough, no doubt.

Of *Hilary St. John*, on the other hand, though it has some faults of the same kind, better things may be said. It is quite certain that an old lady of seventy, however eccentric she might be, would never say to her niece, "It was rough on Mr. Stafford Hilary." The phrase, even if she knew it, would simply refuse to come to her tongue. The story, however, is better than the style; and the fashion in which the old lady just mentioned (who would certainly have slain Mrs. Price on the spot for putting "rough on" into her mouth) managed to reform her scatter-brained niece is cleverly imagined and well told, though we fancy the experiment would, in real life, be rather a dangerous one. The hero-victim of this experiment (the nature of which we shall not reveal), the Reverend Norris Stafford, is a rather new kind of curate; and we had not thought it possible that a new kind of curate should be invented.

GEORGE SAINTSBURY.

CLASSICAL SCHOOL-BOOKS.

An Intermediate Greek-English Lexicon, founded upon the Seventh Edition of Liddell and Scott's Lexicon. (Oxford: Clarendon Press.) Concerning this book it will be sufficient to quote from the preface, signed by Dean Liddell, who has, we understand, performed the laborious work of compilation with his own hand. It is an entirely new abridgment, being made from the latest edition of the large lexicon (1888). The matter contained in it has been greatly increased (1) by giving fuller explanations of the words, (2) by inserting the regular

forms of moods and tenses more fully, (3) by citing the leading authorities for the different usages, and (4) by adding characteristic phrases. Generally speaking, words used only by late writers and scientific terms have been omitted. But from Homer downwards to the close of classical Greek, care has been taken to insert all words. Besides, there will be found words used by Aristotle in his moral and political treatises, by Polybius and Strabo in the books generally read by students, by Plutarch in his Lives, by Lucian, by the poets of the Anthology, and by the writers of the New Testament. With regard to etymology, the dean has adopted what we venture to consider the judicious plan of limiting himself to the domain of the Greek language, printing the primitive words in capitals, giving references in the case of derivatives, and marking compounds clearly. In brief, this new edition will supersede its predecessors by its greater thoroughness, rather than through any novel features.

Teaching of Composition. By Arthur Sidgwick. (Rivingtons.) It was hardly necessary for Mr. Sidgwick—especially in the published form of this interesting lecture—to give (pp. 1-2) statistics to prove that he is acquainted with the art on which he is lecturing. The educational world knows his books and his gift for composition, and testimonials of experience are superfluous. But his views on his art cannot fail to be instructive. Here (e.g., on p. 18) he definitely throws verse-writing out of the general curriculum:

"If I could have my way, I would have us cease to teach verses, as a staple of instruction, even in the classical schools. The languages can be learnt without them; and where we are straitened for time to teach the needful, writing poetry in dead languages is too expensive a luxury."

Not so, would be the possible reply, if in this way the best part of those dead languages—viz., their poetry—can be best appreciated and assimilated. No doubt, we can spare the art of verse-writing in dead languages, regarded by itself; but we cannot spare their poetry, nor any means of realising it to the full. And surely it is not necessary that Mr. Sidgwick should knock down such men of straw as the theory that verse-writing is meant to teach us to write poetry. Not writing, but comprehending and feeling, is the object. The error has lain in supposing that verse-writing was the only means, or the best for all alike, to that object. What is curious, is to find so resolute an iconoclast of verse-composition, on p. 18, turn into a fanatical devotee of prose composition, on pp. 31-2:

"The education of *reasting* can be properly got from classical prose-writing alone. It is hardly an exaggeration to call classical prose composition the microcosm of a liberal education. I would almost say, if it were not likely to be thought an extravagant claim, that there are few purely intellectual qualities developed by most of the ordinary studies of a school or university, of which at least the germs may not be evoked and assisted by classical prose composition."

We must frankly avow our impression that this is a partial truth pushed to the verge of an absurdity. Classical prose-writing is, in our opinion, a difficult and stimulating discipline of the mind, having a very good effect in clearing away the habit of muddled and slovenly thinking. It is not a panacea, full of the germs of intellectual salvation. But, while we cannot agree with the theoretical level that Mr. Sidgwick assigns to his art, his practical suggestions for its attainment are admirable. On p. 33, for instance, there are some really golden hints for the teacher, on the larger points which require dwelling upon—order, connexion, metaphors—always a trap to the youthful traveller—and the abstract and concrete, which Mr. Sidgwick well and rightly calls "a vast topic,

which really involves the chief part of the difference between dead and living tongues." This lecture, with the kindred one on "Stimulus," are indispensable aids to the often weary process of composition-teaching—a process which we are glad to see Mr. Sidgwick thinks (p. 34) should be as individual as possible, whatever labour it may involve.

Translations into Latin Verse. By Herbert Millington. (Bell.) The headmaster of Bromsgrove has a lingering tenderness, as may be seen from his preface as well as from his translations, for the art of classical verse-writing which Mr. Sidgwick has just anathematised. Mr. Millington has found that

"no portion of our work here at Bromsgrove has been more fruitful of intellectual results than the one hour a week, to which an ever-widening curriculum has confined the lesson in Latin verse."

We can well believe that, without drawing from it the inference Mr. Millington would have us draw. The truth is, an able man not only teaches well the subject he enjoys, but he teaches well through those subjects. We should judge, for instance, from this book that Mr. Millington had a keen appreciation of poetry. Such a man, through the medium of a Latin verse hour, will send a thrill of literary perception through his abler pupils: So much the better; but let it not be supposed that Latin verse is the only method of doing so. There is no question of the grace and elegance of these versions; and the only reason against publishing them is certainly not their demerits, but the fact that there is really overmuch published translation. Every new book of this sort drives teachers more and more into difficulties in finding virgin soil. Versions are innumerable, and to fall back on obscure and second-rate originals is bad for boys. Nothing can be much neater than the version here of "Lady Clara Vere de Vere" (p. 31); "You held your course without remorse" appears in true Horatian neatness "Cursum insolentem currere pertinax." But we do not quite like for "The grand old gardener and his wife" "At par Sabelorum illud agrestium," which misses the full meaning too palpably; we should prefer even a frigid classicism about Deucalion and Pyrrha. We observe (p. 7, st. 3; p. 8, st. 3; p. 35, st. 2; p. 83, st. 2) that Mr. Millington does not shrink, as Horace mostly does, from hiatus between ll. 3-4 of the Alcaic stanza. In rendering Mr. Bourdillon's pretty verses to Mr. Matthew Arnold (p. 3) the twelfth line,

"Strenuus Alcides, candida visa Venus?"

seems to us to miss the point; which is not "Have you found the old types of strength and beauty strong and fair?" but "Have you found new types of them?"

Crustula. By E. A. Wells. (Rivingtons.) This unpretending little book contains Latin and Greek unseen passages for use in "lower forms," and seems to be the work of a really good teacher. In these days of competitive scholarships, easy "unseen books" are become a necessity, and Mr. Wells has met the need admirably. The scholarship of the book seems adequate; but the practical utility is, to our thinking, the great merit.

Lucretius V. Edited with Introduction and Notes by J. D. Duff. (Cambridge: Pitt Press Series.) It is a work of peculiar difficulty to make Lucretius intelligible to schoolboys. His oddly perverse deductive explanations of natural facts, his old-fashioned Latin, his queer prosody, are so many stumbling blocks. Munro's great edition is too big; its scientific corrections are too few and too curt; the very punctuation is strange, and the English jerky and sometimes obscure. With all its merits, then, it is hardly suited for school use, and the

editors of this series have done well to issue a small part of the *De Rerum Natura* with simple and generally adequate explanations. Yet even a few more notes would not be superfluous. On ll. 284, 754, it is hardly enough to say that *ei* is always a spondee in Lucretius. A young reader wants to be told how and why it is a spondee. On l. 754 we wonder why Mr. Duff departed from Munro's rendering, "keep off from the earth his high-exalted head," and translates "on the earthward side" (of the sun). Of course the moon is on the earthward side of the sun at a solar eclipse, and this version is grammatically possible; but it seems less simple, and it is against the poet's habit of epexegetis, of saying nearly the same thing in two different sets of words. The short introduction is a model of what introductions to school editions should be. It explains Lucretius's principles of taste, shows his place among the various streams of literary tendency of his day, and points out his relation to Vergil.

The Ion of Euripides. By M. A. Bayfield. (Macmillan.) We are rather glad that the *Ion* should receive attention from the able co-editor of the *Septem contra Thebas*. It is a play not only of high poetic merit, but full of topographical interest in relation both to Athens and Delphi. With respect to the latter point, there is, we think, some confusion in the extract printed on pp. x.-xi. If the Castalian stream flows southward to the Pleistis, its left bank cannot be the western bank. And the "modern village of Kastri" certainly stands on the right of the stream that descends between the Phædriades. We rather agree with Mr. Bayfield where he says (Pref., pp. v.-vi.) that some discussions of moot points are healthy and helpful for young learners, though undoubtedly they used to be absurdly overdone. On the other hand, we would limit more severely than Mr. Bayfield does what we may call lexicon notes. For instance, the word *παρθένευμα* is construed twice over within fifty lines (ll. 1425, 1473). The notes on ll. 154, 158, 166, 328, 456, 526, 944, would be better away, so far as the construes are concerned. We notice, too, a bad misprint (*η* for *ε*) in the note on l. 256. But the notes, except for the obtrusion of these construes, are good and useful, if a trifle too full; and the appendix (pp. 164-8) very useful. In our judgment, the stage directions are unnecessarily full; and this has led to the actual text being printed in a Greek type which, though beautifully neat and clear, is certainly a little too small.

Messrs. GINN & Co.'s "College Series of Latin Authors" (Boston, U.S.A., and London) has received a useful accession in Prof. Kellogg's edition of Cicero's *Brutus*. The treatise is not so commonly read in English as in German schools, owing probably to the lack of any English edition worth mentioning; but it is highly instructive, and by no means uninteresting. Prof. Kellogg has the first qualification for an editor of the *Brutus*: he knows the *De Oratore* well. He has used with judgment the best German editors, and his commentary is sound and helpful. The book is well furnished with introductions, critical notes, and index. The main fault to be found with his annotations is that they are sometimes too compressed, and a little scanty—a fault which many teachers will think leans to virtue's side. But a very slight additional space would have enabled the editor to give the point of quotations, which are left as bare references, certain not to be looked up by the average student. A note might have been given on "superiorem Lycurgum" (§ 40), on "regnante Græcia" (§ 41), on "fuit M. Crassi quasi secundarum" (§ 242), and on "initio ætatis" (§ 281). "De dolio" is not well translated "from the jar," which is meaningless to an English reader; and so

sound a scholar as Prof. Kellogg ought not to have slipped into "triumviri." But, on the whole, the notes are thoroughly trustworthy. The book is beautifully and correctly printed—"Periolem" (§ 27) is, perhaps, the only misprint; and it is cheap. There is a curiously ill-placed metaphor in one sentence in the introduction. "There are a few traces of carelessness in style; but who that has read Cicero's letters would wish him to wear a strait-jacket?" This article of dress, though needful in some painful circumstances, is not generally supposed to help to precision of expression. Nor is there much resemblance between Mr. Matthew Arnold's attacks upon the Philistines, and the pamphlet of Caecilius κατὰ τὴν φρυγίαν (p. 21—where the reference should be not to Or. 8. 25, but to Dr. Sandys's note on that passage).

Sophokles' Antigone. Für den Schulgebrauch herausgegeben von Friedrich Schubert. (Wien und Prag: Tempsky.) This is a little edition of a sort which might well be commoner in England. It has a clear and well-printed text; no textual notes whatsoever, but a concise introduction (pp. vii.-xiv.) to the history and development of the Greek drama, the Life and Works of Sophocles, the "Economy" of the drama, preparatory remarks on the *Antigone*, with dramatic analysis (pp. xv.-xviii.). At the end (pp. 49-56) there is a conspectus of the metres used in the play, and an appendix on the Athenian Theatre and its management. The book is brightened by several pictures, including the "Lateran Sophocles," and (at p. 56) a good representation of the Dionysiac Theatre, and various illustrative masks and figures. In other words, not "help to construe" is to be found in this book, but something of an intellectual background for such lads as are content to learn the actual language, slowly but surely, by grammar and dictionary. This method—rapidly expiring, under the weight of over-editing and translating, in England—still, it would appear, finds favour in Austria.

NOTES AND NEWS.

THE Life of Earl (Lord John) Russell, by Mr. Spencer Walpole—which has already been announced in the ACADEMY—is now well on its way through the press. The author has had the advantage of referring to the diaries which Lord John kept as a boy at school, and during his early visits to Spain, Portugal, and Italy. He has also had unrestricted access to his official and private correspondence during his long life, and to other confidential documents in the possession of the family. It is believed that the work will throw new light on many incidents connected with the Melbourne, Russell, and Aberdeen administrations. It will form two volumes, and will be illustrated with two portraits.

WHEN Mr. Kennan saw the Armfeldt family at the mines of Kara, which he is now describing in the *Century Magazine*, he promised that he would call upon Count Leo Tolstoi, upon his return to Russia, and describe to him their life and circumstances. As is well known, Tolstoi is opposed to every form of force; and when Mr. Kennan saw him many months later, he manifested a decided disinclination to listen to accounts of the sufferings of the political convicts in Eastern Siberia. He stated that, while he felt sorry for many of the politicals, he could not help them, and was not at all in sympathy with their methods. They had resorted, he said, to violence, and they must expect to suffer from violence. The circumstances under which Mr. Kennan felt compelled to destroy the letters which

were given him by politicals at the mines of Kara, will be detailed in the August *Century*.

A MEMORIAL to the Home Secretary, from literary men and others, praying for the release of Mr. Henry Vizetelly, publisher and author, has already been signed by the following, among others: Sir Algernon Borthwick, Sir E. W. Watkin, T. P. O'Connor, G. A. Sala, Archibald Forbes, Sutherland Edwards, the Hon. Lewis Wingfield, the Hon. Roden Noel, the Hon. F. C. Lawley, Walter Besant, Henry Irving, Leslie Stephen, Edmund Yates, Dr. R. Garnett, Frank Harris, A. W. Pinero, J. Addington Symonds, Havelock Ellis, Arthur Symons, Ernest Rhys, Grant Allen, Alex. C. Ewald, Augustus Harris, Linley Sambourne, Max O'Rell, Miss Harriett Jay, Mrs. Lynn Linton, Robert Buchanan, and J. S. Cotton. Forms of the memorial may be had from Mr. Ernest Vizetelly, 52, Lebanon Gardens, West Hill, Wandsworth.

DR. BLYDEN, of Liberia, the author of *Christianity, Islam, and the Negro Race*, has arrived in London on his way to the United States, to fulfil an engagement to lecture for the American Colonisation Society. He can be addressed at his publishers, Messrs. W. B. Whittingham & Co.

THE following are some of the forthcoming volumes in the series called "The Story of the Nations," published in this country by Mr. T. Fisher Unwin: *Sicily*, by Prof. E. A. Freeman; *The Corsairs*, by Mr. Stanley Lane-Poole; *The Balkan States*, by Mr. A. J. Evans; *Russia*, by Mr. W. R. Morfill; *The Roman Empire*, by Mr. H. F. Pelham; *The Byzantine Empire*, by Mr. C. Oman; *The Franks*, by Mr. James Sime; *Vedic India*, by Mdme. Ragozin; and *Buddhist India*, by Prof. Rhys Davids.

WE understand that twelve of the earlier volumes of the series have already been translated into Spanish.

THE first volume of Mr. Henry Dunning Macleod's *Theory of Credit* (to be completed in two volumes) will be published by Messrs. Longmans next week.

MR. EDWARD STANFORD has in the press a book by Mr. W. Henry Barneby, entitled *The New Far West and the Old Far East*, which will give an account of recent travel and observation along the line of the Canadian Pacific Railway, and thence by Japan, China, Ceylon, and Egypt, back to England.

THE next volume of the "Canterbury Poets" will be *Selections from the Greek Anthology*. The editor is Mrs. Graham R. Tomson; and among the translators are Sir Edwin Arnold, Dr. Richard Garnett, Mr. Andrew Lang, Mr. W. M. Hardinge, Lord Neave, and Miss Alma Strettall.

MR. W. E. FOSTER has just completed an illustrated *History of Whapload Church and Parish*, in Lincolnshire, which will be issued very shortly by Mr. Elliot Stock.

MESSRS. DIGBY & LONG will publish immediately a new translation, in English twelve-syllable rhyming verse, of Victor Hugo's *Ruy Blas*, by Mr. W. D. S. Alexander.

MESSRS. OLIPHANT, ANDERSON, & FERRIER, of Edinburgh, announce a new volume by the late Rev. Hugh Stowell Brown, of Liverpool, entitled *Manliness, and other Sermons*, with a preface by Dr. Alexander MacLaren, of Manchester. The same firm have also in preparation *Life Stages: their Duties and Opportunities*, by the Rev. James Stark.

SIR JULIUS VOGEL's novel, *A.D. 2000*, has been a great success in the colonies. One retail bookseller at Dunedin (New Zealand) ordered 500 copies; but this number was exhausted within a few days, and a special

cable sent to Messrs. Hutchinson & Co. for a further 600 copies. By the same cable an order was received for 600 copies of *In Australian Wilds*, issued by the same firm.

As several inquiries have been made whether there is likely to be a cheap issue of Michael Field's *Long Ago* (reviewed in the ACADEMY of June 8), of which the limited edition has all been sold out, we are requested to state that the author has no present intention of issuing the book again in any form.

THE FORTHCOMING MAGAZINES.

Scribner's Magazine for August will celebrate Lord Tennyson's eightieth birthday, which occurs in that month, by publishing two portraits of him engraved from photographs, taken in 1877 and 1888, also pictures of his houses in the Isle of Wight and Surrey, with an engraving of his favourite lane. The same number will contain a short essay by Dr. Henry van Dyke on Tennyson's earliest poems published with his brother; and the end paper, by Prof. T. R. Lounsbury, of Yale, will discuss Tennyson's attitude towards life in youth and old age, under the title of "The Two Locksley Halls."

THE August *Century*—the midsummer holiday number—will contain, besides the first chapters of a new serial, by Mr. Joel Chandler Harris, two short stories, "The Haunted House in Royal Street," by Mr. George W. Cable; and "A Positive Romance," by Mr. Edward Bellamy, author of "Looking Backward."

UNIVERSITY JOTTINGS.

PROF. JOHN W. HALES—who has been for many years professor of English at King's College, London, and also repeatedly examiner in English to the University of London—has been appointed to the Clark lectureship in English literature at Trinity College, Cambridge, formerly held by Mr. Leslie Stephen and Mr. Edmund Gosse.

WE understand that Prof. R. Y. Tyrrell, of Dublin—whose name has been mentioned in connexion with the vacant professorship of Greek at Glasgow—has decided not to offer himself as a candidate. He prefers to remain at Dublin, and await his time for election to a senior fellowship at Trinity College.

A MEETING was held in Trinity College, Cambridge, last week, at which the Master presided, when a small committee was appointed to issue a circular inviting subscriptions for obtaining a portrait of Dr. Henry Jackson.

A COMMITTEE is being formed at Cambridge to support the candidature of Mr. F. J. H. Jenkinson, fellow of Trinity College, for the office of university librarian, which will become vacant on October 1 by the resignation of Prof. Robertson Smith, and the election into which must consequently take place not later than October 15. Members of the senate who are willing to join the committee are requested to send their names to one of the undersigned: H. S. Foxwell, St. John's College; Arthur Tilley, King's College; R. St. John Parry, Trinity College.

MR. T. HUDSON BEARE, of the Heriot-Watt College, Edinburgh, has been appointed professor of engineering and mechanical technology at University College, London, in succession to Mr. Alex. B. W. Kennedy.

ON June 27, at the centenary festival of St. John's College, Annapolis, Maryland, the degree of Doctor of Science was conferred upon the Rev. W. C. Winslow, of Boston, vice-

president of the Egypt Exploration Fund, in recognition of his efforts for the promotion of scientific exploration.

THREE new fellowships, of the annual value of 450 dollars (£90) each, have recently been founded at Harvard, where there are now twenty fellowships and twenty-eight scholarships, of the total value of 16,500 dollars a year, at the disposal of the graduate department.

THE library of Yale College has received from an anonymous donor a complete set of the publications of Prince L.-L. Bonaparte on the languages and dialects of Europe, and on Basque in particular, numbering altogether about 350 pieces.

LAKE FOREST UNIVERSITY, at Chicago, has received endowments to the total amount of 700,000 dollars (£140,000) within the last three years.

THE last number of *Hermathena*—the organ of Trinity College, Dublin (London: Longmans)—contains several articles of varied interest. In classical philology, we have "Observations on the Fragments of the Latin Scenic Poets," by Prof. Arthur Palmer, chiefly textual emendations of Ribbeck's edition; "Ciceroniana," by Prof. R. Y. Tyrrell, dealing with the later books of the Letters to Atticus; a few "Nugae Aeschyleae," by Mr. J. B. Bury; while Mr. L. C. Purser publishes an example of the continuation of Henry's "Aeneidea," which he has taken up (with Prof. Palmer) on the death of Prof. Davies, of Galway. In ancient history, Prof. J. P. Mahaffy discusses the lost work on agriculture of the Carthaginian Mago, pointing out that none of the few passages from it that have survived refer to the cultivation of wheat by slave-labour, and arguing that the Greek translation of it was, perhaps, made in connexion with the colonising plans of C. Gracchus. In ancient philosophy, there is a paper by the late Prof. Thomas Maguire, on "Aristotle's Induction," criticising the views of Sir W. Hamilton and Grote. In theology, the Rev. Dr. J. Quarry sends some critical notes on the two last books of the Clementine Homilies; and the Rev. Dr. John Gwynn gives a further extract from an unpublished Syriac MS. relating to Hippolytus, with an autotype of one of the pages of this MS. (Rich 7185). Finally, Prof. Barstable contributes some "Economic Notes," dealing with Adam Smith, J. S. Mill, and Henry Sidgwick. *Hermathena* will henceforth be published on May 1 of every year, each number containing from 128 to 160 pages, and the price being from 2s. to 3s.

AMERICAN JOTTINGS.

MISS AMELIA B. EDWARDS, we learn from the American press, is already engaged to give courses of lectures next season under the auspices of Yale, Columbia, Princeton, Michigan, Wesleyan, Pennsylvania, and other universities, and by invitation from various colleges, including the female colleges of Vassar, Wellesley, Bryn Mawr, Wells, and Elmira. Among her lectures in New York are six in one of the theatres by invitation of the Archaeological Institute of America, and one in a large hall before the American Geographical Society; in Boston the lectures will be under the auspices of the Museum of Fine Arts; in Baltimore before the Peabody Institute; and in Washington by invitation of the Smithsonian Institution and eminent gentlemen of that city. The list consists already of about sixty lectures, and about two hundred invitations from all quarters have been received by the American agent. Preference is being given to the educational centres.

COL. T. W. HIGGINSON has been appointed by the Governor of Massachusetts to write an official record of the services in the civil war of the soldiers and sailors who came from that State. A period of five years has been allowed to him for the task.

It is announced that Mark Twain's new book, to be published in the autumn by Messrs. Charles L. Webster & Co.—in which firm Mr. Samuel L. Clemens is himself the senior partner—will be a satire on English nobility and royalty, entitled "A Yankee at King Arthur's Court."

MESSRS. HOUGHTON, MIFFLIN, & Co., of Boston, announce a new biographical series of "American Religious Leaders," the first volume in which will be *Jonathan Edwards*, written by Prof. A. V. G. Allen.

M. DE KÉRATRY has received from the French government a commission to study the various questions relating to the law of literary property in the United States.

THE thirty-eighth meeting of the American Association for the Advancement of Science will be held this year at Toronto, beginning on August 27.

DR. W. E. SIMONDS, of Cornell University, has published a monograph upon *Sir Thomas Wyatt and his Poems* (Boston: Heath), in which he endeavours to set the poems in a true order, and to extract from them confirmation for the theory that Anne Boleyn was the object of Wyatt's love.

THE New York *Nation* for July 4 contains a very unfavourable review of Mr. Farmer's *Americanisms—Old and New*.

PROF. W. J. ALEXANDER, of Dalhousie College, Halifax, Nova Scotia, has just published at Boston, U.S.A., another "Introduction to the Study of Robert Browning," which the poet's discriminating admirers will, we think, hold in esteem. It claims, on the one hand, that of our seven nineteenth-century poets—Wordsworth, Coleridge, Byron, Shelley, Keats, Tennyson, Browning—"Browning is the greatest man," whatever the rank that will be ultimately assigned him as a poet. On the other hand, the book states plainly Browning's shortcomings, and sets forth the causes of them. Prof. Alexander, while a strong admirer, is a reasonable one. He also gives the fullest analysis and clearest explanation yet printed of "Sordello." Whether his quotation of several complete poems brings his book under the prohibition of our copyright law is not for us to enquire. Mr. Browning himself would doubtless interpret the law liberally in such a case.

ORIGINAL VERSE.

"AURORA LEIGH."

SEE you this jewel, flashing forth its fire
From many facets; shooting coloured rays
Whose light the power of long-quenched
flame displays,
And to a royal casket might aspire?
Gems such as this, before they shine, require
The patient watchful toil of many days,
And each reluctantly its worth betrays
For anxious eyes to see and to admire.

So was this woman's love for long concealed;
She, with her keen clear sight, could under-
stand
But half its power, till pain had well revealed
It to her, leading her with tender hand
To her own Romney, who the compact sealed
That bound those two with an unbreaking
band.

FREDERICK J. PAPE.

OBITUARY.

SIR JAMES PICTON, F.S.A.

SIR JAMES ALLANSON PICTON, who died at Liverpool, on July 15, was a native of that city, where he was born on December 2, 1805. He had a successful career as an architect and surveyor, but always gave much time to public work, to which of late years he had devoted himself exclusively. He entered the Liverpool municipal council in 1849, and under his guidance that city founded its grand library, art gallery, and museum. The munificent donations of the Earl of Derby (the "naturalist earl"), of Sir William Brown, Mr. Joseph Mayer, and Sir A. B. Walker, gave this institution a foremost place in the provinces. Sir James (he was knighted in 1880) was best known by his *Memorials of Liverpool*—an admirable book of local history; but he was also the writer of many antiquarian monographs and contributions to learned societies. A list of these would show that his range of subjects was wide, and an examination of them would further demonstrate that he was well read and had a faculty for investigation. He was a fellow of the Society of Antiquaries, and of all, or nearly all, of the local learned societies. When the circular library was built, connecting the Brown Museum and the Walker Art Gallery, the appropriate name of the Picton Reading Room was given to it. Commenting on this at a banquet held in his honour, over which Lord Derby presided, Sir James said:

"Should any person in time to come think it worth while to inquire who and what was the man that bore the name, my highest ambition would be satisfied if it could be said that he was one who moved in a narrow sphere with limited opportunities, but that in that narrow sphere and with those limited opportunities he did what little he could, and did that little from a sense of duty."

This was eminently characteristic of the man.

MR. CHARLES HARDWICK.

MR. CHARLES HARDWICK, who died at Manchester on July 8, was a native of Preston, where he was born on September 10, 1817. His father was an innkeeper. After an ordinary private education he was apprenticed to a printer; but, on the expiration of his servitude, he devoted himself to art, and practised as a portrait painter in Preston. Having joined the Oddfellows, he took an important share in the reform of the Manchester Unity. His *Manual for Friendly Societies* was an authoritative exposition of sound doctrine for these important institutions. His services were appreciated, and led to his election as grand master. Turning his attention to archaeology, he produced a large and excellent *History of Preston*, a volume on the *Ancient Battlefields of Lancashire*, and an elaborate book on *Traditions, Superstitions, and Folk-Lore, chiefly Lancashire* (1872), which showed wide reading. Mr. Hardwick was a vice-president of the Manchester Literary Club, of which he was a founder. He regularly attended its meetings until the failure of his health. He was a kind-hearted man, with an unflinching flow of cheerful conversation. As an antiquary he was remarkable for caution, preferring to accumulate evidence rather than to form theories.

W. E. A. A.

MAGAZINES AND REVIEWS.

THE first volume of the *Jewish Quarterly Review* is now complete, and a fair critic will admit that the review will stand comparison with the very ablest of its theological contemporaries. Its permanent utility consists largely in the fact that all the contributors know what

they are writing about, and give references. In the July number Dr. I. H. Weiss describes the study of the Talmud in the thirteenth century; while Prof. David Castelli gives a clear and most useful summary of Rabbinic teachings on the future life. Lady Magnus follows with a charming paper on the National Idea in Judaism, uncritical enough perhaps, but not the less instructive, if we bear in mind that Judaism and Israelitism are not synonymous terms; Lady Magnus transfigures the latter in the light of the former. Dr. Friedländer treats of the age and authorship of Ecclesiastes with a learning which can be appreciated even by those who are staggered by his wonderful orthodoxy. Israel Zangwill contributes a fresh analysis of "Judaism," so far at least as Judaism is represented in our own country. It is clear that a tolerance exists in the Jewish community of which even the comprehensive Church of England has formed no idea. One can only wish that Old Testament studies flourished more in both these great churches. Fancy a very enlightened Jewish thinker declaring, "To me the saying (Jer. vii. 22) shows how far Jeremiah, like Isaiah and Micah, had drifted from primitive Judaism, not what the essence of primitive Judaism was"! Clearly the essence of primitive Judaism can no more be discussed without historical criticism than the essence of primitive Christianity. Dr. Neubauer concludes his important contribution to the "History of Human Error," which Mr. Caxton left unfinished, and holds out the hope of an amicable discussion between himself and the "Anglo-Israelites." The letters from Austria are continued; and among the notes and discussions we may mention one on Baruch ii. 18, which seeks to show the word for "unhappy" in later Hebrew.

CIVIL LIST PENSIONS.

In consideration of the attention recently drawn to the subject in the ACADEMY, we print the following list of all pensions granted during the year ended June 20, 1889, and charged upon the Civil List:

"Miss Evelyn Lucy Hewett and Miss Jane Hewett, £75 each, in consideration of the distinguished naval services of their late father, Admiral Sir W. N. W. Hewett, and of their destitute condition; Mrs. Katherine Palgrave, £50, in consideration of the literary services of her late husband, of his long service in trying climates, and of her inadequate means of support; Mrs. Sallie Duffield Proctor, £100, in consideration of the services rendered to the cause of science by her late husband, Mr. R. A. Proctor, and of her inadequate means of support; Mrs. Blanche Gertrude Guthrie, £50, in consideration of the eminence of her late husband, Prof. F. Guthrie, F.R.S., as a physicist, and of her inadequate means of support; Miss Emily Faithfull, £50, in consideration of her services as a writer and worker on behalf of the emigration, education, and employment of women; Mr. William Smyth Rockstro, £50, in consideration of his services to musical literature, and of his inadequate means of support; Mrs. Eliza Shairp, £50, in consideration of the services rendered by her late husband, Prof. Shairp, to literature, and of her inadequate means of support; Mrs. Maria Jane Graves, £50, in consideration of the services of her late husband, the Rev. James Graves, to archaeology and to the early history of Ireland, and of her inadequate means of support; Dr. O. A. M. Fennell, £50, in consideration of his eminence as a classical and philological scholar, of his services to literature, and of his inadequate means of support; Miss Elizabeth Gertrude Birch and Miss Juliana Frances Birch, £50 each, in consideration of the services of their late father, Dr. S. Birch, as an archaeologist, and of their destitute condition; Mr. W. Cave Thomas, £50, on account of his personal service to the Royal Family, and in consideration of his services to art, and of his destitute condition; Mrs. Helen Patey, £200, in consideration of the services

rendered by her late husband, Mr. C. H. B. Patey, in the improvement of the telegraph services of this country, and of her inadequate means of support; Mrs. Margaret Rainey Porter, £50, in recognition of the services of her late husband, Dr. J. L. Porter, to education and literature, and in consideration of her inadequate means of support; Mrs. Sophie Watts, £75, in recognition of the services of her late husband, Mr. Henry Watts, to chemistry, and in consideration of her inadequate means of support; Mrs. Elizabeth Sowerby, £75, in consideration of the botanical works of her late husband, and of her destitute condition; Dr. James Hutcheson Stirling, £50, in recognition of his services to philosophy and literature, and in consideration of his inadequate means of support; total, £1,200."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANALEOTA hymnica medii ævi. V. Historiæ rhythmicæ. 1. Folge. Aus Handschriften u. Wiegendruckten hrsg. v. G. M. Drevès. Leipzig: Fues. 8 M.
BAILLY, E. Etude sur la vie et les œuvres de F. G. Klopstock. Paris: Hachette. 6 fr.
BARBERET, J. La Bohème du travail. Paris: Hetzel. 3 fr.
CHERBULIEZ, Victor. Profils étrangers. Paris: Hachette. 3 fr. 50 c.
GUYAU, M. L'Art au point de vue sociologique. Paris: Alcan. 7 fr. 50 c.
MÜLLER, H. Grundlegung u. Entwicklung d. Charakter Richard III. bei Shakespeare. Leipzig: Fock. 1 M. 60 Pf.
SONNENFELDER, R. Die Technik d. Welthandels. Wien: Holder. 10 M.
TAUBER, C. I capostipiti dei manoscritti della Divina Commedia. Turin: Loescher. 5 fr. 50 c.
TEUFFEL, S. H. W. S. Teuffel. Ein Lebensabriß. Tübingen: Fues. 2 M.

THEOLOGY.

- MEIGNAN, Mgr. David, roi, psalmiste, prophète: avec une introduction sur la nouvelle critique. Paris: Lecoffre. 7 fr. 50 c.

HISTORY.

- BAPT, Edmond. Les mariages de Jacques V. Paris: Plon. 7 fr.
FONTES rerum Bernensium. 5. Bd. 1318-1330. 1. Lfg. Bern: Schmid. 6 M.
KAUFMANN, J. Ueb. die Anfänge d. Bundes der Adlichen u. d. Bürgerstürmes. Bonn: Behrendt. 1 M.
REGESTEN U. URKUNDEN, schleswig-holsteinlaueburgische. Bearb. u. hrsg. v. P. Hasse. 3. Bd. (1801-1840.) 1. Lfg. Hamburg: Voss. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BEAUNIS, H. Les sensations internes. Paris: Alcan. 6 fr.
EBERDT, O. Die Transpiration der Pflanzen u. ihre Abhängigkeit v. äusseren Bedingungen. Marburg: Elwert. 4 M.
GIBELLI, G. e S. BRILL. Rivista critica e descrittiva delle specie di Trifolium Italiane e affini comprese nella sez. Lagopus Koch. Milan: Hoepli. 30 fr.
JANET, Pierre. L'automatisme psychologique. Paris: Alcan. 7 fr. 50 c.
KOHLE, F. F. Neue Gattungen aus der Hymenopteren-Familie der Sphegiden. Wien: Holder. 1 M. 60 Pf.
RAMMELBERG, O. Die chemische Natur der Glimmer. Berlin: Reimer. 3 M. 50 Pf.
SCHLETTENBER, A. Die Hymenopteren-Gruppe der Evaniiden. 1. Abth. Wien: Holder. 5 M. 30 Pf.
SEMPER, O. Reisen im Archipel der Philippinen. 2. Thl. 5. Bd. Die Tagfalter-Rhopalocera v. G. Semper. 4 Lfg. Wiesbaden: Kreidel. 24 M.
WALDRYER, W. Das Gorilla-Rückenmark. Berlin: Reimer. 12 M.

PHILOLOGY, ETC.

- GLASER, K. Altnordisch. Trieste: Schimpff. 1 M.
HANUSZ, J. Lautlehre der polnisch-armenischer Mundart v. Kutz in Galizien. Wien: Holder. 5 M.
LINA, Th. Depraespositionum usu Platonico quaestiones selectae. Marburg: Elwert. 1 M. 50 Pf.
MAIMONIDES' Kiddush Hachodesch. Uebers. u. erläutert v. E. Mahler. Wien: Lippe. 3 M.
SELLIN, E. Die verbal-nominale Doppelnatur der hebräischen Participien u. Infinitive u. ihre darauf beruhende verschiedene Construction. Leipzig: Fock. 2 M.
STEPHAN'S, Meister, Schachbuch. Ein mittelhochdeutsches Gedicht d. 14. Jahrh. Norden: Soltau. 4 M. 50 Pf.

CORRESPONDENCE.

"OMAR KHAYYAM."

St. John's College, Cambridge: July 15, 1889.

I append a list of parallel passages in Fitzgerald's *Omar Khayyam* and the new prose translation by Mr. McCarthy, which may be

convenient to those who wish to see how closely Fitzgerald followed the original. The references in the case of Mr. McCarthy's book are to page and quatrain. Fitzgerald is quoted from the third edition.

G. C. M. SMITH.

FITZGERALD.

MC CARTHY

1	49, 3.
2, 3.	27, 3. 62, 1.
4	31, 2.
6	83, 2.
7	75, 2.
8	50, 2.
9	106, 1.
10	44, 1. 52, 3. 135, 1.
12	60, 1, 3. 105, 3. 118, 2.
13	133, 3. 150, 3.
15	153, 3.
17, 18	93, 2.
20	47, 3. 51, 2.
21	42, 1.
22	65, 3.
23	121, 3.
25	20, 1.
26	145, 3.
27	61, 1.
29, 30	14, 2.
31	9, 3. 18, 1. 61, 1.
32	1, 2.
34	1, 2.
36	7, 2.
37	25, 2. 144, 3.
38	82, 3.
39	132, 1, 3. 141, 1.
40	26, 1.
41	35, 1.
44	22, 2. 77, 1.
45	154, 1.
46	57, 2.
47	79, 2.
48	71, 1.
49	33, 3.
50	7, 2. 16, 2.
52	147, 2.
53	116, 2.
54	24, 1.
55	26, 2.
57	7, 3.
58	6, 3.
59	40, 1. 56, 2.
62	47, 1.
64	6, 1.
67	23, 3. 54, 2.
68	33, 3.
69	77, 3. 78, 1.
72	21, 2.
73	14, 1. 147, 1.
74	74, 1.
75	22, 2.
75, 76	74, 1.
77	3, 1.
78	30, 1.
80	29, 1.
81	38, 2. 99, 3.
82	115, 3.
83	66, 3.
85	39, 2.
87	34, 2.
92	39, 2.
93	10, 1.
94	59, 3.
99	5, 1.
100	127, 1.
Introd., p. xiv.	4, 1. 16, 3.
Notes, p. 31.	104, 2.
	122, 2.

ETYMOLOGY OF M.E. "CURY."

Stanhoe Grange, Norfolk: July 16, 1889.

Mr. Henry Bradley may be glad to know that several examples of the O.F. word *queuerie* (otherwise *keuerie* or *queurie*, i.e., *cuisine*), from which he proposes to derive M.E. *cury*, are given in the latest fascicule of M. Godefroy's O.F. Dictionary.

Halliwell appears to have been acquainted with the correct etymology of the English word. He explains it as meaning "cooking,"

and refers it to an Anglo-Norman origin. It occurs twice in *John Russell's Bole of Nurture* (ed. Furnivall, E.E.T.S.), vv. 506, 513; but is there explained as "curious dishes" or "dodges," "sleights."

PAGET TOYNBEE.

SCIENCE.

Darwinism: an Exposition of the Theory of Natural Selection, with some of its Applications. By Alfred Russel Wallace. (Macmillan.)

AMONG the great and pregnant thinkers of a great and pregnant age of thought, it is probable that Mr. Alfred Russel Wallace has never yet received his due meed of recognition. Most discoverers, indeed, are amply satisfied if in the course of a lifetime they strike out a single grand and epoch-making conception. Mr. Alfred Russel Wallace has struck out two such on very different planes of speculative and practical thought. That one and the same man should have evolved in biology the theory of natural selection and in politics the theory of land nationalisation is truly astonishing. After ages, looking back upon those two great accomplished revolutions in belief and practice, will wonder that this age, so heedless of its own greatness, should have allowed so powerful and original a thinker to remain for life in such comparative obscurity. The princes of humanity nowadays begin to get known only as they verge towards the bourne of eighty.

Mr. Wallace's new book may be regarded in either of two lights—first as a popular exposition, and secondly as a manifesto. For it is addressed to two worlds at once—to the general public, to whom it will come as a work of popular science; and to the scientific few, to whom it will come as an authoritative exposition of its author's final ideas on organic evolution.

From the first point of view all that need here be said is that the work is written throughout with that fulness of knowledge, that charm of style, and that lucidity of exposition to which Mr. Wallace has everywhere and always accustomed us. As an artist and an expositor he is clearly superior to his great fellow-discoverer, Darwin, in his power of entering into the position of the average reader, and of seizing upon the points—especially, so to speak, the pictorial points—likely to interest that phlegmatic person. He is graphic and readable where Darwin is often luminous but dry. He knows how to state his case to the twelve respectable men in the box, and how to keep their intelligence on the alert till he has made them hear it out and frame their verdict. As a popular statement of the evolution theory in organic nature, I have no hesitation in saying most readers will find *Darwinism* a far better work than *The Origin of Species*. It is lighter, it is brighter, it is less technical, and it is brought down to date in every department. The arrangement, in particular, is beyond all praise. Instead of beginning with the obscure facts of variation, so dull to the general, Mr. Wallace begins, where indeed Darwin in his own mind began, with the struggle for existence, and thence almost deductively infers (though with abundant inductive verification) the necessity for natural

selection as a factor in evolution. All this expository work is admirably done. The sketch, so to speak, is in perfect drawing. It shows Mr. Wallace in the most favourable light as a scientific artist of the highest excellence. His proportion and perspective are almost always just. Let me add that he has with characteristic modesty omitted, what nobody else in such a treatise could possibly omit, all reference to his own important part in the simultaneous independent discovery of the principle of natural selection by two distinct thinkers. This is only of a piece with Mr. Wallace's whole attitude on the matter throughout. While lesser men have wrangled with unseemly discussion over petty questions of priority, Mr. Wallace, with the careless unselfishness of true greatness, has been content to see his own principle triumph under the name of that still more admirably equipped naturalist to whose advocacy of their joint idea its universal acceptance is without a doubt mainly attributable.

From the second point of view, as a reasoned statement of Mr. Wallace's final evolutionary position, the work, of course, demands more extended criticism. It is a last testament and confession of faith on all the debateable points in the evolutionary platform.

To begin with, Mr. Wallace fights hard what I firmly believe to be the losing battle in favour of natural selection, pure and simple, as not only the main but also almost the sole cause of the production of species. He rejects sexual selection; he practically rejects use and disuse; he will hear of nothing but the one original true faith in survival of the fittest, alone and unadulterated. This, he truly says, is pre-eminently the Darwinian doctrine (as opposed, he means, to earlier Lamarckian and Spencerian evolution), and hence he claims for his book the position of the advocate of "pure Darwinism." It would perhaps be even more correct, however, to call this the Wallacian than the Darwinian doctrine. It is the doctrine of Mr. Wallace's own paper, read with Darwin's before the Linnean Society, and unmodified since in either direction. Darwin himself from the very first admitted sexual selection, and, to a less degree, functional modification; and each subsequent edition of the *Origin of Species* showed the gradual widening of its author's mind in the direction of still further comprehensiveness. In this, it seems to me, he was right, and his fellow-discoverer wrong. Of course, it is impossible, in the space here at my disposal (fancy really criticising in three or four columns a work of thought!) to express the reasons why I differ on this point from Mr. Wallace; but I think the general drift of evolutionary opinion for many years past has steadily set the other way. At first Darwin and everybody else, delighted with the new key, attempted to make it open all locks at once. Gradually, as one problem after another arose, it became evident that fresh wards must be added, fresh modes of unfastening hidden bolts admitted. And nowadays I believe most biologists, looking to the extraordinary complexity of organic life, will be tempted to say, "Darwin, indeed, gave us a master-key in natural selection—a master-key to the problems we then saw; but innumerable subsidiary keys are still needed, and each of these we must accept thankfully as helping us to solve the remain-

ing problems which survival of the fittest hardly touches and sexual selection is powerless to unlock." In another century, I fancy, endless new factors in evolution which escape us now will be added to the three or four main ones—natural selection, sexual selection, use and disuse, direct action of environment—which we now possess.

In other points—such as his continued objection to the natural evolution of man's mental faculties, his rejection of aesthetic preferences in animals, and even his acceptance of Weismann's theory of heredity—it seems to me we can throughout trace the action of a curious *a priori* tendency in Mr. Wallace's mind. Not that Mr. Wallace himself would admit its action, or is even conscious of its presence. He has always excellent inductive reasons to give for the faith that is in him. Nevertheless, it is immediately apparent to the outside observer that Mr. Wallace differs, as a rule, from the main stream of evolutionary opinion just in those points where a certain particular preconception would lead him to differ. He accepts organic evolution and natural selection without prejudice to the immortality of the soul and the great gulf fixed between the animal and the human; just as Prof. Mivart accepts them, without prejudice to the teaching of St. Thomas of Aquinum. It would seem as though Mr. Wallace first struck out his grand generalisation of natural selection without fully realising all its implications in the world of mind; and that when he began to feel the vastness of those implications, he tried to hedge by making special reservations in favour of some divine element in the human species. Certain it is that in all these cases he specifically permits us to see, as one at least of his objections, a reservation of this character. Sexual selection, for example, seems to him to imply an amount of aesthetic faculty in lower animals which he cannot allow to any but the human intelligence. And his final chapter on Man restates and reinforces all those peculiar views as to the origin of human faculty with which we are already familiar in Mr. Wallace's work elsewhere.

The acceptance of Weismann's theory, in particular, now so fashionable among biologists—probably because it comes to us from Germany—seems to me peculiarly unfortunate for the future of science. The Spencerian doctrine of the inheritance of functionally acquired modifications of structure appears to hold out our only chance of explaining, not merely the origin and development of the nervous system and the mental nature of man, but even the historical growth of the artistic and intellectual faculties, the birth of genius, the rise of civilisation, and the very existence of individual character generally. If we take that principle away, it is hard to see how the facts of human life can be accounted for at all. Weismann does take it away, and takes it away wantonly, for no better reason than in order to make out an unverifiable theory, for which no positive facts of any crucial sort can be cited. We are asked to give up a plausible hypothesis which explains and co-ordinates all the phenomena, in favour of an unproved dogma, which reduces them at once to a meaningless chaos. Of course, if Weismann's argument was absolutely unassailable, then we should be forced with a sigh to accept the

implications—to land ourselves once more in a slough of uncertainty; but so long as its basis remains in the present condition, we are justified in refusing to burden our minds with so terrible a weight in our pursuit of truth.

Once away from this debateable ground, however, nothing can exceed the rigorous logic of Mr. Wallace's reasoning. The book is especially noticeable for three points. In the first place, it contains many new facts and theories of value, often drawn from recent but unfamiliar sources, especially American. In the second place, Mr. Wallace, while ignoring the modern laboratory school of biologists, is never afraid of accepting fresh views, even from quarters usually deemed heretical. And in the third place, he is, as always, a remarkably candid, courteous, and just controversialist. Whether he agrees with any particular writer, or whether he differs, one feels at least throughout that his ally and his opponent alike are being treated with scrupulous fairness and equal courtesy. There is not a word anywhere that even Mr. Samuel Butler could consider harsh or disingenuous. It is impossible to lay down the book without feeling a pleasant consciousness that we have been here in the company, not only of a deep thinker, a finished naturalist, and an acute reasoner, but also of a generous, broad-minded, and honourable gentleman.

GRANT ALLEN.

CORRESPONDENCE.

"TURAN" AND "TUSNA."

Barton-on-Humber.

A mirror (Gerhard, *Et. Spiegel*, No. cccxxii.) shows Atunis (Ἀδωνίς) embraced by Turan (the Et. name for Ἀφροδίτη), while a huge swan, called *Tusna*, stretches its head lovingly upwards, and almost touches the crown of the goddess, behind whom is seated a winged female, named *Zirna*, holding a pencil and box of cosmetics, and wearing a necklace, from which hangs a crescent-moon.

Turan = *tur* ("child") + *an* ("heaven," "god," vide *ACADEMY*, November 12, 1887, p. 323), "child-of-heaven." Cf. *Ak. tur*, *tar*, "young," "son"; Finnic *tür* (e.g., *tytär*, "girl"); Mordvin *tsora*, "son"; Mag. *dër*, "girl"; As. *Turkio tura*, "chief," primarily "son"; Et. Ἀγαλλήτροπα (= αἰδᾶ, Ἡἰσυχίος, Et. *agall* = *Tohagatai ogul*, "boy," &c., vide *ACADEMY*, May 4, 1889, p. 309). So we find *eterav clenar ci* (Fab. *Ter. Sup.*, No. 327), "children, sons 2." Thus *Istar* will = "Heaven-daughter" (vide *ACADEMY*, November 12, 1887, p. 323). As *tur*, *tar* = "child," we are not surprised to find also a male *Turan* ("Son-of-heaven," vide Gerhard, *Et. Sp.* No. L. 2). Similar formations with *-an* are the *Ak. Tir-an(na)*, "Life-of-heaven" (the Pole-star); *Gut-an(na)*, "Bull-of-heaven" (*Taurus*); *Sibzian(na)*, "Shepherd-of-the-life-of-heaven" (*Arcturus*); and the Et. *Öes-an* (= *öes*, *tus*, "fire," vide Budenz, *Magyar-Ugor Os. Szótár*, 242, + *an*, "Light" or "Fire-of-heaven," the Et. name of *Hes*), *Sellans* (= *Sell-an-s*, "Fire-of-god-the," the Et. name of Ἡφαίστος), *Lar-an* ("the-god-Lar," the Et. War-god, analogue of *Apas*).

When Et. and non-Et. names of corresponding divinities are somewhat similar, the former are often retained on the mirrors to express the latter, e.g., Et. *Turms* for Ἐρμῆς (vide *ACADEMY*, November 12, 1887, p. 323), and Et. *Laran* for Ἀπῶν. So, probably, *Turan* for Ἀ-τῆ Οὐραν-ία (vide *ACADEMY*, April 10, 1886, p. 257).

Tusna has, naturally enough, been supposed

to be the Et. for "swan." But Turanian swan-words are quite different; and, by analogy with the other names of the group, *tusna* should be the Et. form of a non-Et. swan-name. It is equally unconnected with any Aryan form—*swana*, *olor*, *kúvor*, &c.; and, the Adonis-myth being Semitic, we naturally turn to a Semitic language. The Rev. W. Houghton, who is *facile princeps* in Assyrian ornithology, gives *tus-mu-u* as the As. for the *Pelicanus onocrotalus*, the *Tusmu*-bird being also called in As. "the-She-Ass-of-the-water"; and Prof. Sayce informs me that the As. name for the swan is supposed to be *tusau*. Mr. Houghton writes me—

"I have been unable to discover any Hebrew, Assyrian, or Phoenician name for the swan. However, your *Tusna* on the Et. mirror seems to be, as you suggest, the Et. form of a Semitic swan-word; and the same bird-name may have stood for the swan in Phoenician and the pelican in Assyrian. It is not uncommon to meet with similar names denoting different animals in allied languages, and, indeed, even in the same language. Thus, we have in the Hebrew Bible *tinshometh*, 'swan,' A.V., 'horned owl,' R.V., in Lev. xi. 18, as the name of some unclean bird; and the same word as the name of some unclean reptile in Lev. xi. 30" ("Chamaeleon," Vulgate).

The result is, I think, very fairly clear, namely, that in *Tus-na* we have a Sem. swan-word with an Et. ending (*na*); and it supplies an interesting instance of that direct connexion between Etruria and Phoenicia, of which there must have been so much, and about which we know so little.

Similarly, *Zirna* will = *Tzur-na*, Tyre, personified by Hebrew prophets as a "harlot," who claimed to be "of perfect beauty," and who wears the crescent-moon of Astartê, whose abode was "the holy isle of Tyre." In the Homeric *Turô* (*Od.* xi. 235), child of Salmôneus (cf. Zalmanna, Egypto-Hittite Thelmann, &c.), "we have the only indication which the poems afford of the name of Tyre" (Gladstone, *Hom. Syn.* 216); and it is to be remarked that the Tyre-name, when it passes to the Etruscans through the Greeks, reappears as *Turia* (vide Fab., No. 1069). Sidon, too, is personified as the sweet-voiced inventor of song (Sanchou. i. 6), and Rome and Alexandria appear in art as goddesses.

ROBERT BROWN, JUN.

THE TEUTONIC KINSHIP OF THE SKYTHIANS.

London: July 18, 1889.

"It may be admitted," Mr. Isaac Taylor says, "that the Scythian name has been applied by ancient writers to Teutonic tribes; but it by no means follows, as Mr. Karl Blind contends, that all Scythians were Teutons."

Allow me to remark that this is not quite my contention.

In the *ACADEMY* of July 6 I wrote of the Skythians as

"that mainly white-skinned, fair-haired, blue-eyed, tall race which once extended from the eastern parts of Europe into farther Asia." I added: "Skythian names, like Spargapith, Gnur, Idanthys, and others, I pointed out years ago as indicating that in the vast Skythian race there was a predominance, at all events, of the Germanic element."

In an elaborate article on the same subject in the *Asiatic Quarterly Review* of April last, as well as in a still fuller one in the *Dresden Magazin für die Literatur des In- und Auslandes*, I have made the same qualification. In the former periodical I wrote:

"From a passage in Herodotos (iv. 81) we may conclude that, here and there, some admixture of conquered tribes had been added to the conquering Skyths—as has always been the case, under similar circumstances, all over the world. But this does not affect the character of the Skytho-Germanic

race at large, such as it is described by the ancients."

Mr. Isaac Taylor will, therefore, see that I did not assert "all Scythians were Teutons." The inhabitants of the British Islands—often simply called Englishmen—are not all of Germanic descent, nay, not all even of Aryan blood, there being an Iberian infusion or basis in Wales, in North-western Scotland, and in Ireland. Still, there is a predominance, at all events, of the Germanic element in this country.

It is not possible, in a letter, to discuss again this Skythian question, which I have only been able to rapidly touch upon in the *ACADEMY* in a short review, in accordance with the space allowed for it. Having myself devoted many years of study to it, I think those who wish to question the conclusions arrived at had better deal with the powerful array of facts and arguments in Mr. Fresal's book. Perhaps they will see then that on this subject, as well as on that of the kindred Thracian race, there is far more substantial and trustworthy material to be found in ancient authors than a certain modern school would grant, which would fain "put out the lights of antiquity."

KARL BLIND.

OBITUARY.

DR. FRANCIS DAY, C.I.E.

WE regret to record the death of Dr. Francis Day, retired deputy-surgeon-general in the Madras army, which took place at Cheltenham, after a prolonged illness, on Wednesday, July 10.

Dr. Day went out to India in 1852; and after military service in the second Burmese war, he devoted himself to the study of the fishes of India, having been appointed inspector-general of fisheries to the government. His earliest work on *The Fishes of Malabar* was published in 1865. Three years later appeared *The Fishes of India*, of which a new edition was brought out in 1876-78, with a supplement as late as 1888. Only this very week we have received—in the elaborate publication entitled "The Fauna of British India," which is being edited for the Secretary of State by Mr. W. T. Blandford—the first volume on *Fishes*, abridged and revised by Dr. Day from his larger work. The first volume of this abridgment amounts to more than 500 pages, with numerous illustrations. The extent of the work has apparently prohibited the inclusion of those popular features which are to be noticed in Mr. Blandford's own contribution on the *Mammalia*.

Dr. Day retired from the Indian service in 1877, and threw himself, with characteristic energy into the study of the fishes of Great Britain and Ireland, the results being published in a large work between 1880-83. He was very generous, not only in placing his knowledge at the disposal of others, but also in distributing his own invaluable collections of fishes, portions of which are now in the British Museum, and also in several other museums both in India and on the continent.

SCIENCE NOTES.

Flora of Switzerland. By A. Gremli. Translated from the fifth edition by L. W. Paitson. (David Nutt.) It is surprising that the flora of a country whose physical geography is so singularly varied as that of Switzerland should admit of description in a handbook of moderate size. Dalla-Torre's tiny manual achieved its diminutiveness by describing few but Alpine plants. But the deserved success of Gremli's well-known *Flora* shows that the task can be successfully performed without omissions, and

we are glad to see the book now made accessible to English readers. It appears just in time for those who mean to take their holiday in Switzerland. They may now double their enjoyment by the pleasure of a favourite pursuit. There are always plenty of flowers in Switzerland, whether one goes in autumn and studies the later vegetation, or whether in summer one watches the clovers in the rich meadows or the dwarf gentians flowering at the edge of the receding snow. Even in spring, when one can only hunt on the lower ground, there is a far greater variety of blossom than in our own island. In Switzerland, also, many of our rarities can be easily found. *Mulgedium alpinum* may be gathered with ease and safety. *Leucoleum vernum*, almost unknown with us, is abundant there in February and March. *Polygonatum officinale*, another rare British plant, occurs commonly. The real oxlip can be traced in every thicket by its peculiar smell. But Gremli's *Flora* will be useful not only to tourist-botanists. We have many critical species in Great Britain about which opinion is not yet crystallised; and a knowledge of what continental botanists make of kindred forms will be of the greatest value. Gremli's account of that perplexing group, the hawkweeds, will be a welcome aid to enquirers who are trying to reduce to order the multiform varieties of it found in our Scottish Highlands.

PHILOLOGY NOTES.

THE Académie des Inscriptions has submitted to the French Government the name of M. Devéria for the professorship of Chinese at the Ecole Spéciale des Langues Orientales Vivantes, vacant by the death of M. Jametel.

MEETINGS OF SOCIETIES.

SOCIETY FOR PSYCHICAL RESEARCH.—(Monday, July 8.)

PROF. SIDGWICK, president, gave an account of the inquiry, now in progress, into the nature and frequency of casual hallucinations of the sane. He pointed out the great interest of the inquiry to psychologists and physiologists, but specially urged its importance as bearing on the proof or disproof of the "telepathic" explanation of apparitions. The argument for this explanation rests entirely on the assumption that a close coincidence of time between an apparition and a death, or some crisis in the life of the person, seen occurs more frequently than chance will account for; and the statistics as yet attained as to the frequency of hallucinations, coincidental and non-coincidental, are not adequate. An attempt is now being made to obtain 50,000 answers to the question "Have you ever, when believing yourself to be completely awake, had a weird impression of seeing, or being touched by, a living being or inanimate object, or of hearing a voice, which impression, so far as you could discover, was not due to any external physical cause?" About a thousand forms have been sent out containing this question, with spaces for twenty-five answers, and 1600 answers had been already received; but more aid was urgently wanted. It is earnestly wished that the collection should be made as impartially as possible, without any bias for or against telepathy. It is hoped, accordingly, to obtain the aid of many persons indifferent or hostile to the general work of the society. A paper on this census of hallucinations will be presented to the Congress of Physiological Psychologists that will meet in Paris early in August; and it was stated that M. Marillier, who was managing the census in France, is quite neutral on the question of telepathy. Of the 1600 answers already received, 183 (11½ per cent.) are affirmative, and 24 (1½ per cent.) are *prima facie* coincidental; both proportions being larger than previous experience had led him to anticipate.

THE BRITISH SCHOOL AT ATHENS.—(Wednesday, July 10.)

LORD CARNARVON in the chair.—There were present the Greek Minister, Lord Savile, Sir Charles Newton, Mr. F. C. Penrose, Prof. Jebb, the Provost of Oriel, Mr. R. A. Neil, Mr. Sidney Colvin, Mr. Walter Leaf, Mr. D. Bikélas, Mr. H. F. Pelham, Mr. D. G. Hogarth, Prof. Percy Gardner, Mr. J. T. Bent, Mr. Arthur Evans, Mr. Ernest Gardner, director of the British School at Athens, Mr. F. B. Tarbell, late director of the American School at Athens, Dr. W. O. Perry, and Mr. George A. Macmillan, secretary.—The secretary read the report of the School at Athens, of which the following were the most interesting passages:—"In the year which has passed since the last meeting of subscribers the school has done good work both in Athens and elsewhere. This third year of its existence has helped to establish its position among the other foreign institutes in Athens, and the committee are confident that the work now in hand and in prospect will serve to convince Englishmen generally of the advantage of such a centre of English energy on Greek soil. One recent incident deserves early mention. The director of the British school was invited by the Greek Government, together with the directors of the French, German, and American schools, to confer with M. Kavvadias, the superintendent of antiquities, as to the course which further excavations should take upon the Athenian Acropolis. The school has again undertaken the management of the excavations carried out in Cyprus on behalf of the Cyprus Exploration Fund. Two sites have been worked at—namely, Polités Chrysoschoon, the supposed site of the ancient Arsinoe, and Limniti. Mr. Ernest Gardner, the director of the school, superintended the early stages of the work at Polités, and then left it in the hands of two of the students, Mr. J. A. R. Munro and Mr. Arnold Tubbs, who succeeded Mr. Hogarth as Craven Travelling Fellow at Oxford. The results of the excavation have hardly been so striking as those that were obtained last year at Paphos; but, taken as a whole, the finds in Cypriot inscriptions and in works of art of various styles and periods—more especially in pottery and terra-cotta—are of very considerable interest. Meanwhile, in Athens Mr. R. W. Schultz has spent his second session at the school partly in carrying forward his work on Byzantine architecture begun last year, partly in making full-sized drawings of some of the more important mouldings in Greek architecture, as exemplified in the temples and other remains in Athens. The committee can speak in the highest terms of the manner, at once artistic and scientifically accurate, in which Mr. Schultz is doing this important work, and they are confident that the results will bring great credit to the school. The idea of reproducing the Greek mouldings to scale was first suggested by Mr. H. H. Statham, the editor of the *Builder*, and a small fund was raised through an appeal in that journal towards Mr. Schultz's expenses. It is intended that the drawings should ultimately be issued by subscription. The one difficulty which the school has still to face is on the financial side. The new donations and subscriptions received during the past year have been insignificant. The annual subscriptions stand as before at about £460. The grant of £100 from the University of Oxford has this year been renewed for another term of three years, and it is probable that the similar grant from the Hellenic Society will be renewed also. But neither these grants nor the balance of about £260 per annum contributed by individuals can be regarded as a permanent endowment. As the balance-sheet shows, there is now a balance of some £686 in hand to capital account. The committee propose to devote some part of this sum next session to excavation on some suitable site in Greece itself. The valuable results obtained by the French, German, and American schools by such researches on Greek soil may well inspire English students with generous emulation; and the committee feel no doubt that the subscribers will approve of this scheme, even though the products of the excavation must go to enrich the museums of Athens. Where other nations are content to devote money and labour to disinterested research, it is not to be supposed that Englishmen will show a less

generous spirit. Indeed, the obligation upon them to assist in the noble work of unearthing the buried treasures of Greece is all the greater that they have at an earlier epoch become the possessors of such priceless relics as the Elgin marbles and the Phigalian frieze. The right of publication of the results would, of course, be reserved to the excavators, and should in itself be sufficient reward."—The chairman moved the adoption of the report. Such a school as that of Athens, he said, was a distinct and incalculable help towards the culture which lay at the root of the highest civilisation. Within the recollection of this generation, from Nineveh to Pompeii they had had most marvellous revelations. They had seen the palaces of Assyrian kings unveiled. They had had the past brought before them with amazing distinctness and vividness. During the last thirty or forty or fifty years the earth had given up in many parts her long-buried treasures, and in the school at Athens they recognised the value of studying all these materials upon the very spot where they were originally created. It was only a few years since that the school of Athens was founded. The Greek government, with great generosity, had given them a site. Funds were found without difficulty for the building of the house. A valuable library was in process of creation; and from the slopes of Hymettus, whence the house looked down, the eye could travel over some of the most famous scenes of Athenian history. Scholars and travellers might now enjoy the invaluable privilege of obtaining the best advice and guidance in their classical studies. The work the Greek government had done in the establishment of museums, both central and local, had been very great. They had sacrificed, no doubt, something of picturesque in sacrificing mediaeval Athens. But there were many other picturesque objects and ruins in the world. There was but one Athens of the Periclean age; and the Greek government had chosen, not unwisely, to restore to light and the knowledge of the present generation as distinctly and vividly as they could that marvellous and unique era in the world's history. There never would be such an age again, such an efflorescence of genius and of the human intellect. The object which they all had at heart was in danger of suffering from want of funds. It must not be forgotten either that the British School at Athens was in generous rivalry with similar schools of other nations. But there was this difference. France, with that clear intellectual and artistic instinct which had so long distinguished her, even in the midst of great national calls upon her purse, had found means for subsidising her school; and Germany, with her great love of research, had also thought the object worthy of national expenditure. America, out of the fulness of her liberality, had subscribed generously to her school; Italy, it was said, contemplated the establishment of a school, and would doubtless in some form endow it. It was, therefore, his melancholy duty as chairman to say that the subscriptions were hardly equal to the objects in view, and he could only trust that their appeal would meet with such a response as the object deserved.—Sir Charles Newton, in seconding the resolution, said that he did so with the more satisfaction that he was one of the original founders of the school. Notwithstanding the zeal which many English scholars had shown in the work of the school, we had been far outstripped by the French and Germans. German scholars had published wonderful collections of Athenian inscriptions, and the excavations of France in the island of Delos had brought marvellous results to the light; and both nations had issued publications on recent archaeological discoveries which put our puny efforts to shame.—The resolution for the adoption of the report was unanimously carried.—Mr. Munro, Provost of Oriel, moved, and Dr. Perry seconded, the re-appointment of officers.—Mr. Ernest Gardner then gave an account of the work of the past session at Athens and in Cyprus, and Mr. Schultz gave an interesting account of the drawings and mouldings.—Mr. Sidney Colvin then read the report of the Committee of the Cyprus Exploration Fund, from which the following are extracts:—"In the summer of 1888 Mr. Hogarth carried out a general archaeological survey of the island, and the University of Oxford has shown its sense of the value of his labours by voting a sum of £100 for

the publication of their results. Satisfactory arrangements having been made with Mr. Williamson, the owner of the site, and leave to excavate having been obtained from the government, Mr. Ernest Gardner, director of the British School at Athens, and Mr. J. A. B. Munro, Fellow of Lincoln College, Oxford, began operations on February 14, and Mr. H. Arnold Tubbs, of Pembroke College, Oxford, joined them two days later. Mr. Williamson's vineyard, which was first tried, proved unproductive. Excavations were then begun on a site south-east of the village, and about twenty tombs were opened. In these were found a great quantity of Cypriote pottery, black glazed ware, terra-cotta figures, mostly of poor workmanship, objects of bronze and iron, such as strigils, knives, and mirrors, alabaster, vases of various styles, glass, a little jewelry, and two inscriptions in Cypriote character. Although the large majority of tombs opened seemed to be Ptolemaic, it appeared that some of them were reconstructions of older sepulchres. Among the objects found were several black-figured cylices, dating from about 500 B.C., fragments of a red-figured vase, coloured white and gold in parts, and of two or three red-figured fifth-century vases, and the upper half of a large inscribed marble stèle with the head and shoulders of a male figure of fair style. The find of Cypriote pottery was large, and the vases with figurines were numerous, the best of them being one with elaborate patterns in dull purple-black on the ruddy ground of the natural clay. The jewelry was more plentiful than good; but a pair of silver-plated bracelets with gilt rams' heads and an engraved haematite scarab deserve mention. Two probably early limestone capitals may also be noticed. Some addition has also been made to the materials for the study of Cypriote epigraphy. A full and scientific account of the first season's excavations, and of the archaeological results obtained, has been prepared by Messrs. Gardner, Hogarth, James, and Elsey Smith, and has been published in the *Journal of Hellenic Studies*. The subscriptions obtained in response to the appeal issued by the committee in the autumn of 1887 have been sufficient to defray the expense of the operations up to the present time. Now, however, the funds at their disposal are reduced to the sum of £175, as shown in the statement of accounts which accompanies the report; and it is necessary for them to appeal for further subscriptions in order that they may be able to continue a work which has already yielded results of great importance. The High Commissioner, Sir Henry Bulwer, to whose support and kindness the committee have from the beginning of their work been especially indebted, has expressed a strong opinion in favour of their next operations being undertaken at Salamis.—Mr. Gennadius, the Greek minister, moved, and Prof Jebb seconded, a vote of thanks to Lord Carnarvon for presiding, which was cordially passed and briefly acknowledged.

FINE ART.

THE SCOTTISH NATIONAL PORTRAIT GALLERY.

It will be remembered that, in 1882, an unknown donor offered to the Board of Manufactures for Scotland a sum of £10,000 to aid in the formation and maintenance of a Scottish National Portrait Gallery, provided an equal sum were voted by Parliament for the same purpose; and that, after his condition had been complied with, when difficulty arose as to the housing of the new institution, the same donor offered a further sum of £20,000 (which sum has since, we understand, owing to an extension of the original plan, been doubled in amount) for the erection of a building to contain the collection of the Portrait Gallery and that of the Museum of the Society of Antiquaries—both of them national property, and the latter a very rich archaeological collection, which had long suffered from the confined and insufficient nature of the accommodation provided for its preservation in the Royal Institution, Edinburgh. The only stipulation made by the donor, whose generous action formed a

precedent for that of the recent anonymous benefactor of the National Portrait Gallery, London, was that a suitable and isolated site should be provided; and this requirement was met by the combined action of the Treasury and the Board of Manufactures, who acquired the needful space of ground in Queen-street. The Galleries, whose erection was entrusted to Dr. Rowand Anderson, the architect of the new Edinburgh University Buildings, are now sufficiently advanced to permit of the portraits already acquired by the institution being removed to a portion of that half of the building which they are permanently to occupy; and here the inauguration ceremony was performed last Monday by the Marquis of Lothian, the Secretary of State for Scotland, one of the members of the Board. It was then announced that the donor, so long anonymous, was Mr. J. R. Findlay, a well-known Edinburgh citizen, one of the proprietors of the *Scotsman* newspaper.

The Galleries are a large and massive structure of red Dumfriesshire stone, of thirteenth-century Gothic, with ample wings, not as yet completed, decorated with lofty angle turrets; and a line of canopied niches, designed for the reception of the statues of eminent Scotsmen, runs along the sides of the windows of the first floor. Five very spacious galleries have been assigned to the Portrait Gallery, and nearly equal accommodation in the eastern half of the building falls to the lot of the Museum of Antiquities; while a number of smaller apartments, suitable for print rooms, offices, &c., will be available when the wings are completed.

The Portrait Gallery has entered at present upon the occupation of two galleries on the first floor, connected by a series of open Gothic arches. Each gallery is some 80 by 26 feet in size; and both have been completely filled by the portraits and works of portrait-sculpture which the Board of Manufactures have already been able to bring together. These have been obtained from various sources. A number of interesting Scottish portraits have been deposited by the Society of Antiquaries, to whom they had been presented by various of their fellows, especially by Dr. David Laing, the well-known antiquary, who gave his donation with the distinct view of their finally forming part of a national collection of Scottish portraiture—a project which, like his friend, Thomas Carlyle, he had deeply at heart, as may be seen from the correspondence between the two on the subject, which will be found in Carlyle's collected works. Among the portraits for which the Gallery is indebted to Dr. Laing may be mentioned those of Lord President Sir George Lockhart, James Tassie, Field-Marshal Wade, Dr. Henry, the historian, and the very interesting "Bath miniature" of Sir Walter Scott as a child.

A series of highly important pictures—works fulfilling the requirements of the Portrait Gallery as representing eminent Scotsmen—have been removed from the National Gallery on the Mound. Some of these are the property of the Board of Manufactures, others are the property of the Royal Scottish Academy; and they include Raeburn's noble full-length equestrian portrait of Prof. John Wilson in his youth, Watson-Gordon's full-lengths of Sir William Gibson Craig, and of Lords Cockburn and Rutherford; Colvin Smith's portraits of Sir Ralph Abercromby and the second Lord Melville; and Beechey's half-length of Sir David Wilkie.

Among the more important of the works that have been presented to the Gallery may be named one of the last portraits of Sir Walter Scott, that painted by Sir Francis Grant at Abbotsford in 1831, when the great novelist was dictating *Count Robert of Paris* to his

faithful amanuensis Laidlaw; an excellent three-quarter length of Dr. William Veitch, of the *Greek Verbs*, the finest of the works of the late James Irvine; a portrait of Principal Tulloch, by Robert Herdman, R.S.A.; and, among the most recent acquisitions, a half-length of Mrs. Grant of Laggan, by James Tannock; and a full-length of Sir George Harvey, P.R.S.A., painting in his studio—one of a series of similar works executed by John Ballantyne, R.S.A.

Among the works that have been purchased by the Gallery are several interesting examples of regal portraiture. These include an old version of the portrait of Mary Queen of Scots, of the Clouet type, similar to the drawing in the Bibliothèque de St. Geneviève, Paris, and to the oil picture in the royal collection at Windsor; an imposing full-length of George II. by his court-painter Shackleton, formerly at Coldbrook Park, Monmouthshire; similar full-length ceremonial portraits, in coronation robes, of George III. and his Queen, excellent examples of Allan Ramsay; and a half-length of Queen Caroline of Anspach, attributed to Amigoni; while among the more modern works are two admirable Raeburn portraits, those of Neil Gow and Prof. Dalziel; an excellent Lawrence portrait of George IV.; his queen, by Samuel Lane; and Thomas Campbell the poet, painted by Henry Room in 1841.

The works of sculpture, busts, and statues, number nearly fifty, including Henry Mackenzie, "The Man of Feeling," by Joseph; Lord Eldin, by the same excellent sculptor; Prof. Edward Forbes, Thomas de Quincey, Sir Thomas Dick Lauder, and Sir John McNeill, by Sir John Steell, R.S.A.; and, among several examples of Chantrey, two especially fine works, his busts of Prof. Playfair and Allan Cunningham, the latter believed to be unique.

A distinctly interesting feature of the Gallery is a series of about forty examples of the pencil portraiture, usually on the scale of life, of John Brown, a Scottish portraitist of the latter part of the eighteenth century, who resided for the most part in Italy. The greater part of this series was commissioned by the celebrated David, Earl of Buchan, the founder of the Society of Antiquaries of Scotland, and represents the early fellows of the society—men like Paton and Cardonnel, Smellie and Denchar. But we have also several attractive examples of his female portraiture, as well as heads of Lord Monboddo, the learned but eccentric author of the *Origin of Language*; of the Rev. John Logan, the poet; of Principal John Hunter, the classical scholar; and of the first Lord Meadowbank, a talented Scottish judge.

One other department of the Gallery deserves its word of mention: the collection of medallion portraits, one very extensive and indeed approaching completeness—so far as the artist's rendering of personages of mark is concerned—of James Tassie, a modeller who did for the eminent Englishmen and Scotsmen of the latter part of the eighteenth century much what David d'Angers did for the Frenchmen of the succeeding generation. This series is supplemented by a few of the works of William Tassie, the nephew and successor of the more accomplished artist of that name, and of John Henning, H.R.S.A., the reproducer of the Elgin marbles, who executed many valuable medallion portraits upon similar lines to the Tassies.

In addition to the works permanently acquired by the Gallery or deposited in it upon lengthened loan, some seventy portraits have been received from their owners for a period of two years. Of these, the most important is a series of works lent by the Duke of Hamilton, portraying several of the most celebrated of

his ancestors; and another series of works lent from Oxenford by Lord Stair, one of the directors of the Gallery.

It may be said that the Scottish National Portrait Gallery begins its career under favourable and auspicious circumstances, and that it has already brought together a collection of works which form a distinct addition to the historical and artistic attractions of the northern capital. It is, however, to be regretted that the funds at present at the disposal of its directors are little more than sufficient for its maintenance, that its enlargement by purchase must be a very gradual and tardy process, and that—like too many Scottish institutions of a similar nature, the National Gallery of Scotland itself, for example—its extension must for the most part be due to private gifts and bequests.

EXCAVATIONS IN THE FAYUM.

Bromley, Kent.

MY past season's work in Egypt has proved of more importance than the results in any previous year. The details of the opening of the pyramid of Hawara (Amenemhat III.) and of its contents have been already described. Besides that, in a large tomb of the XXVIth Dynasty were found a series of mummies, each bearing a full set of amulets. Moreover, built into solid masonry, in a second chamber of this tomb, was a stone sarcophagus, containing three wooden coffins, one in the other, which enclosed a very rich mummy. The amulets upon it were seventeen in gold, of exquisite work, four being inlaid *cloisonnée* with minute stonework, and over a hundred cut and engraved in carnelian, beryl, lazuli, &c., of the finest class. This set stands to ordinary amulets much as Aah-hotep's jewellery is to ordinary bracelets and rings. Of course, it was selected for the Bulak Museum. Within the sarcophagus were also four canopic jars in alabaster, curiously varying in size, though all alike inscribed for the deceased Horuta. And on either side of the sarcophagus, in closed recesses in the masonry, were 200 *ushabtis* of the highest finish and unusual size. The labour of opening this sarcophagus was considerable. For three months work was going on night and day to draw out the blocks of masonry, and to cut and raise the enormous lid, which was nearly submerged. The extraction of the coffins was also difficult, as they were almost out of arm's reach beneath the bitter and acrid water, and set firmly in a packing of hard sand, so that it needed my own work for three days in the water to obtain the precious contents. The position of every amulet was, of course, recorded, so that they will appear in their proper order at Bulak.

At Illahun, the pyramid which stands at the mouth of the Fayum, on the side of the Nile valley, was attacked, but has not yet yielded. The sites of the temple, and of a shrine joining the pyramid, have been cleared; and the name of Usertesen II. was repeatedly found, showing whose this pyramid is. The cemetery around the pyramid has been all plundered anciently, and re-used in the XXIst-XXVth Dynasties. The foundation deposit of the temple was found in a central cavity, with much pottery and many strings of uniform carnelian beads (possibly a standard of exchange like cowries), but no inscriptions or cartouches, only the models of tools and corn-rubbers. This—of Usertesen II.—is the only deposit before the XXVIth Dynasty yet examined.

Adjoining the temple is a town, evidently laid out by the architect for the workmen and stores of the pyramid and temple building. It is enclosed by a wall square with the temple, and consists of ranks of chambers all laid out

regularly and in even numbers of cubits. The objects found are mostly of the XIIth, with some of the XIIIth, Dynasty. Of later times there are only a few casual burials in the ruins. The domestic objects of the XIIth Dynasty are, therefore, now fully revealed to us—pottery, beads, bronze and wooden tools, and flint tools, some set in wood. A large number of papyri, many in perfect condition, have also been recovered. These will, at least, show the writing and usages of the XIIth Dynasty, for which but few examples have been yet available; and we may hope for some historical light also from such a series.

A few miles distant I discovered another town, occupied in the end of the XVIIIth and the XIXth Dynasties, but ruined already in the time of Seti II. This yielded all the domestic objects, pottery, tools, &c., of that age, and a large number of beads in stone, glass, and glazed. Two splendid bronze pans, still polished and flexible, and bearing inscriptions, were found here, and are now at Bulak. And in tombs of this age were three fine statuettes in wood, also now at Bulak.

A later cemetery of the XXth Dynasty lies near the town, and another of the Ptolemaic age. This last has yielded a large quantity of papyri from the cartonnage of the mummies, both in demotic and Greek. The latter are largely the ephemerides of Ptolemy Philadelphos, giving the daily decrees. I also found three large deeds of the fifth century, A.D., at Hawara, quite complete; and I have obtained a mass of Coptic and Arabic papyri, mostly broken, from a *deir*.

But the great results of this season have been in the archaeology of the Mediterranean. They are so surprising that I cannot expect them to be accepted without the full evidence, and only an outline of that can be attempted here. In the town of the XIXth Dynasty, about 1200 B.C., pottery of the Mykenesian and Thera styles was found, unquestionably associated with Egyptian objects of that age. A foreign settlement existed here, as a man named An-tursha was buried here, with some light-haired people, and all the weights found are un-Egyptian. On the pottery of this town are Cypriote and Phoenician or Greek letters incised, found, in some cases, even under the house-walls. Over a hundred examples have been collected, and the whole evidence points to both of these alphabets having existed in the thirteenth century, B.C.

Further, in the town of the pyramid builders, about 2500 B.C., were found various Cypriote letters incised on pottery which is utterly distinct from that of the XIXth Dynasty above mentioned. In one case, a letter was found on a jar buried in the floor of a room over which was a papyrus of the XIIth Dynasty in the rubbish. All the evidence here points to this alphabet having been used before 2000 B.C. Foreign influence is shown by non-Egyptian weights being found here. Some Mediterranean pottery was also discovered, quite different from that of the XIXth Dynasty town and presumably earlier in style. Considering that the Cypriote alphabet must be earlier than the Phoenician settlements in Cyprus, as otherwise it could not have obtained a footing in face of the Phoenician alphabet, we need not deny the possibility of its existence at such a date as we here arrive at.

The collections will shortly reach England, and be publicly exhibited from September 16 to October 5, at 8, Oxford Mansions, near Oxford Circus, though they will be accessible to students at an earlier date. I have had the benefit of discussion with Prof. Sayce and Mr. Hamilton Lang on this subject, and I hope that they will state what their own conclusions may be after studying the materials and evidence.

W. M. FLINDERS PETRIE.

NOTES ON ART AND ARCHAEOLOGY.

THE committee who managed the Stuart Exhibition last winter have decided to divide the sum of £600—representing their share of surplus receipts, after the payment of all expenses—between the National Portrait Galleries of England, Scotland, and Ireland.

DURING the first days of next week, Messrs. Sotheby will sell a choice collection of porcelain, enamels, carved ivory, &c., the property of a gentleman who has relinquished the pursuit. There are included some examples of the scarce Swansea china, and a series of richly decorated mugs.

The "Angélus" of Millet, which sold for £22,000 at the recent Secrétan sale in Paris, will after all go to America. In face of the opposition raised against paying this sensational price from the public purse—an opposition which came not so much from the economists as from the more sober critics (see the *Courrier de l'Art* for July 12)—it was felt impossible to press the vote on the Chamber of Deputies. But satisfaction is expressed that Courbet's masterpiece, "Remise de Chevreuils," has been acquired for the Louvre.

A CONFERENCE of the delegates of all the leading county archaeological societies was held at the rooms of the Society of Antiquaries at Burlington House, on Wednesday last, July 17. Upwards of forty members were in attendance. Mr. John Evans, president of the Society of Antiquaries, who was in the chair, announced that only a single society of the large number that had been invited to join the union had declined their invitation. The first subject for discussion was the formation of county archaeological maps, on the plan already accomplished by Mr. Payne for Kent; and the following resolution, proposed by the Rev. Dr. Cox, and seconded by Mr. Ralph Neville, was unanimously carried: "That each local society be requested to take into consideration the desirability of placing on record on the large ordnance maps of the county with which they are concerned all the local names of fields and all relics of antiquity for which a locality can be fixed; and that such maps should be kept in duplicate, so that eventually a copy may be deposited with the Society of Antiquaries." The question of the preservation of ancient monuments and buildings was next discussed. General Pitt-Rivers, inspector of ancient monuments, gave an interesting account of the working of the Act under which he was appointed. Eventually, Mr. J. T. Micklethwaite proposed, and Mr. Leveson-Gower seconded, the following resolution: "That all local societies be requested to be on the watch against any wilful or injudicious destruction of ancient monuments or buildings, so as at once to bring local opinion to bear against the destroyers; and that in cases that appear to be of national importance, the aid of the Society of Antiquaries, or of the inspector of ancient monuments, be invoked." A third subject brought before the conference was the publication of parish registers, introduced by Mr. Ralph Neville, about which there was some little difference of opinion. The result was the nomination of a small committee to deal with the subject and to report to the different societies in union. The Rev. Dr. Cox brought forward the subject of provincial records, and spoke in favour of the proposal to make county councils responsible for their due preservation. After much discussion, the general opinion seemed to be that the delegates could not pledge themselves to the support of any definite scheme at the present conference; but it was moved by Dr. Cox, and seconded by Mr. W. G. Hardy, and unanimously carried: "That the attention of the local societies in union be

called to the proposed Bill entitled an Act for the Preservation of Public and Private Records, which it appears may provide for a long-recognised want." The next conference was fixed for July, 1890.

MUSIC.

"DIE MEISTERSINGER" AT COVENT GARDEN.

It is a little over seven years since Wagner's comic opera was produced at Drury Lane under the direction of Herr Richter. It was an admirable performance, and the work was universally admired. It was heard again, though under less favourable conditions, in 1884 with another German company, but under the same conductor. After the success attending these representations it seemed likely that Mr. Carl Rosa would include the opera in his repertoire. The years, however, rolled by, and the Mastersingers put in no appearance. Mr. Augustus Harris, at last, has revived the work, and it was given last Saturday at Covent Garden in Italian. Strange indeed was it to hear the congregation in the church of St. Katherine in Nuremberg singing their concluding hymn in Italian, and to hear the cobbler-poet Hans Sachs talking in Tuscan. And not only was it strange, but also somewhat risky; for in Wagner there is an intimate connexion between tone and word. While greatly preferring the German language, we are bound to say that Signor G. Mazzucato, in his Italian version, has tried as much as possible to reproduce the spirit of the original libretto.

The performance of the work was certainly not all that one could wish, but there was a great deal in it to be admired. Walter, the young Franconian knight, with his rhapsodising and love-making, needs a representative with a good voice and a good appearance, and M. Jean de Beake has both. He was magnificent in the trial scene, and in the songs of the last act, and contributed greatly towards the general success. Mme. Albani was not well suited in the rôle of Eva. She sang well, of course, though not with her accustomed assurance; but most likely she found her task one of unusual difficulty. Mdlle. Bauermeister was a pleasing Magdalena. M. Lassalle deserves high praise for the manner in which he rendered the music allotted to Sachs; but his appearance was too youthful, so that in the second act one could scarcely agree with him when he said to Eva

"Bambina, è troppo . . . vecchio per te."

Sig. Isardon was the Beckmesser. This personage, who is not only town-clerk, but such an authority in all matters concerning the Tabulatur that he is appointed "Marker" by the Singers' Guild, is an extremely difficult one to portray. He does most ridiculous things, but all the time he is in earnest. He is learned in the arts of poetry and song, and his learning makes him conceited. He is really in love with the goldsmith's daughter, and this love makes him act foolishly. But any conscious attempt on the part of the actor to excite laughter spoils the picture. The more serious he is, the more comical does he appear in his conduct. Sig. Isardon tried at times to amuse the audience, and, therefore, his impersonation was by no means an ideal one. Nevertheless, some of his acting was excellent, and he sang his difficult part with great accuracy. M. Montariol made a capital David, M. Winogradoff a good Kothner, and Signor Abramoff a dignified Pogner. The choruses in the last act were sung with great spirit. Signor Mancinelli conducted with much care, but was evidently at times feeling rather than showing the way. For a first performance of so difficult a work, and one

new both to vocalists and orchestra, every excuse ought, however, to be made.

The performance commenced at 7.30, and was not over until past midnight, and yet there were cuts. Anyone wishing to hear the whole opera must go to Baireuth. The greater part of the audience remained till the end, when there was hearty applause.

J. S. SHEDLOCK.

MUSIC NOTES.

M^DM^E. BACKER-GRONDBAHL gave a recital at Princes' Hall last Saturday afternoon, in which she appeared both as pianist and composer. Some of her songs were gracefully sung by Miss L. Phillips, and they are very delicate and thoughtful compositions. As in Grieg's songs, the pianoforte plays an important part, and to this, of course, the lady did full justice. She played also a pianoforte suite of her own, charmingly written for the instrument. The music is clever and taking. The last three movements—a Gavotte, Menuet, and Finale—are the most characteristic. The Suite will probably be taken up by other pianists. Mdme. Gröndhal and M. J. Wolff gave an excellent performance of Grieg's Sonata for piano and violin in C minor (No. 4).

SIGNOR DE PICCOLELLIS, a cello player, was heard to advantage in a showy Servais Concerto at his concert at Steinway Hall on Monday afternoon. He has a fine tone, and brilliant execution. Signor Tosti appeared for the only time in public this season, and sang some of his songs with immense success. Two movements from Rubinstein's B flat Trio were well rendered by Signor Albanesi, Signor Papini, and the concert-giver. The programme included solos for pianoforte and for violin. The hall was crowded.

A NEW wedding anthem, "O Perfect Love," has been expressly composed by Mr. Joseph

Barnby for the royal marriage, and will be included in the service with the sanction of the Queen and the Prince of Wales.

THE death is announced of Carl Zoeller, who was well known as a performer upon the viola d'amore, for the resuscitation of which he was an able and fervid advocate. Herr Zoeller was born in 1840. He studied at Berlin, and came to this country in 1873. In 1879 he became bandmaster of the 7th (Queen's Own) Hussars, and of the 2nd Life Guards in 1886. He possessed a fine collection of wind and string instruments, and also a library of rare musical books.

AGENCIES.

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LITERATURE.

THE FINANCES OF THE LONG PARLIAMENT.

Calendar of the Proceedings of the Committee for Advances of Money, 1642-1656 Edited by Mary Anne Everett Green. (Printed at H.M. Stationery Office.)

Few things are more desirable for the historian than to have a correct idea of the financial history of the period of which he treats; and he will, therefore, be likely to hope much from the Calendars upon which Mrs. Everett Green is at present engaged, as they deal with the various committees appointed by the Long Parliament for the receipt of money. Unfortunately, the Long Parliament appears to have had no idea of the value of a balance sheet of revenue and expenditure, and nothing of the kind seems at any time to have been prepared. It had no Chancellor of the Exchequer, nor does it seem to have felt the necessity for one. It lived from hand to mouth, gathering in money from all available sources, and issuing it out to meet its almost innumerable needs by separate orders upon the committees charged with the duty of enforcing payment. We can tell, indeed, from the declared accounts of the Audit Office, what amount was brought in by the customs for each year in succession after 1643, and what was the amount of the excise on an average of three particular years, and of the Royalist compositions spread over a much longer period. But all this, though it enables us to obtain an approximate knowledge of certain heads of receipt, does not help us very far; and we are entirely unable to discover what was the deficit on each year's proceedings, or to test the truth of the charge, frequently brought by contemporary pamphleteers, that the Long Parliament intentionally abstained from introducing order into its accounts, lest it should throw obstacles in the way of speculation.

It is not, however, with these larger considerations that Mrs. Green is concerned, at all events for the present. She has to give an account of the records of the committees, many of which have been lost or destroyed. The one with which she is now concerned—the Committee for Advance of Money—was appointed on November 26, 1642, to collect loans for the public service, on which the public faith was pledged for the repayment of the capital, and for the payment, in the meanwhile, of eight per cent. The committee met at Haberdashers' Hall. To this loan—contribution to which was compulsory—persons were assessed at one-twentieth of their real and one-fifth of their personal estate. Those who evaded payment had their goods and lands seized. Those whose total property did not exceed £100 in value were exempted.

Gradually, as the Parliament increased its power, the committee was restrained to dealing with Royalists alone; and in April, 1650, its original functions were combined with those of enforcing compositions from delinquents. Of the mode of treating delinquents Mrs. Everett Green gives a full and clear account; and she will doubtless have more to tell us when she comes to deal with the important Committee for Compounding, which sat in Goldsmiths' Hall.

The depositions contained in the present volume, which is issued in three parts, as Mrs. Everett Green tells us, "frequently contain details valuable for family pedigrees, while the particulars of estates and debts give full accounts of the financial position of the individual concerned." There are, however, some particulars of more general interest to be gleaned from them, and especially we have at p. 685 two unpublished letters of Cromwell.

SAMUEL R. GARDINER.

French and English: a Comparison. By Philip Gilbert Hamerton. (Macmillan.)

MR. HAMERTON quotes a saying of Mr. James Payn to the effect that "the habit of literary lying is almost universal in England."

"The temptation to it [he adds] is certainly very strong. It is the same temptation that induces painters to over-colour for the exhibitions. Writing which guards and keeps the delicacy of an exquisite honesty, writing which says exactly what the writer feels, and refuses to go beyond his feeling; such writing can rarely appear forcible, especially in comparison with work that is done for force alone, without any regard for truth."

It is refreshing to find an author with such an ideal of style, and Mr. Hamerton has realised his own ideal.

For fineness of observation it would be difficult to match the following passage about "manners" in the writings of any English moralist:

"Manners are often worst in the most industrious and advanced parts of the country. In the Highlands of Scotland, where industrial civilisation is almost unknown, popular manners are excellent; in some parts of the Lowlands they are rude, repellent, and unsympathetic. The best English manners are to be found in certain rural districts, the worst in thriving and energetic Lancashire. Too much energy is unfavourable to the best behaviour, which grows to perfection among idlers, or in agricultural and pastoral communities, where folks work in a leisurely fashion and have many spare moments on their hands.

"Manners always represent an ideal of some kind. The English way of behaviour seems to stand for dignity, the French for grace. Manners in both countries are more the representation of self in outward forms than any evidence of real consideration for the person to whom they are addressed. The Englishman wishes to convey the idea that he himself has dignity, that he is a gentleman; the Frenchman is anxious to show that he is a witty and accomplished man of the world. . . . The virtues of English behaviour are chiefly of a negative kind, and those of French behaviour positive. An Englishman is pleasant because he is not noisy, not troublesome, not obtrusive, not contradictory, and because he has the tact to avoid conversational pitfalls and precipices. The Frenchman is agreeable because he is

lively, is amusing, is amiable, is successful in the battle against dulness, and will take trouble to make conversation interesting."

For wisdom and calmness of judgment Mr. Hamerton's remarks about the value of international friendships deserve special attention:

"There will never be any firm friendship between England and France, and a momentary attachment would only cause me anxiety on account of the inevitable reaction. All I hope for, and all that seems to me really desirable, is simply mutual consideration. That is possible, that is attainable; in the higher minds of both countries (with a few exceptions) it exists already. If it existed generally in the people it would be enough to prevent bloodshed."

Mr. Hamerton's comparison of the two nations follows a very methodical order. He compares them step by step in reference to education, patriotism, politics, religion, virtues, custom, and society. The chapters on the virtues (which are philosophically classified under the heads of truth, justice, purity, temperance, thrift, cleanliness, and courage) abound in suggestive observations. The remarks about journalistic truthfulness (or mendacity) in both countries seem open to objection.

"Like political parties, the nations themselves are enemies, and consider it a legitimate part of the chronic warfare that is maintained between them to say whatever may be to each other's disadvantage, provided only that it has a chance of being believed.

"I notice, however, a difference in kind and quality between French and English lying. The French are daring enough, but they are not really clever in the art. They have much audacity, but little skill. They will say what is not true with wonderful decision, and they will stick to it afterwards; but the English surpass them infinitely in craft and guile. The typical French lie is a simple, shameless invention. The typical English lie is not merely half a truth; it is entangled with half a dozen truths, or semblances of truths."

Would it not be truer to say that writers of leading articles in the daily press of both countries are persons who do their work in a hurry, and have to write on a great variety of topics without special knowledge and without time to master the facts of the case. In France the public simply wishes to be amused; and the French journalist dispenses with fact altogether, or only uses it as a groundwork for his own imagination. The English public expects to be informed, and its newspaper writers must do their best to get up the facts as they can in the time allowed.

Mr. Hamerton shows impartiality and discrimination in defending French morals against the charge alternately founded on one or other of the following arguments:

"1. Novelists draw from life; consequently, as adultery is almost universal in French novels, it must be equally common in French life.

"2. French people purchase novels about adultery in great numbers; consequently, the readers of these books must commit adultery themselves."

What courtship and the "preliminaries" of marriage are to the English novelist, matrimony and the trials and temptations of married life are to the French. Each con-

siders the question from the side which is most interesting to his readers.

"Before marriage [in France], anything more intimate than respectful politeness on the part of the gentleman, and reserve on the part of the lady, is looked upon as a sign of ill-breeding. . . . French decorum keeps up a much stronger barrier between the sexes than English decorum does."

Another consideration is that to French young people marriage comes as a matter of course, in its own season, with little or no forethought of their own, and without the excitement of chance or uncertainty. French parents—and especially French mothers—regulate everything: their income, their mode of life, their choice of acquaintance, and what they can of their surroundings, with a view to their children's marriage. Can a French novelist dramatise a young lady during the period of ceremonious courtship, while she is receiving from the accepted suitor the exact number of visits and bouquets prescribed by etiquette and decorum? And can an English novelist make a romantic heroine of an English bride just returned from her wedding tour? Marriage is a French girl's first introduction to life, and with it begins the interest that we can feel in her. Instead of saying that pure love is the theme of English novels, and adulterous love of French novels, we should be nearer the truth if we said that married life occupies a prominent place in French fiction, while it disappears from the scene of English literature. Besides this, Mr. Hamerton points out that there are fewer novel readers in France than in England.

"Many Frenchwomen do not read novels at all, others are extremely careful in their choice. All pious women naturally avoid impure literature, and they are a numerous class. Girls are usually limited, in fiction, to translations from English stories and to a few harmless French ones. The habit of novel-reading seems even to vary with localities. . . . At Asnières out of a hundred volumes asked for in the libraries, eighty-six are novels; while at St. Denis we find them suddenly falling to twelve in the hundred. . . . Other places vary between these extremes."

More impurity is read in France by a limited class of readers, and more silly trash by an unlimited number of English readers. After all, trash is not without its dangers, especially when consumed in such quantities by the young of both sexes.

Mr. Hamerton's conclusion on this delicate subject seems to us more comprehensive than the facts of the case will warrant.

"I have no doubt," he says, "that England is the more moral country of the two, even in practice, and much more in principle and in feeling."

We would prefer to suspend judgment for want of sufficient evidence, and would say that more reserve is observed in English literature and society upon these and other matters.

WILLIAM MARKHEIM.

TWO NEW TRANSLATIONS OF "FAUST."

Goethe's Faust. Part I. Translated by Alfred Henry Huth. (Sampson Low.)

Goethe's Faust. Part II. Translated by James Adey Birds. (Longmans.)

MR. HUTH informs us in his Preface that there

are already "forty odd translations of *Faust* before the public." There is an awkward ambiguity about this statement; but, if we take it in its more innocent sense, it is surely untrue of the whole poem, though true of Part I. Mr. Huth thinks the fact "a compliment to Goethe"; and so, in some measure, it is, just as the countless attempts to translate Horace's Odes prove the eternal attraction of that author, not only in the eyes of scholars, but in those of men who can remember their classical education. But it proves also that no existing translation has impressed the world with a sense of finality. Of the original *Faust*, much was written in the lifetime of men still living; if in this century the literary talent of England—seldom slow to appreciate good poetry—cannot produce a satisfactory translation of *Faust*, there must be some special difficulty in the task. The curious moral doubt that withheld Coleridge from an undertaking for which he had such splendid qualifications is not, I imagine, widely shared. Few people think *Faust* immoral: to conceive of the whole work as being so is the privilege of extreme Puritans and of the rather too numerous class who pronounce philippics against books they have not read.

But a translation, without being wholly satisfactory, may be interesting and even admirable. I cannot understand anyone reading the version of Bayard Taylor, or that of Sir Theodore Martin, without keen pleasure. The former has the bolder and freer spirit, the latter the more graceful and melodious touch. The difficulty is that Goethe had both the qualities, in a high degree, which the two translators have divided between them. The task requires, among other things, the mystical vision and lyrical faculty of Coleridge, with some of the unconventional daring of Browning. Who is sufficient for these things? And, putting aside ideals, let us ask—What rank among translators is reached by Mr. Huth?

To me it appears that his version is vitiated, both in rhyme and metre, but especially in the former, by being slipshod. It was begun in boyhood (see Preface) and continued during "an accident of leisure in a country house," the result being, I think, that the boyish crudities have been too tenderly treated, and the sense of the form and grace of the original, which continuous work at the poem would surely have conferred, is only occasionally present. Here is an example, and rather a favourable example, of the translation—the farewell of Faust to the setting sun (pp. 47, 48):

"It sinks and fades, the day is now o'rdone,
Yonder it hurries, and new life doth make.
Oh, that I had now wings to soar upon!
And follow, follow ever in its wake.
I'd at my feet see the world, still,
Bathed in eternal evening beams:
Each valley quiet, all lit up each hill,
The silver brooklet flowing to gilt streams.
Not bounded in would then my Godlike flight
By rugged mount and all its chasms be.
Already doth, with its warm bays, the sea
Show itself my astonished sight.
But now, at length, the God appears to sink;
An impulse new doth wake my mind;
I hurry forth his eterne light to drink.
The day before me, and the night behind,
The heavens above me, and under me the sea."

There is some spirit here, and a good line or two; but how rough and ill-ordered it is!

The antithesis of "silver" and "gilt" is "most tolerable and not to be endured." The succeeding couplet is all dishevelled in order, and the next one is barely grammar. Yet here the rhyming is pretty fair; but what shall be said of the following (p. 149):

"The wretch! the robber of his childer!
And all this misery—want beside,
Could not this scandalous life hinder!"

or of the rhyming (on p. 7) of "callous" with "inharmonious"; and (p. 15) of "purpose" with "notorious"; and (p. 20) "passing" with "ring"; and (p. 29) "nurture" with "sculpture"; and (p. 52) "be" with "fancy"! As to Wagner's words, on p. 51:

"He grow's, misdoubts, doth on his belly lay,
He wags his tail—all doggy way. . . .
A droll and pleasant beast it be!"

they are really as careless as Byron's, without his vigour. And why does Valentine's gruff warning:

"Nun soll es an ein Schädelspalten,"

appear (p. 191) as

"Eftsoon thy two skulls shall be split";

as if Mephistopheles were a kind of two-headed nightingale? Worst of all, perhaps, is the rendering of Margaret's immortal sigh:

"Doch—alles, was mich dazu trieb,
Gott, war so gut! ach, war so lieb!"

by

"And yet all that me to it led
So dainty was! so enchanted!"

For Mr. Huth's fancy (see Preface, p. vii.) for rendering German proper names into English equivalents—"Frog" for "Frosch," "Margery" for "Gretchen," &c.—there is, perhaps, something to be said. But then, if we proceed logically, we must go further. We ought (e.g.), if I mistake not, to have transliterated Jezebel into Isabella. In any case, there can be no good reason why, in the final scene—in the translation of which Mr. Huth shows a good deal of spirit—"Heinrich" should thrice appear as "Henry," once as "Harry." Is it quite correct, too, to render Margaret's cry, "Heinrich! Mir grant's vor dir," by "Henry! I recoil from thee!"? Is it not "I shudder for thee"—i.e., at seeing in whose company you come, and with whom you part from me? What Mr. Huth has forgotten, it seems to me, is that the original, however much it may vary in subject and style, is, as German—so Coleridge admits while disparaging the poem as a whole—"very pure and fine," and does not deal in slipshod and inharmonious rhyme and awkward inversions. Such defects appearing in the translation cannot be compensated by the rhymes being in the same place, and the lines being of the same number, as in the original. Mr. Huth, in short, has shown more love than skill.

Mr. Birds's version of Part II. is a more important performance. It is better, I think, than his own rendering of Part I. It has less dulness and stiffness, though it still fails to catch the "free onward impulse" of the original, that shifts from grave to gay, from Elfand to German courts, from the Mothers to the old moth-pestered cell, from the laboratory to the classical Walpurgis Night, wherein are both small and great beasts, and so back to the crags and chasms of the actual world. The perfect rendering will never come, save

from a translator who can wear the seven-leagued boots, and follow Goethe's allegory as readily as his language. This Mr. Birds cannot do; not even Sir Theodore Martin or Bayard Taylor could do it, though the latter "magnis excidit ausis." But yet Mr. Birds can rise to dignity and beauty of language. Here (Act IV., p. 249) is Faust's farewell sight of his cloud-chariot:

"Slowly and not dispersing drifts it off from me,
Eastward the mass withdraws its globed luminous train;
The awe-struck eye in wonder gazes after it;
Shifting, it parts again, wave-like, and full of change.
Yet would it shape a figure. Yes, mine eye speaks true!
On sun-illuminated pillows gorgeously reclined,
I see it like to Juno, Leda, Helena,
Majestically lovely floats it 'fore mine eyes!
Ah, now it breaks! Formless and high up-towered
Rests there i' the east, like far-off icy mountain-lands,
Mirroring an image grand of our swift-flying days.
Yet round me hovers still a delicate strip of cloud,
Hot brow and breast caressing, cooling, flattering.
Now mounts it lightly up, and, soaring higher and higher,
Closes together, cheats me a rapturous glimpse,
As of my earliest, longest-lived, and highest bliss;
The dawn of Love's light, feathery, quick-as-poet's-thought,
First, hardly comprehended glance, resembles it,
Which nathless fast retained, outshone every boon.
Dissolving not, in æther far away it floats,
And draws the best of all my being after it."

It is not perfect; there are flaws, flat phrases; a line of the original, preceding the last two, seems to have been ignored—

"Wie Seelenschönheit steigt sich die holde Form";

but it is like the original in feeling. It gives the dreamy sadness of one who is not yet cured of his "Gährung in die Ferne."

Passages of this kind, and many of those in the "Helena," Mr. Birds manages very well. He is less good, I think, where anything lyric is required of him. Euphorion's Dirge, e.g., is not rendered with the intense feeling of the original, though it has something of its sound. The first chorus ("Wenn sich lau die Lüfte füllen") is better, but not satisfactory; the substitution of "Queen of Night" for "Moon" makes a fine line baldly tautological. Is Mr. Birds right, in this chorus, in taking "des Tages Pforte" of the eyelids? Certainly, neither Sir Th. Martin nor Mr. B. Taylor so interprets the words. It is, perhaps, a pity that Mr. Birds, in the "Midnight" scene of Act V., insists on personifying the second of the Four Gray Women as Debt. This seems to me to weaken the whole conception. Debt is surely only a part of care; but "Guilt" is needed, not only for the facts of the particular case, but for truth in the allegory. Wealth knows not want. It can lull the sense of guilt, and drug the conscience with opiates. It can shrink successfully from sight or thought of misery. But a fourth hag remains, who can slip through every keyhole, and disturbs a palace as much as a dungeon. This is Care, worry, the *Lebensratzen* of many possessions. By this is he made restless and alarmed whom past guilt has ceased to sting. If there be anything, in all "Faust," more penetratingly

true than this, I should be perplexed to find it.

Unlike Mr. Huth, Mr. Birds has added notes; and, in the main, good ones. Mr. Huth feels, rightly, that in a translation of Part I., they are a little out of place. But Part II. is barely comprehensible without some kind of appendix, as every one may know by trying.

It is impossible to read through translations like these without feeling how great is the labour the writers have undergone. The poem is a perfect forge of perplexities. Any one who knows, in any measure, how great they are will regret if he has spoken lightly of the work of those who have buckled to the task. As for him who should achieve it successfully—

"Möchte selbst solch einen Herren kennen,
Würd' ihn Herr Mikrokosmos nennen."

E. D. A. MORSEHEAD.

Nature and Man. By William B. Carpenter. With an Introductory Memoir by T. Estlin Carpenter. (Kegan Paul, Trench & Co.)

THIS work possesses a twofold interest, which is indicated, though hardly with sufficient distinctness, on the title-page. No less than one-third of the volume is taken up with an admirable memoir of the late Dr. Carpenter, while the rest contains a selection of the more remarkable of his later writings. Both the biographical and the literary and scientific interests are more important than is allowed to appear.

For the memoir, written by a near relative conversant with the facts and in entire sympathy with the intellectual development it portrays, it may be described as a model of what such a biography should be. If any fault can be found with it it is that of undue brevity. In these days, when biographies of persons who contributed little to the world's knowledge or real progress fill two or three volumes of closely-printed octavo, an allowance of 152 pages to a life like Dr. W. B. Carpenter's must be pronounced meagre in itself and below the average of what may be called biographical expectancy. Moreover, this criticism is emphasised by the fact that some of the intellectual stages and processes described would certainly have borne, on the double ground of interest and importance, a somewhat ampler expansion than has been accorded them. Taken as a whole, however, such a life as that worthily presented in this memoir seems to me to possess a rare and peculiar value.

Nothing is more common in the scientific culture of our day than to find the idiosyncrasies and affinities of science workers unduly developed. The rage for supposed facts, for physical truths verifiable by experiment, has produced its inevitable effect in dwarfing the idealistic and spiritual faculties of those engaged in their accumulation. The scope of physical science for ideal development, and the need of such a development to counteract certain mischievous tendencies of purely experimental science so strongly insisted on by Prof. Tyndall, is perpetually being left out of sight by science workers of the present day. As a result we have Nature continually expounded in a manner which leaves its mysteries and ideal tendencies—the dim

realm of the un- or half-known which touches in all directions—wholly out of consideration. The consequence is not only an imperfect presentation of Nature as a whole, but a perversion of the enquirer's own speculative faculties—i.e., supposing him to be "teres atque rotundus," and endowed with the possession, or, at any rate, with the apprehension, of idealistic powers and their value. Dr. Carpenter's life is instructive as showing how conscious he was of the general need of cultivating the spiritual as well as the physical science faculties of our complex nature, and how determined he was to preserve the balance in his own case. Like many scientific thinkers he shared a natural incapacity for metaphysical abstractions; but instead of allowing, as many scientists of our day appear to take a pride in doing, this defect to grow and preponderate until the ideal and spiritual moiety of his being was wholly crushed, Dr. Carpenter preserved the equilibrium of his whole nature by a perpetual recourse to the beliefs and rites of religion. I do not insinuate that this was done from a purposive utilitarianism. The effort was prompted by the instinctive recognition of spiritual needs: the feeling that the cultivation merely of intellectual faculties left a large and most important section of his whole humanity as a rational and spiritual being untitled and wasted—putting the issue on its lowest grounds. Nothing is, indeed, more remarkable in his intellectual growth than the clear perception of the significance of its several stages and processes. Hence, we find a perpetual strain for readjustment accompanying each sensible advance forward. To take a marked instance—amply illustrated in the course of this volume—his researches into the automatism of the mental faculties are accompanied always by a restatement or vindication of the doctrine of free will. While, however, the religious element forms a striking and peculiar characteristic of Dr. Carpenter's life, it cannot be shown that the unwonted play he thus permitted to his spiritual feelings and aspirations exercised the least prejudicial effect on his physical science inquiries. The most vehement denouncer of the alliance of religion and science might be challenged to point to a single investigation or conclusion which would have taken a different form had Dr. Carpenter's religious beliefs been less pronounced or universally energising. Considered in reference to the prevalent and increasing tendencies of our time, I regard this as a fact whose importance cannot be overrated.

The essays contained in this volume serve a double purpose. They illustrate certain noteworthy phases of the author's thought-development described in the memoir; and they carry forward to their latest stage of growth important speculations which formed the themes of his earlier works, chiefly his treatises on human physiology and mental physiology. The latter purpose they subserve so usefully that no one of the many delighted and edified possessors of the above-named works will be satisfied without adding these essays to his collection.

The principle on which these essays are selected seems set forth with a fair amount of adequacy by the title, *Nature and Man*. Such themes as the "Doctrine and Limits of

Human Automatism," the "Doctrine of Evolution," "Nature in Relation to Force and Law," the "Psychology of Belief"—subjects, in a word, which concern the perennial relations of man to his environment—are dealt with, for the most part, in a satisfactory if not exhaustive manner. When all are of importance, it seems invidious to choose those on which Dr. Carpenter's researches have thrown most abundant light. Probably his scientific readers would be inclined to instance his treatment of automatism as the most valuable of his later researches. Next, however, to that I should be inclined to place those of his essays which refer to the genesis and formation of belief. This is a subject which is intimately connected with elementary philosophy and the evolution of the human mind; but it is one of which numbers of both science teachers and professed thinkers are profoundly ignorant. Dr. Carpenter was led to lay stress on it partly by his habit of verifying each stage of his own mental development, partly by the importance which the process of conviction necessarily assumes in all psychological researches. Of especial significance are the conclusions he arrives at with reference to the subjective constituents or factors of belief, *e.g.* (p. 242):

"The general result of these inquiries has been to force upon me the conviction that as to all which concerns the supernatural (using that term in its generally understood sense without attempting a logical definition of it) the allowance that has to be made for prepossession is so large as practically to destroy the validity of any testimony which is not submitted to the strictest scientific methods."

Nor is the following passage without significance in report of the "vicarious" conviction, which is gaining ground in certain ecclesiastical circles, with reference to Bible narratives.

"The question has now passed into a phase altogether different from that which it presented a century or two ago. It was then 'are the narratives genuine or fictitious?' It is now 'Granting that the narrators wrote what they firmly believed to be true, as having themselves seen (or thought they had seen) the events they recorded, or as having heard of them from witnesses whom they had a right to regard as equally trustworthy with themselves, is their belief a sufficient justification for ours?'"

That Dr. Carpenter's *Nature and Man* will satisfy the extremists whether of science or religion is not to be expected. Each will dislike the cautious tone of equilibrium which may be said to pervade the whole volume. But the thinker who possesses Schiller's mark of the real philosopher—viz., that of loving truth better than his system—will regard with favour a work which takes account, not of certain selected data in Nature and Humanity, but of all those diversiform aspects which constitute the entire sum both of one subject and the other—which refuses to ignore in the interests of truth the religious side of Nature, or the spiritual and idealistic aspects of the physical universe.

JOHN OWEN.

Essays towards a Critical Method. By John M. Robertson. (Fisher Unwin.)

MUCH of the matter of this book is valuable, and all of it is interesting; for Mr. Robertson is not only a man well read in the literature

of his main theme, but is also a clear, shrewd, and vigorous thinker, while its manner—though not to be praised without some reserves—proves the writer to be an accomplished literary craftsman. In the case of any book the strong points of which are numerous and the weak points few, the generous—indeed, the merely just—critic will strive to make prominent the former rather than the latter; but in writing of Mr. Robertson's essays a special reason for bearing the rule of justice in mind is provided by the fact that the weak points of the book are of a kind to produce an amount of irritation disproportioned to their real importance.

For example, while Mr. Robertson's literary style is generally good, and not infrequently of really high excellence, it is too often characterised by a dry and pedantic scholasticism which seems to be a besetting sin of writers who hail from the north of the Tweed. Speaking of a certain kind of criticism of Homer and Virgil, he says: "Such criticism would envisage afresh the poet's world, and would sum it up in terms of the critic's relation to his world, which in the terms of the case would include their presentation of theirs so far as he was awake to it." A sentence like this is bad from every point of view, and the kind of writing of which it is a type almost inevitably suggests a suspicion of charlatanism—a suspicion which, though here altogether unjust, is apt to set readers in an unsympathetic attitude. Unfortunately too, Mr. Robertson gives further occasion for the suspicion by indulgence in the use of such unfamiliar words as "envisage" in the sentence just quoted; of verbal inventions like "belletrist," "apriorism," "Englishly," "fictive," and "totalled," which are, to say the least not pretty; and of such ambitious phrasings as are typified by the reference to "the bureaucratic enforcement of the static classicism of the Renaissance." "Static" and its companion "dynamic" are favourite words with Mr. Robertson, whose use of them becomes almost a trick, and an irritating trick too, seeing that they are often employed in sentences where "passive" and "active," or "stationary" and "progressive" would not only sound less pretentious, but would better fit the intended meaning.

In close relation to these defects of style is what—if I may for once follow Mr. Robertson's example of word-coining—may be described as a certain round-aboutness of treatment. It is by no means difficult to discern the drift of the writer's argument; but it is impossible to quote a sentence, or a group of sentences, by which that drift can be made manifest to the reader of a review, and, therefore, the critic has to interpret Mr. Robertson, instead of allowing Mr. Robertson to interpret himself. The portion of the book which justifies its title is an essay entitled "Science in Criticism," divided into four sections, which, as they have separate themes and sub-titles of their own, it will be most convenient to treat as separate essays. The first—"Historic Phases"—is a bird's-eye view of the history of criticism from Aristotle to Matthew Arnold, of which it is only needful to say that it is executed with knowledge, skill, and vivacity, and that its intellectual purpose seems to be to show how criticism, from being a mere

application of precedents, and of rules founded upon precedents, has gradually developed into an act of independent judgment—an attempt to see the object not exactly *in vacuo*, but in an atmosphere other than that of accumulated tradition. The second essay—"Recent Nihilism"—is a successful exposure of the fallacies of that brilliant piece of perversity, Mr. R. G. Moulton's volume, *Shakespeare as a Dramatic Artist*, the author of which has assured the world that criticism, instead of being what it has always been supposed to be, the art or science of judging, is really a something which excludes judgment—that, in short, "judicial" criticism is not, from the "scientific" point of view, criticism at all. The third essay—"The Problem stated"—is an answer to the questions, "What is the work of the critic?" and "What are the conditions of success in criticism?" while the fourth—"Principles of Practice"—is, in spite of its ambitious title, little more than an estimate of the performances of various contemporary critical writers.

In spite of his title Mr. Robertson seems to hold, and his book has the look of being written to enforce, the very sensible opinion that there is no *method* in criticism, though there are many *methods*; and that any method will yield good results if it is followed rationally and with due regard to its limitations. Criticism, for example, may take note of morality, and it may also take note of grammar; but the critic who is exclusively moral will ignore the just claims of Fielding, while the critic who is exclusively grammatical will ignore the just claims of Pope. We should be spared a great deal of unnecessary writing, a great deal of elaborate beating about the bush which never raises the hare—which never, indeed, raises anything but blinding and choking dust—if people would only think the matter out to the bottom, and acknowledge that literary criticism is simply the application to books—taken singly or in groups—of the ordinary faculty of judgment, regulated and rendered efficient by sensibility and knowledge. Judgment of books is, in fact, exactly the same kind of mental activity as judgment of wine or of horses, the only difference being that in the former case the issues raised are at once more numerous and complex than in the latter. With regard to wine, we have only to ask whether it is wholesome, healthily exhilarating, and grateful to the educated palate; with regard to horses, we have only to ask whether they possess the qualities which conduce to speed or strength. Wine and horses can only serve a few ends, but books serve many ends, each one of which can be attained in different ways; and therefore the right judgment of books demands the acquisition of such varied knowledge and the cultivation of such varied sensibilities that people have come to regard it as, in some vague, undefined way, a unique intellectual exercise. Hence the numerous foolish and futile questions concerning it which have been solemnly put and elaborately answered, such, for example, as the question whether literary criticism is a science or an art. Of course, like all other criticism, it is both. The knowledge essential to a just judgment—say, for example, the knowledge of the difference between the dramatic handling of Sophocles and of Shakespeare—is science;

the application of that knowledge to a criticism of either writer, or of drama in general, is art. There is—there can be—no fertile method in criticism but the method of teaching ourselves to know largely, to feel rightly and exquisitely; and any other method is what Carlyle would have called a "Morrison's pill." To my mind the chief merit of Mr. Robertson's book is that he *sees* this fact quite clearly; its chief defect is that he does not, with equal clearness, *say* what he sees. Sometimes he comes so near to saying it that the very careful and wide-awake reader may declare that he *does* say it; but in an age of hurry it is not well for a writer to rely too much upon the care and wakefulness of the reading public. It may, however, be admitted that the tendency, the drift, of the following sentences can only be missed by culpable somnolence. *Appropos* of the work of Matthew Arnold, Mr. Robertson writes:

"There is still lacking, however, that measure of co-ordination that might be expected to be attained in literary criticism in view of the extent to which it has been carried in other studies; and Mr. Arnold's own performance may, without malice, be said to have come short of its avowed aim. The very undertaking to see 'the object as in itself it really is' was ominous to begin with; because, 'the object as in itself it really is, is strictly a chimaera.' We can but know the thing as it is to our minds—to given orders of mind; and what happens in science is the gradual agreement among given orders of mind that on investigation things are so and so. What the critic may hope to do is similarly to persuade given orders of mind, by comparison and reasoning, that things are so and so, and to explain to them why it is that to other orders of mind they may be otherwise."

This is surely equivalent to saying what is obviously true, though it is so often forgotten by ambitious theorists, that criticism is the statement of reasons for preferences, differentiations, and assignments of precedence, with a view to persuasion—to the bringing about of a general accordance of judgment, a consensus of competent and cultivated opinion. And, as a matter of fact, the history of criticism is the history of a gradual tendency towards such accordance; but no method can accelerate it, no absence of method can retard it. It is true that there are certain fundamental differences of taste in literature, just as in other regions, which can never be done away with. But in the main, the men who know books best agree much more largely than they differ; and when a man of wide knowledge and quick sensibility finds himself altogether at issue with the main body of his compeers he will, in all probability, admit frankly that the difference is the result of some personal idiosyncrasy or limitation. Charles Lamb admired the writings of Margaret, Duchess of Newcastle; but he did not impeach the judgment of the world which neglected them. He knew that he was expressing a personal preference for which he could assign no reasons of universal validity, and he knew also that such expressions of preference are not criticism, but mere autobiography.

In the course of these four essays, Mr. Robertson never gets far away from his main subject—the work of criticism; but he discusses a number of sub-topics to which no

allusion can here be made. Nor can I say more than a word or two of the essays on "Mr. Howells's Novels," on "The Fable of the Bees," and on "The Art of Tennyson," to which the latter half of the volume is devoted. Whatever Mr. Robertson's own private "method of criticism" may be, he has certainly made good use of it in these papers, which display his command of the two essentials of critical success spoken of above—wide knowledge and quick sensibility. Much as has been written concerning the laureate's work as an artist pure and simple, I have never read any analytical estimate at once so subtle and so sound as that given in the third of these essays.

I hope I have not exaggerated Mr. Robertson's defects, and I do not think I have minimised them; but however this may be—whether they are great or small, many or few—the book has one merit which more than atones for them: it is throughout interesting.

JAMES ASHCROFT NOBLE.

NEW NOVELS.

Margaret Maliphant. By Mrs. Comyns Carr. In 3 vols. (Blackwood.)

Little Hand and Muckle Gold. By X. L. In 3 vols. (Blackwood.)

The Wrong Box. By Robert Louis Stevenson and Lloyd Osbourne. (Longmans.)

Jacob's Letter, and other Stories. By Roland Grey. (Kegan Paul, Trench, & Co.)

A Troublesome Girl. By the author of "Molly Bawn." (White.)

Past Forgiveness? By Lady Margaret Majendie. In 2 vols. (Bentley.)

Strange Secrets. Told by Percy Fitzgerald, Florence Marryat, Dutton Cook, James Grant, &c. (Chatto & Windus.)

MARGARET MALIPHANT is not only the heroine of the autobiographical novel which bears her name; she is its one success. Her character is firmly and vividly drawn, with sympathetic touches, enabling the reader to feel as if he knew her personally—a hot-tempered, wilful, eager being, contrasting with her almost Quakerish sister Joyce, who, however, is not quite so effectively depicted. But the construction of the book is faulty. There is not story enough to fill the three volumes, and what there is has been overloaded with details which do not contribute to the evolution of the plot. For example, there are three or four long descriptions of atmospheric phenomena, in themselves graphic enough, and attesting a keen love of nature, but utterly improbable as portions of an autobiography, whether the gradual accumulation of a regularly kept diary, or, as the author rather implies, written from memory after the lapse of several years from the point where the story ends. No one, having serious troubles to record, would think of digressing for two or three pages to explain exactly how the clouds looked on a particular evening at sunset, even in a diary, or could, by any possibility, recall all the minute details ten or a dozen years after, especially as the days so signalised are not critical epochs in the plot, nor has the weather any relation to its incidents. In themselves, as already said, the descriptions are well

written; and they would, perhaps, be in place if the novel were indirect in style, and they served as a setting to the figures in the landscape. As it is, they make the book drag. And there is one other complaint to make—the frequent appearance of that exasperating solecism "different to," which people need never make if they would only remember that the same collocation is never found with the verb; no one writes, "I differ to you." The style is, in other respects, fairly good, but lacks movement.

Little Hand and Muckle Gold is a very clever story, and by a writer who has not only wide culture, but who has succeeded in drawing a consummate scoundrel without making him stogy and melodramatic, as Randal Leslie, for instance, is in *My Novel*. The plot is an ingenious one, and worked out well up to the catastrophe. But the catastrophe itself is false art. It is bold, it gives occasion to some powerful descriptive writing, but it is not led up to nor necessitated by any of the prior events, and it violates Horace's canons of tragedy, without complying with those of Aristotle; for, though the elements of pity and terror are present, there is nothing to elevate or refine, and it is even possible that readers in delicate health and of excitable nervous temperament might be hurtfully affected by its ghastly realism. It would have been perfectly easy to construct a tragical end in harmony with the plot, and evolved naturally out of it, which would have had none of the defects of the existing one, and yet might have been more genuinely pathetic, if a pathetic ending were required at all.

The Wrong Box marks declension, not advance, on Mr. Stevenson's part. It is undeniably readable, the incidents are effective and ingeniously fitted together; but the book differs from more than one of his former publications in that it is not literature, as they are. That it is a telling sensational story, with a broad streak of farce running all through it, is true, all the same, and probably that is all Mr. Stevenson and his collaborator aimed at; but he is capable of higher things.

The stories in the volume named *Jacob's Letter* are six in number, two of them being concerned with the Franco-Prussian war; two more (though the chief actors are Americans and English) are placed in Germany, at least in part; a fifth is Parisian both in actors and scenery; and the sixth, with a Russian as hero, is chiefly engaged with Americans. These stories are all brightly written, with much ease and freedom of movement, and with quite enough plot to supply interest. There are a few Americanisms of language, and that odious "different to" is there also. But these are but trifling defects; and the stories, one and all, possess that intangible quality which a reviewer can recognise, but not define, attesting vitality and promising growth, so that we are justified in looking forward to some much more considerable literary achievement from the author in a further stage of development.

A Troublesome Girl is the lightest of soufflés, and makes no pretence to solidity; but the heroine, who is differentiated from her kind by a genius for the violin, is brightly and pleasantly drawn, so that her story will

serve to while away a couple of hours agreeably.

Lady Margaret Majendie's novel is a study of certain aspects of French life, and she has invented a good plot, with several effective situations. The main factor of the story, which suggests the title, is that a literary man of more ambition than success, but with a certain reputation as a critic, is consulted by a young author in search of a market for his wares, who has become his secretary, and entrusts him with his MSS. The critic, while returning a discouraging answer, is in fact struck with the high quality of much in the papers; and, appropriating them, publishes them as his own, and gets the real author shut up as a lunatic when he detects the fraud and claims his property. When Etienne de Rohan recovers his liberty, he resumes his literary pursuits; and the success he achieves arouses the envy and hate of Delmache, the man who had injured him so much already, and who endeavours to claim as his own even the new matter which De Rohan publishes. There is a little vagueness in the handling of this part of the story, which leaves it doubtful whether Lady Margaret does not intend to imply that there is some obscure mischief in Delmache's brain, causing genuine hallucination in himself of the very kind he falsely charged upon De Rohan, and so making him believe himself to have serious wrongs to avenge. However this may be, he becomes De Rohan's implacable enemy, and discovers means of wreaking vengeance upon him so as to blight his life, and to put himself beyond all reasonable probability of being ever forgiven. How the two meet at last, and whether they meet in hostility, the reader should inquire for himself, for it would be unfair to disclose the plot; but it may be at least said that the situation is strongly drawn. I think, accurate as Lady Margaret's knowledge of details and familiarity with French habits is, that she has made one mistake, that of representing the De Frontignacs, at most *noblesse de province*, objecting to De Rohan as a suitor, because it would involve a *mésalliance*. There might be an objection on the score of poverty; but as his pedigree is not disputed, a scion of one of the greatest of French historical families, sprung from the old Kings of Bretagne, bearing the haughty motto: "Roi ne puis, prince ne daigne, Rohan suis," and having the higher distinction of producing several distinguished men, would not have been a *mésalliance* for royalty itself. In fact both Francis I. and Henry IV. had Rohan blood in their veins, while Louis XIV. gave both the Rohan-Soubise and the Rohan-Guéméné branches the rank and precedence of foreign princes in France, precisely because of their high descent.

Strange Stories is the sort of collection which used to appear as the Christmas number of *Household Words* many years ago, each of the contributions having some slight resemblance to the remainder, in this particular instance the link of connexion being some mystery attaching to places or persons; but none of them exhibit the inventive faculty in any high degree, nor is one of the ghost stories which constitute a large factor of the volume really creepy. One of the tales, the

"Box with the Iron Clamps," is an unwholesome one, leaving a bad taste in the mouth; but it is precisely this one which has been given a sort of precedence by suggesting the design on the cover of the book. The stories might just pass singly as the *feuilleton* of an illustrated paper, but they were not worth issuing collectively.

RICHARD F. LITTLEDALE.

BOOKS OF TRAVEL.

Ten Years' Wild Sports in Foreign Lands, or Travels in the Eighties. By H. W. Seton-Karr. (Chapman & Hall.) Instead of the big volumes of travels which delighted former generations, the author has here pleasantly compressed, within some 300 well-printed pages, his impressions during the present decade of the lands which most interest sportsmen. Mr. Seton-Karr follows not the beaten paths of tourists. If a little-known river, a track which has hardly ever been explored by the scientific traveller, or an unascended peak, strikes his fancy, he forthwith packs up rod and gun and starts. This book becomes therefore a double record—of travel, more or less adventurous, and of sport. After the fashion of the day he epitomises his doings as much as may be, so that no prolix disquisitions or monotonous details frighten his reader. He paints scenery with a bold touch or two, throws in a few lighter tints, introduces a native to give life and circumstantiality to his landscape, and then with no parade brings down his stag, or teaches how to catch the trout of the country. Fishermen who long to do execution among the Salmonidae of Norway, Sweden, Canada, or Finland, will here find a few valuable hints, while they can estimate what likelihood there is at present of sport in those countries. Too often the sportsman who has travelled at much inconvenience to some distant river finds that he has been entirely deceived in his hopes by authorities writing of a long past state of things. Does a man merely wish to read of strange scenes of travel? The chapters in this book on the monasteries of Mount Athos will exactly meet his wishes, only Mr. Seton-Karr should not call the painstaking author who has described the highlands of Turkey, "Mr. Towzer." Is any member of the Alpine Club eager to find peaks which have never yet been scaled by mortal foot? Let us hasten to recommend him to the two excellent chapters on the glaciers and peaks of Alaska. With all his enthusiasm Mr. Seton-Karr himself could only climb 7200 feet up a spur of Mount St. Elias, which is between nineteen and twenty thousand feet in height, the loftiest peak in North America, and a British possession. From the height which he did reach the author obtained a marvellous view, the entire country being almost entirely composed of glaciers. Stay-at-home anglers will be amazed at the doughty deeds of the famous Haraka Angling Club at St. Petersburg among the great lake-trout. One gentleman landed in forty-eight hours nine fish of the weight of 139½ lbs. The aspect of Kashmir and the Himalayas in mid-winter is very different, the author shows, from Moore's poetical descriptions. Another chapter of thrilling interest relates his adventures while hunting wild goats on the appalling precipices of British Columbia. Mr. Seton-Karr is always sensible, amusing, and brimful of information, and his book is certain to find a large circle of readers.

Hearts of Oak. By Rear-Admiral H. F. Winnington-Ingram. (W. H. Allen.) This is a big book, and very far from an uninteresting book; but we fear that its dimensions—and, it must be added, its illustrations too—will frighten away the readers it deserves. To

begin with, there is nothing particularly appropriate in the title. For though it purports to be the log of a naval officer during a period of more than thirty years of service, the main attraction is confined to the author's experiences on land. He seems to have entered the navy under the sailor-king; and his earliest voyage was to the South Seas in 1836. The first land they touched at was the Marquesa group—"islands then rarely visited, and in a deplorable state of cannibalism," though two English missionaries had already established themselves there. Afterwards they called at Pitcairn's Island, then occupied by the descendants of the mutineers of the *Bounty*, and still possessing many relics of the wreck. The way home was *via* Callao, where, it is curious to read, H.M.'s frigate "*Actæon*" shipped freight to the value of two millions sterling." The next important commission of our author was in the Levant. He was present at the bombardment of Acre in 1840; and for several years afterwards made pleasant trips on shore in Asia Minor, Greece, &c. Of special interest is the account of his visit to Cetinje in 1843. He describes the Vladike or bishop, the ancestor of the present prince of Montenegro, as "the finest specimen of a man that any of us had ever seen." When the Vladiko was asked if he had any regularly ordained priests in his dominions besides himself, he replied: "Yes, three hundred, and the best fighting men I have." The Black Mountaineers were then in the same stage of head-hunting as the Dyaks of Borneo. In 1846, the author was sent to Monte Video, then the scene of civil war, the most prominent leaders on the two sides being Garibaldi and Rosas. Of Garibaldi and his wife Anita he draws a fine picture, and incidentally gives the following explanation of the origin of the Garibaldian red shirt—which he describes as "a scarlet tunic fitted loosely to the body," and which (from his illustration) seems to have been like what is now called a Norfolk jacket:

"Its adoption was caused by the necessity of clothing the newly raised [Italian] legion as economically as possible; and a liberal offer having been made to sell to the government a stock of red woollen shirts intended for the Buenos Ayres market, the purchase was effected. These goods were intended to be worn by those employed in the Saladeros, or great slaughtering and salting establishments for cattle, as they made good winter clothing, and by their colour disguised, in a measure, the bloody work."

From Monte Video the author was ordered to San Francisco, then in the first paroxysms of the gold fever. Extraordinary precautions had to be taken to prevent the men deserting; and one of their duties was to navigate abandoned English merchant vessels to Valparaiso. During the Russian war, the author served on board the *Boscawen*, which formed one of the Baltic fleet under Sir Charles Napier; but very little—perhaps wisely—is related of this episode. The most interesting matter is the description of the methods adopted to fill up the numbers of the crew. Out of 300, as many as 177 had no previous knowledge of sailor's work. In 1860, it was the author's chance again to meet Garibaldi, for he was in command of the paddle-aloop *Argus* despatched to Sicily to look after British interests when the famous one thousand (really 800) landed at Marsala. It is curious to learn how different was the fighting here and in the Argentine country. The siege of Monte Video had lasted for nine years, and (in the words of our author) "had introduced an era of atrocities and demoralisation the counterpart of which must be looked for in the pages of *Hallam*." Why *Hallam*? we ask in amazement. But we must not part from our author without thanking him for the pleasure we have derived from reading his simple, straightforward narrative.

Cosmopolitan Recollections. (Ward & Downey.) These two volumes are written by the anonymous author of *Random Recollections of Courts and Society*, and deserve welcome no less friendly than was given in the ACADEMY to that work. We are here taken to every court in Europe and presented to all the notables. So thorough and comprehensive is the presentation that even the dogs are not forgotten. The writer never mars his stories by ill-nature. Habitually lenient in his judgments on the less fortunate, such as the ex-King of Servia, the luckless Murger, or the Crown Prince Rudolph, it is the more noteworthy that he does not appreciate at its full height the intellectual stature of the Empress Frederick. He cannot forgive her becoming "a disciple of the new ideas." He does, however, appreciate her never-failing tact and courtesy, as the following anecdote will show:—A few years after the Franco-German War, the French uniform reappeared for the first time in Germany at the great autumn military manoeuvres. At the review which ended them, Colonel Grandin was on horseback, with the staff, awaiting the arrival of the Emperor. The rain was falling in torrents, but this did not prevent the Princess Imperial accompanying her father-in-law. When she reached the group of the staff she stopped, and, advancing towards Colonel Grandin, she said aloud: "Colonel, I am particularly pleased to see you to-day." The Frenchman bent low on the neck of his horse as the Princess continued: "Yes, particularly pleased; because it is the 9th of September"; and, seeing that neither the officer addressed nor the generals around her understood these words, she added pointedly: "And September 9 is the anniversary of the surrender of Sebastopol—the day on which your country and mine won a victory together" (p. 29). Our court annalist becomes more interesting when writing of kinglets than of kings; and his sketches of Bleichröder and Dr. Schwemmer are drawn to the life. We have no space here to criticise his views about King Milan, Queen Nathalie, or Prince Ferdinand. Belgrade and Sofia are capitals so unattractive that the wonder is that such a gay traveller could have stayed long in either. This appears to have been the case; and, while he appreciates Queen Nathalie, he recognises the rare abilities of her husband, the Charles II. of Servia. He describes with excessive sentiment the "love story" of Prince Alexander of Battenburg, and actually traces his abdication to his being "hopelessly in love." Prince Alexander "thought, perhaps, that happiness weighed more than a crown, and that, wedded to a Hohenzollern, son-in-law of an emperor, he would reappear," &c. Our cicerone recovers his commonsense in the next page, and thus dismisses the hero of Slivnitsa: "Prince Alexander himself cut the Gordian knot by his unexpected marriage with Fräulein Leisinger, leaving his allies discomfited, the trust reposed in him betrayed, and allowing his romance to end, like his sovereignty, in defection." In closing our notice of these *Cosmopolitan Recollections*, we need only say that their author is never dull, always good-natured, and generally well-informed.

Naples in 1888. By Eustace Neville Rolfe and Holcombe Ingleby. (Triibner.) This is an eminently readable little book, written in a lively style, and giving a great deal of information. It is inspired, too, by a friendly and impartial feeling towards the people of whose manners and customs it treats, and thus forms an agreeable exception to the general run of books which are constantly appearing on Italy. So few seem to remember how difficult it is for the natives of one country to gain an accurate insight into the character and conduct of the natives of another, and the result is too often

that both praise and blame are equally unmerited and equally little to the point. These two gentlemen, on the contrary, evidently know Naples well, although chiefly in its popular aspects, of which they give a series of vivid and amusing sketches. We were especially struck by their remarks on that terrible problem—the lottery—the justice of which no educated Italian will question, although he may recognise more keenly the financial difficulty which alone prevents the government from putting it down. The chapters on the streets and the Bay, on the strange half pagan superstitions, on the different classes of priests, are all worth reading by any visitor to Naples who likes to know something more than the mere surface of things. What we miss is some account of the more serious side which life has even in that gay and sunny town. Of its charitable institutions, of its large new schools, of its intellectual activity, we hear no word. The title, therefore, of "Naples in 1888" is rather too ambitious, if we consider that the education and brainwork of the country is at least as important a feature as its *lazzaroni* and its *feste*, and that the secret societies of which the authors note the decay have their places gradually filled by the efforts of the economist and by the good works of the enlightened philanthropist. Still, the book, if it does not go far, is a good one so far as it goes; and we would only warn its readers that occasionally for "Italian" they must substitute "Neapolitan," as the writers are evidently much less acquainted with north and central Italy, and hardly seem aware that these latter differ quite as much from the south as England does from Ireland—if not a good deal more.

THE approach of the holiday season is heralded by the usual supply of guide-books; but none of them, we think, is of such a character as to demand special mention.

THE incomparable Baedeker has issued an English edition of his *Northern France* (London: Dulau), which not only deals with the familiar shores of Normandy and Brittany, but includes the less known interior as far south as Nantes, Tours, Orleans, and Dijon, Paris itself being omitted. When we consider the amount of trustworthy information, and the number of maps and plans, we are astonished that the work can be sold at the price of nine shillings.

MR. EDWARD STANFORD has added two new volumes to his popular series of "County Guides." *Worcestershire*, described as the "pleasant and picturesque," is contributed by the veteran Mr. R. N. Worth, than whom none knows better how to give in small compass just the details which the tourist wants. *Bedfordshire*, by the Rev. A. J. Foster, is written too much from the point of view of the ecclesiologist, though we approve the method of arranging the matter under railway stations. On p. 52 occurs a curious slip, by which the widow of Francis Bacon is described as "Viscountess Verulam, and Baroness of St. Albans." From the same publisher come a fifth edition of Mr. G. Phillips Bevan's *West Riding of Yorkshire*; a fourth edition of Mr. Walter Rye's *Norfolk*—perhaps the best, and certainly the most readable, of the series; and a second edition of Mr. Bevan's *Channel Islands*.

OUR pleasure at receiving a third part of *Rustic Walks in the Vicinity of London* (George Philip & Son), dealing with the West-to-South district, is dashed by reading the announcement that Mr. W. R. Evans, the projector of this truly original series of guides to the cockney pedestrian, is dead. We hope that his mantle has fallen upon his friend and successor, Mr. S. Sharpe. All lovers of the footpaths and lanes still to be found within twenty miles of Charing Cross owe a debt of gratitude to Mr. Evans for the laborious care

with which he has placed his own unique knowledge at their disposal. It is the duty of all of us to maintain the rights of way which he has pointed out. We observe a note in this volume (p. 50) that a footpath formerly used by Mr. Evans is now obstructed. Let the inhabitants of Kingston and Surbiton see to it.

A *Pictorial History of the Thames*, compiled and edited by A. S. Krause (Chatto & Windus), is intended to be a guide to the rowing man and also to the tourist. Its method is to follow the river down from its source to Richmond, with an account of the Thames Conservancy thrown in under Oxford. The feature of the book is the illustrations, 340 in number, which consist of sketches specially made by various (named) artists, and skilfully reproduced. Some of them are really very successful, considering their small scale.

MR. PERCY LINDLEY, whom we take to be employed by the Great Eastern Railway Company, has added to former productions of a similar kind *Walks in Holland: Cycling, Boating, by Rail, and on Foot*.

OF several cheap guides to the Paris Exhibition, we may mention that authorised by the executive council of the British section, which is published by Messrs. William Clowes & Sons.

SOME FOREIGN BOOKS ON POLITICAL ECONOMY.

Untersuchungen über die Theorie des Preises. Von Rudolph Auspitz und Richard Lietsen. (Leipzig: Duncker & Humblot.) Opinions may differ as to the place of the mathematical school in economic science, but not as to the position of our authors in that school. They are at the top of the tree, whatever the height of the tree may be. Or, to employ a metaphor more germane to the subject, we may liken their position to the apex of one of their own "pleasure-curves," of which the absolute height cannot be measured, although the maximum point may be assigned in a certain relative sense. We allude to the "supply and demand curves" and to the "curves of constant satisfaction," which are much the same as Prof. Edgeworth, following Prof. Marshall, has used in his *Mathematical Psychics*. We note the following points in the work before us as original and important: (1) The genesis and interior structure of the supply-and-demand curves are, for the first time, fully exhibited. It is shown that to different amounts of commodity consumed there correspond different styles of living, or plans of life ("Lebensweise") implying variations in the form of the consumer's demand-curve. The treatment of variations depending on the scale of production is, perhaps, not quite so original, yet very instructive. (2) The circumstances affecting the motives of the dealers in a market are analysed very fully. The "future price," among other particulars, is taken into account. (3) The relations of buyers and sellers are exhibited with peculiar clearness and felicity by putting the positive part of the abscissa for quantity bought, the negative part for quantity sold. (4) This conception of the market lends itself to a highly original and very beautiful representation of the effect produced by an additional dealer supervening, in particular a dealer on a large scale, a quasi-monopolist. The practically important case where there is a mixture of monopoly and market price has never been made so amenable to theory. (5) The case of pure monopoly is also handled with great power. The influence of a monopolist middleman—such as the corporate proprietary of a railway virtually constitute—is placed in a new light. (6) Again, the theory of taxes—in particular, of duties on imports and exports—

has been made clearer by Messrs. Auspitz and Lietzen. A glance at their curves makes evident, what it takes the literary economist a great many words to explain—that it is theoretically possible by well-adjusted taxation for one nation to benefit itself at the expense of another. These points, considered separately, convey but an imperfect idea of the beauty and power by which the work, as a whole, is distinguished among mathematical treatises on the theory of exchange.

Zur Litteraturgeschichte der Staats- und Socialwissenschaften. Von Gustav Schmoller. (Leipzig: Duncker & Humblot.) This is a collection of miscellaneous essays, dedicated to Prof. Roscher on the occasion of his attaining the fiftieth year of his doctorate—"zum 50 Jährigen Doktorjubiläum." The veteran himself occupies a prominent place among the publicists who are the subjects of special studies in this volume. The minute delineation of Prof. Roscher's intellectual virtues will doubtless not appear tedious to the subject of this encomium. Carey and List are very happily classed as "agitators," and very justly measured by that standard. Those who are not tired of the controversy between our author and Prof. Menger about economic method may care for some additional remarks in defence of "Historismus." There is, no doubt, much sense in what Dr. Schmoller says about the danger of over-abstractness. Yet we do not feel that his method would ever have conducted him to so profound and original a theory as that of which Menger shares the honours with Jevons. Of the essays before us, perhaps the weightiest is that which relates to the interpretation of statistics. To temper with commonsense what is unqualified in the theories of Buckle and Quetelet is an office for which the writer is well adapted.

THE Roscher jubilee is the occasion of another valuable publication, *Euvres économiques et philosophiques de F. Quenay*. Par Auguste Oncken (Frankfort; Paris.) The editor modestly refrains from discussing the merits and refuting the errors of his author. His contributions are historical rather than dialectical. He connects and illustrates Quenay's various pieces with copious and learned notes. He constructs an admirable biography by simply reprinting anecdotes and *éloges*. The most argumentative portion of his writing relates to Adam Smith, whose well-known references to his friend are regarded by Prof. Oncken as not quite fair and loyal. The book will be highly prized by all who do not share Say's somewhat brutal sentiment that, as the writings of the older economists are full of errors, they had better be forgotten.

Archiv für Soziale Gesetzgebung und Statistik. Erster Jahrgang. Erster Heft. (Tübingen; London: Sampson Low.) We note the appearance of a new light in the already brilliant galaxy of German periodicals relating to social science. The *Archiv*, of which the inaugural number is before us, has for its objects the exposition of facts and the criticism of measures. The English reader will probably turn first to the article on the statistics of the unemployed in England. There is here a careful analysis of the official documents which have been lately published, and a just appreciation of the doubts which attach to the statements of interested parties. The fidelity of this study encourages us to take on trust the accounts of foreign populations which this publication contains. The condition of the working classes in Holland seems, according to one of the writers, to be far from satisfactory. We read that a working day of thirteen or fourteen hours is usual; a spell of eighteen or more hours is not uncommon. The writer

judiciously reflects that, if mere *laissez faire* and the absence of labour laws, were the conditions of prosperity Dutch industry ought to be very flourishing.

NOTES AND NEWS.

AN important announcement comes to us from Rome, which is a new and very welcome proof of the liberal spirit now prevailing at the Vatican. The famous MS., Codex B. of the Old and New Testaments, long so jealously guarded, is at last being published in photographic facsimile under the auspices of the Pope and the editorship of the Abbé Cozza-Luzzi, Verallone's coadjutor in the well-known edition. One hundred copies of the New Testament are being issued, which may be had from the Fototopia Danesi, Rome, in a volume of about 300 pages, at the price of 200 lire. The first fifty subscribers will also receive four volumes of the Old Testament at the same rate for each. A smaller edition is also being issued of the Hexaplar MS., Codex Marohalianus. This will consist of fifty copies of about 1000 pages, the price of which will be 300 lire.

THE publication of the book on *Russia in Central Asia*, by the Hon. George Curzon, which has for some time been promised, has, owing to unavoidable delays in the preparation, been postponed till the autumn, when it will be issued by Messrs. Longmans in the month of October. In addition to an account of Mr. Curzon's travels in Central Asia, the book will contain a full discussion of the Anglo-Russian problem, with the latest information on the subject. It will have maps and illustrations, and will be rendered useful as a work of reference by the inclusion of chronological and other tables, and a bibliography of Central Asian literature. It will describe the *status quo* in the Russian dominions and in the frontier provinces, from official and private sources, up till the autumn of the present year. The work will form a single volume of about 500 pages.

MESSRS. LONGMANS will publish immediately *The Book of Wedding Days*, containing quotations for each day in the year, on the plan of a birthday book, with a dedicatory poem to the Princess of Wales by the Earl of Rosalyn, and with frontispiece, title-page, and illustrated borders designed by Mr. Walter Crane.

THE next volume of Messrs. Frederick Warne & Co.'s "Cavendish Library," to be published on August 10, will be a selection from the writings of William Hazlitt. This task has been performed by Mr. Alexander Ireland, author of "The Book-Lover's Enchiridion" and "Mémorial and Recollections of Ralph Waldo Emerson," &c., whose life-long acquaintance with Hazlitt's works, which extend to thirty-five volumes (an exhaustive account of which he printed about twenty years ago), is a guarantee to the reader that the selections have been made with care and discrimination. Prefixed will be a biographical and critical memoir, and also a portrait of Hazlitt, in Mr. Ireland's possession, hitherto unpublished. For the delectation of lovers of "Editions de Luxe" 125 copies have been thrown off in crown quarto for sale in this country, and seventy-five for the United States. This edition will have a special interest for admirers of Hazlitt, as it contains a view of Winterslow Hutt, a solitary inn on the border of Salisbury plain—a favourite resort of his when he wished to escape from London and bury himself in complete solitude.

MR. EDWIN LESTER ARNOLD has written a new story—metaphysical and historical—which, with one of Mr. William Black's, will follow Mr. Wilkie Collins's in the *Illustrated London News*. It is entitled, "The Wonderful Adventures of Phra the Phoenician"; and Sir Edwin

Arnold, the writer's father, will add a preface. As in other recent stories which the enterprise of this newspaper has given us, the engravings will be a great feature.

MR. FISHER UNWIN will publish in the autumn a volume of poems by Miss Amy Levy. It will be called *A London Plane-Tree*, and will be illustrated by Mr. J. Bernard Partridge.

MR. FREDERICK SAUNDERS, the librarian of the Astor Library, and author of "The History of some Famous Books," will issue shortly a new volume, entitled *Stray Leaves of Literature*. The English publisher will be Mr. Elliot Stock.

THE *Public Schools Year Book*, a new annual publication, will be issued in September next by Messrs. Swan Sonnenschein & Co. The first part of the book will be devoted to the educational details, and the second part to the athletics, of the thirty public schools which the first issue will include. The editors, who are representatives respectively of Eton, Harrow, and Winchester, have been fortunate enough to obtain the kind assistance of the head masters for the first part of the book, and of the chief school athletes for the second.

MR. SIDNEY YOUNG, one of the court of assistants of the worshipful Company of Barbers, has in the press *The Annals of the Barber-Surgeons of London*, compiled from the MS. records of the company and other original sources. The work will throw a good deal of light upon the practice of surgery during the middle ages, as well as upon the regulations of guilds in general. It will be printed in handsome quarto form, and in a limited edition, by Messrs. Blades, East & Blades; and it will be illustrated with a number of facsimiles, portraits, and engravings of the buildings and artistic treasures of the Barbers Company.

MRS. P. F. FITZGERALD, author of "An Essay on the Philosophy of Self-Consciousness," and "A Treatise on the Principle of Sufficient Reason," has in the press a new work, to be entitled *Ideals of Feeling of the Intelligence and the Will: Apologia pro Amore: A New Theory of Idealism*. It will be published by Messrs. Trübner.

MESSRS. KEGAN PAUL, TRENCH, & Co. have in preparation a volume of sermons by Father Agostino di Montefeltro.

MESSRS. SWAN SONNENSCHN & Co. will shortly publish a *Student's Handbook on the Thirty-nine Articles*, by the Rev. J. Lightfoot, Vicar of Todmorden.

THE next volume in the series of "English Men of Action" will be *Monk*, written by Mr. Julian Corbett, hitherto best known for his historical romances.

THE monthly issue of the *Periodical Press Index* will henceforth be discontinued, and it will in future appear only as a yearly volume. The first volume, dealing with the periodical literature of 1889, will be published in January, 1890. Publishers are requested kindly to continue to address their publications for this purpose, as before, to the Editor of the *P. P. Index*, care of Messrs. Trübner & Co., Ludgate Hill.

THE Browning Society is not to have the two hundred copies, which it had ordered for its members, of Prof. Alexander's *Introduction to the Study of Browning*. As we mentioned last week, the book quotes some of Browning's poems at full length, so as to bring it under the Copyright Act. The Browning Society will, therefore, reprint such portions of the critical part of the book as it requires, no doubt including the analysis of "Sordello."

MESSRS. CURWEN, KANE & Co. have succeeded the late General Nassau Lees as proprietors of the *Times of India* (Bombay). For the last ten years Mr. Curwen, as editor, and Mr. Kane, as general manager, have had the joint control of the paper.

MR. M. A. BAYFIELD writes, from Malvern College, to protest against a statement in the *ACADEMY* of last week regarding his edition of the *Ion*. The reviewer remarked that the text was

"printed in a Greek type which, though beautifully neat and clear, is certainly a little too small."

To this Mr. Bayfield replies that

"The Greek type is, if anything, larger than that of other plays published in Macmillan's 'Classical Series,' and is so far easier to read that there are only 27 lines to the page as against 30 or 31 in the volumes previously issued."

THE FORTHCOMING MAGAZINES.

THE opening article in the August number of the *Contemporary Review* will be an important discussion of the position and future of the Papacy, illustrated by the hitherto secret history of Monsignor Persico's mission to Ireland. In the same number Sir Morell Mackenzie writes on "The Singing Voice," Mr. Frederick Harrison on "The Taking of the Bastille," Sir W. W. Hunter on "Medical Women in India," Prof. Cheyne on "The Old Testament," Mr. G. J. Romanes on "Mr. Wallace and Darwinism," the Rev. P. H. Wicksteed on Ibsen's "Peer Gyn't," Mr. H. Spielmann on "The Reform of the Royal Academy," and Dr. Henry Dunckley ("Verax") on "The Civil List and Royal Grants."

THE *Fortnightly Review* will contain the following articles (among others): "Giordano Bruno," by Mr. Walter Pater; "Downing Street and Africa," by Mr. Joseph Thomson; "Portuguese Bullfighting," by Mr. Oswald Crawford; and "The Present Discontent in Cyprus," by Mr. W. D. Hogarth.

MR. VICTOR MORIER, the son of our ambassador at St. Petersburg, has written a narrative of his recent journey from the Kara Sea to the Obi, which will appear in the August number of *Murray's Magazine*.

THE Marquis of Lorne will contribute a poem to the August number of the *Scotts' Magazine*, entitled "Who is the Happiest?"

A NEW departure is to be made in the August number of *East and West*. It was all very well to arrange for its simultaneous appearance in Paris and London; but it was a mistake to have the magazine printed in the former city. The proprietors have realised this; and *East and West* is henceforth to be printed in unexceptionable style, in London, and under the superintendence of Messrs. Ward & Downey. Altogether, the August number should prove an excellent sixpennyworth; for besides the fresh instalments of the serials by Mrs. Katharine Macquoid and Mme. Bigot, there will be a complete story by Mr. W. E. Norris, a second paper on Dutch painters by Mr. T. R. Macquoid, and several miscellaneous articles and poems by well-known writers. Among novelists who have promised short stories for early numbers are Bret Harte, R. D. Blackmore, and Mrs. L. B. Walford.

THE August number of *Time* will contain articles by Mr. J. Allanson Picton and Mr. T. E. Kebbel, and stories by Mr. G. Colmore and Mr. T. M. Barrie.

MR. F. W. ROBINSON will contribute a complete story, entitled "A Red Light on the Hills," to next week's number of *Cassell's*

Saturday Journal, which will also contain an illustrated article explaining "How the Queen's Household is Managed."

THE *Lyceum* for August will contain, among other articles, "The Working-Man's Grievance and its Remedy," "A Romance of Eternal Hope," "Framing a Constitution," "An Omnibus Philosopher," and a review of Mr. Standish O'Grady's "Hugh O'Donnell."

THE August number of *Chambers' Journal* will contain some verse by Miss Florence Peacock.

UNIVERSITY JOTTINGS.

MR. A. C. BRADLEY, formerly fellow of Balliol, and now professor at University College, Liverpool, has been appointed to the chair of English Language and Literature at Glasgow, vacant by the resignation of Prof. Nichol.

THE Bishop of Durham has appointed the Rev. Dr. Herbert Kynaston, formerly principal of Cheltenham, to the professorship of Greek at Durham, vacant by the death of Canon T. S. Evans. A canonry at the cathedral is annexed to the chair.

MR. JOHN WILLIS CLARK, formerly fellow of Trinity, and editor of *The Architectural History of the University of Cambridge*, has announced his candidature for the office of university librarian, vacant by Dr. W. Robertson Smith's election to Sir Thomas Adams's professorship of Arabic.

THE committee for obtaining a portrait of Dr. Henry Jackson (as announced in last week's *ACADEMY*), has now been fully constituted as follows: The Master of Trinity, Prof. Hort, the Rev. R. St. John Parry, Mr. E. S. Shuckburgh, Mr. F. J. H. Jenkinson, Mr. H. F. Wilson, and Mr. J. D. Duff. The last-named gentlemen have consented to act as hon. treasurer and secretary of the committee; and subscriptions may be paid direct to him at Trinity College or to the "Henry Jackson Portrait Fund" at Messrs. Mortlocks, Cambridge. The constitution of a general committee has been for the present postponed.

THE following is the allocation of the grant of £15,000 for university colleges in Great Britain, set down in the Civil Service estimates for the current year: Owens College, Manchester, £1800; University College and King's College, London, £1700 each; University College, Liverpool, £1500; Mason College, Birmingham, the Yorkshire College, Leeds, and University College, Nottingham, £1400 each; University College, Bristol, the Durham College of Science, Newcastle, and Firth College, Sheffield, £1200 each; and University College, Dundee, £500. The claims of the Hartley Institution, Southampton, were postponed for the present; and the case of the Dundee College will hereafter be treated in connexion with the university of St. Andrews. It is proposed that the colleges in receipt of a grant should furnish annually a report to the Education Department, and that they should be visited from time to time by a government inspector.

THE death is announced of the Rev. Dr. Theodore Dwight Woolsey, president of Yale College from 1846 until his resignation in 1871. He died at Newhaven, on July 1, in the eighty-eighth year of his age. Dr. Woolsey graduated at Yale in 1820; and having studied for some three years in Europe, he was appointed professor of Greek in 1831. He published at this time several editions of the classics, his *Alceste* being still highly valued. But in this country he is best known by his *Introduction to the Study of International Law*, designed as an aid in teaching and historical studies (1860). His later works were chiefly political and religious.

He was one of the American committee for the revision of the New Testament.

WE have received the first number of the publications of the Haliburton, a society established at the university of King's College, Nova Scotia, "to further in some degree the development of a distinctive literature in Canada." The president is Prof. Charles G. D. Roberts, whose name is not unknown as a poet in this country. This first publication is appropriately devoted to Judge Haliburton, the creator of Sam Slick, himself a graduate of King's, and the recipient of an honorary D.O.L. from Oxford in 1858. It is written by Mr. F. Blake Crofton, formerly of Trinity College, Dublin, and now provincial librarian of Nova Scotia. The bulk of it consists of literary criticism, as just as it is appreciative; but there are also several new statements of fact concerning Haliburton's life and works, which we hope are not too late for use in the *Dictionary of National Biography*.

A TRANSLATION*

TO THE MEMORY OF THE TRANSLATOR OF OMAR KHAYYAM.

Poor little mouse that ranged at will on many a well-trod threshing-floor,
Death's captive now, thy nimble wit shall flitch the garnered grain no more!

Kināni and Amāni with ruthless spear have thrust thee through and through,
And laid thee there that all the world that valiant deed might view!

You both had a hand, so you say, in slaying the poor little brute,
Which of you both was clever enough to cheat his mate of the loot?

Which of you two got behind when it fell to gain a trick in the fight?
For the tall, I see, of the slaughtered mouse bears the mark of a treacherous bite!

T. B. H.

MAGAZINES AND REVIEWS.

THE July number of the *Antiquary* does not reach the high level which we have become accustomed to expect. There is not a single article which is not of more or less interest, but we find little new knowledge. If any exception is to be made it must be in favour of Mr. J. A. Sharvel-Bayly's paper on Billericay, Essex. We wish competent antiquaries such as he would give us similar accounts of every rural village in England. Here there is a large wood called Norsey. The meaning of the term has been a battle-ground for etymologists; but nothing satisfactory has ever been made out. We believe, but are not quite certain, that this name occurs more than once in Yorkshire. English antiquaries know little of Spain, and even those to whom the language is familiar have seldom studied its highly curious topographical and historical literature. Mr. F. B. MacClintock's paper on Cuencá shows that he has not only an eye for what is to be seen, but that he knows where to look for knowledge such as does not at once manifest itself to the senses. One of the most noteworthy objects in Cuencá is the magnificent bridge built by a worthy canon, Juan del Pozo, in order to facilitate communication between the city and his newly founded Dominican house of San Pablo. It was not run up with such rapidity as similar works are executed in these days. Mr. MacClintock says it took nearly half a century to build. The cathedral, which seems once to have been a fine

* From Abū't Tayyib Ahmad Ibn-ul-Husain Ibn-ul-Hasan Abd-us-Sand al Isafi al Kindi al Kufi; known as Al Mutanabbi. *Circa* 980 A.D.

thirteenth-century structure, was much marred by classical alterations some two centuries ago.

THERE are three good articles in the July *Livre*. The first and longest is a sort of tale, half art-study, half *jeu d'esprit*, by the editor, illustrated "japonically" by M. Robida, and devoted to a parallel between Japanese and French-mediaeval chivalry. Next comes a note by M. Vingtrinier on a half-burnt copy of Dolet's *Letters of Cicero* which is in the Lyons Library, and seems to have been fished out of the hangman's bonfire; and last, another note by M. de Gourcoff on a rare edition of Meschinot's *Spectacles of Princes*. This is all excellent matter, well in place; and M. Robida's illustrations in the *crêpe* style are very funny.

WE have received the two first numbers of the *Athena*, the Journal of the Scientific Society of Athens, which has lately been established for the advancement of the philological, mathematical, and natural sciences in Greece. The contents of these numbers are principally devoted to philological questions, the chief articles being by Constantine S. Kontos, the president of the society, on the employment of certain classes of words in ancient Greek; by G. A. Papabasilios, critical remarks on the fragments of the Attic comedians, on the Letters of Alciphron, and on Suidas; by Sp. Bases, on certain points in Roman law and antiquities; and by G. N. Chatzidakis, on changes in accent in modern Greek. A summary of the proceedings of the society is appended. To judge from this commencement, the *Athena* promises to take an honourable place among learned periodicals.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARRBET, J. Le travail en France: monographies professionnelles. T. VI. Paris: Berger-Levrault. 7 fr. 50 c.
- BARBOUX, H. Discours et plaidoyers. Paris: Rousseau. 10 fr.
- CONTES russes, traduits par Xavier Marmier. Paris: Calmann Lévy. 3 fr. 50 c.
- FABRI, P., Le grand et vrai art de pleine rhétorique (1611). Publié par A. Héron. 1^{er} livre. Rhétorique. Rouen: Leestringant. 18 fr.
- GABIN, Hyacinthe. Les Lusiades de Louis de Camoens: traduction en vers français. Paris: Hinrichsen. 10 fr.
- HUGO, Victor, Œuvres inédites de. Les Jumeaux: Ami Robert. Paris: Hetzel. 6 fr.
- LAFENESTER, G. Dix années du salon de peinture et de sculpture, 1879-1888. Paris: Lib. des Bibliophiles. 80 fr.
- MEIGNAN, V. Pauvre Islande. Paris: Kolb. 3 fr. 50 c.
- SAINT-OGAN, Lefebvre. De Dante à l'Arctique: la société italienne de la Renaissance. Paris: Quantin. 3 fr. 50 c.
- SIMON, Jules. Les mémoires des autres. Paris: Marpon. 3 fr. 50 c.
- TIBBET, J. Histoire de la chanson populaire. Paris: Plon. 12 fr.

THEOLOGY, ETC.

- DELFT, H. K. H. Die Geschichte d. Rabbi Jesus v. Nassereth. Kritisch begründet, dargestellt u. erklärt. Leipzig: Friedrich. 8 M.
- SCHÜRER, E. Geschichte d. jüdischen Volkes im Zeitalter Jesu Christi. 2. Aufl. d. Lehrbuchs der neutestamentl. Zeitgeschichte. 1. Thl. 1. Hälfte. Leipzig: Hinrichs. 6 M.

HISTORY, ETC.

- ALLAIRE, E. Le duc de Penthèvre: Mémoires de Dom Courdemanche. Documents inédits sur la fin du 18^e siècle. Paris: Plon. 7 fr. 50 c.
- CHERON, E. Histoire de Sainte-Sévère-en-Berry. Paris: Larose. 12 fr.
- ENGEL, Ch. Les commencements de l'instruction primaire à Strasbourg au moyen âge et dans la première moitié du 16^e siècle. Strasbourg: Nothel. 1 M.
- MÜLLER, Th. Das Konklave Plus' IV. 1559. Gotha: Perthes. 4 M.
- OLIVIER, E. La France avant et pendant la Révolution. Paris: Guillaumin. 3 fr. 50 c.
- SCHLOSSBERGER, A. v. Prinz Karl v. Württemberg, kaiserlich-russischer Generalleutnant, geboren 1770, gestorben 1791. Nach Briefen. Stuttgart: Kohlhammer. 8 M.
- WELZHOFF, H. Geschichte d. griechischen Volkes bis zur Zeit Solons. Gotha: Perthes. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUMANN, J. Platons Phädon, philosophisch erklärt u. durch die späteren Beweise f. die Unsterblichkeit ergänzt. Gotha: Perthes. 4 M.
- DANILEWSKI, B. La parasitologie comparée du sang. Livr. 1 et 2. St. Petersburg: Ricker. 7 fr.
- DASSARITIS, E. Die Psychologie u. Pädagogik d. Plutarch. Gotha: Perthes. 3 M.
- HEMPEL, G., u. K. WILHELM. Die Bäume u. Sträucher d. Waldes. 1. Lfg. Wien: Hölzel. 3 M. 70 Pf.
- HINTZE, O. Handbuch der Mineralogie. 1. Lfg. Leipzig: Veit. 5 M.
- SARAZIN, P. u. F. Ergebnisse naturwissenschaftlicher Forschungen auf Ceylon in den J. 1884-6. 2. Bd. 3. Hft. Wiesbaden: Kreidel. 10 M.

(PHILOLOGY.

- MAACK, R. Die Flexion d. englischen Substantivs von 1100 bis etwa 1250. Hamburg: Meissner. 1 M. 20 Pf.
- TRIBUNE, Ph. De proverbiis vulgaribusque aliis locutionibus apud bucolicos obvis. Königsberg: Koch. 1 M.

CORRESPONDENCE.

THE AUTHOR OF "A DISCOURSE OF ARTIFICIAL BEAUTY."

Oxford: July 22, 1889.

This treatise is attributed in the Bodleian catalogue to Obadiah Walker. It is, however, beyond a doubt, a very characteristic work of Dr. John Gauden; and it is not difficult to point out how the error arose.

The first edition appeared anonymously in 1656, with a copper-plate ornament on the title-page, bearing the motto, "Qui sequitur me in tenebris non ambulat"; and a second edition in 1662, with a copper-plate frontispiece of two ladies conversing, and a motto from Euripides. The book teems with Gauden's favourite words and phrases, such as "after-act," "fixation," "cyclopick monsters," "skirts and suburbs of religion," "additaments," "the midwifery of a pipe of good tobacco," "preposterous zeal," "to be swallowed without chewing," "tenuity," "consciousness," "clear light of Reason and Religion," &c. The jingles and alliterations in which he delights—"vestures and gestures," "sense or censure," "any or many," and so on—occur everywhere. The persistent dovetailing of the paragraphs, the peculiar use of "also," the constant antithesis of "as" and "so"—in fact, the entire mode of expression, all that constitutes style, is obviously Gauden's. The rhythm on every page cannot be mistaken for that of any other prose writer. Take, for instance, at random one sentence from p. 257:

"For as no man's dissenting may hinder the stating of my judgment, according as truth appears to me; so no more may their different practice hinder me from doing and enjoying agreeable to my judgement."

Quotations might be multiplied indefinitely; but to the student of Gauden—if any such there be—every page tells its own tale.

The treatise purports to be a dialogue between two ladies, one of whom is addressed as "your Ladyship." The eulogy on her at p. 77 (ed. 1662), and the mention of one of the "many excellent discourses" of "my Lord your Brother," at once suggest the name of Mary Countess of Warwick, of whose father-in-law's house at Lees Gauden was for some time an inmate.* Now the relations of Dr. Anthony Walker to Gauden, and his place in the history of the *Eikon Basilike* controversy, are well known. He was domestic chaplain to Lord Warwick while Gauden was at Lees; and he preached and published a funeral sermon on Lady Warwick in 1678, under the title of *The Virtuous Woman Found*. To this sermon I naturally turned, thinking that possibly some passage might occur in it which would confirm

* See *Autobiography of Mary Countess of Warwick*, ed. T. Crofton Croker, p. 15.

my conjecture. Nor was the result wholly disappointing. At p. 59 Dr. Walker writes:

"Though, therefore, none were farther from censuring others, or usurping judgment over their liberties; yet for her self she would never allow herself the addition of artificial handsomness (used neither paint nor patch), and was pleased with a saying of one of her spiritual Friends upon the reading the Book which apologizes for it: *O Lord, I thank thee that thou gavest me not wit enough to write such a book, unless withal thou hadst given me Grace enough not to write it.*"

The countess belonged to the highly-gifted family of the Boyles, and "my Lord your Brother" was doubtless either the first Earl of Burlington or of Orrery—probably the latter; her youngest brother was in later years more famous than either as Robert Boyle. If any further testimony is required, I may quote one of the countess's traits, already alluded to, which is dwelt on by both writers. The author of *Artificial Beauty* declaims thus (p. 77):

"Yea how auxiliary are you to your servants and neighbours? how importunely do you pray for remedy? how are you (as *Martha*) incumbered with receipts, plaisters, and medicines of a sorts, which you think most potent, and soverain to remove any pressure or danger?"

Dr. Walker writes more soberly (p. 97):

"For the inferior sort, if they were sick or tempted, or in any distress of Body or Mind, whither should they go but to the good Countess whose Closet and Still-house was their Shop for Chirurgery and Physick, and her self (for she would visit the meanest of them personally) and Ministers whom she would send to them, their spiritual Physicians."

But to proceed. An edition of the *Discourse* of 1692 in my possession has a fresh Epistle Dedicatory, superseding the original "address to the reader." It bears the noteworthy initials C. G. (? Charles Gauden), and states that the author of this book is "suppos'd to be a Learned Bishop." Wood, in the first edition of the *Athenae Oxonienses*, attributed it both to Gauden and to Jeremy Taylor; the error was corrected in the second edition, which ascribes it to Gauden only. It was, I believe, uniformly included among Gauden's works until Dr. Bliss wrote in his edition of the *Athenae*, vol. iii., col. 790:

"*Artificial Handsomness* is ascribed to Dr] Gauden in another part of this volume, but it seems rather to have been the work of Obadiah Walker. It had a second edition in 1662 under the title of *A Discourse of Artificial Beauty, with some satirical Censures on the vulgar Errors of these Times*. Now these *Satirical Censures* were first published together with the *Art of Oratory*, which is generally allowed to be Obadiah Walker's. . . . For this note I am obliged to Mr. Watts, the librarian of Slion College."

Each work is quite distinct, with its own title-page and pagination; but a joint title-page is prefixed containing the names of the two treatises.

In 1662, *Vulgar Errors in Practice Censured* having apparently proved a failure, Royston withdrew the preliminary matter to that work, and bound up the sheets at the end of the new edition of *Artificial Beauty*, to the title-page of which he added the words, "With some Satirical Censures on the Vulgar Errors of these Times." The juxtaposition of the two little treatises seems to be a mere publisher's device for getting rid of an unsaleable work, such as is, I am told, not wholly unknown at the present day. The *Oratory* may very possibly be by Walker, whose somewhat jejune and scholastic style contrasts singularly with the exuberant rhetoric of Gauden. The *Περὶ ἁπλῆς ἐπιθήμιον* is written, as its English sub-title indicates, under the influence, and in close imitation, of Sir Thomas Browne, and might just conceivably be an early work of Gauden's.

It is not without interest, and I am unable to find that any guess has yet been made as to its authorship.

It seems clear, then, that in the *Discourse of Artificial Beauty* we have Gauden, who afterwards adopted the *nom de guerre* of "A Person of Honour," writing under the assumed character of a lady. I suspect that the same literary Proteus was likewise the author of *The Bloody Court*; or, *The Fatal Tribunal*, published (in blood-red ink) "by a Rural Pen, for general satisfaction"; and I have little doubt that we are indebted to him for *Χάρις καὶ εὐφροσύνη*; or, *Some Considerations upon the Act of Uniformity*. . . . "by a Servant of the God of Peace." This has been attributed to Archbishop Juxon on the sole authority of the following paragraph in Kennett's *Register*, p. 812:

"An excellent Discourse upon the Act of Uniformity, without the Name of the Writer; who was at least an ancient Divine of some Figure in the Church or Diocese of *Canterbury*; and many have thought it was Archbishop Juxon himself, and the rather, because of the Arms of his See in the Title Page, which no other Author could decently assume. And certainly the Style and Matter are so grave and serious, that it seems becoming most the Wisdom and Sanctity of that good old Man. Tho' Mr. Wood . . . tells us, that this Archbishop, Dr. Juxon, hath only extant one Sermon on *Luke xviii. 31*."

Kennett can scarcely have read this *Discourse*, in which "wisdom" and "sanctity" are not conspicuous; and his reason for attributing it to Juxon seems altogether inadequate in view of the strength of the internal evidence in favour of Gauden's authorship. It was reprinted by the Rev. W. H. Marsh in his *Memoirs of Archbishop Juxon*; and, after satisfying myself that it was Gauden's on reading it in the reprint, I examined it in the original edition, where occur two marginals in which Gauden is quoted, one at p. 11 ("Bodin. apud Ep. Worces. Hierasp."), and p. 47 ("Bishop Gauden"). As Gauden was elected to the see of Worcester on May 23, 1662, and died on September 23 following, this, if my suggestion as to the authorship is correct, would be the last work of Gauden's published in his lifetime. It contains a motto and several quotations from the *Eikon Basilike*.

C. E. DOBLE.

SOME NOTES ON "SAMSON AGONISTES."

Presidency College, Calcutta: June 29, 1889.

I shall esteem it a favour if you would give a place in the *ACADEMY* to the following remarks on certain passages in "Samson Agonistes," which, so far as I am aware, have not been hitherto explained.

L. 89. "Interlunar cave."—The "cave" is not noticed in the notes in Todd's variorum edition, or any other that I have been able to consult in this country. It is mentioned, however, in the Homeric hymn to Demeter. I quote the lines. They refer to the carrying off of Proserpine:

οὐδέ τις ἀθανάτων, οὐδέ θνητῶν ἀνθρώπων
ἤκουσεν φωνῆς, οὐδ' ἀγλαόκαρποι ἐταῖραι,
εἰ μὴ Περσέων θυγάτηρ ἀπαλὰ φρονέουσα
ἔκιν' ἔξ' ἄντρου, Ἐκάτη λικαρκοῦδεμος,
'Ἠελίος τε ἄναξ, Ἐπερίωνος ἀγλαὸς υἱός.
Il. 22-26.

* In the Bodleian copy, which belonged to Dr. Rawlinson, there is a record of the existence of two other copies of this tract. The title-page is very Gaudenian. There is an extraordinary statement about Cornet Joyce on p. 3; and the writer remarks, on p. 15, "I have talked with Travellers who can tell . . . how much the King was mourned for, especially when they saw his Book, which is Translated into all Languages almost, and sent into every Country."

The epithet ἀπαλὰ φρονέουσα is explained by Bothe to be "zärtlichgesinnt, heisst Hekate als Jugendpflegerin, κουροτρόφος." This last epithet, a common one of Artemis, as well as the present association with Helios, identifies clearly enough Hecate with the moon of the text.

L. 91 sq.:

" . . . if it be true
That light is in the soul,
She all in every part; . . ."

The simile in Sir John Davies's *Nosce Teipsum*, about the soul, no doubt furnished Milton with the idea here. In Davies the soul is united to the body, not as the spider to the web, or as the impression to the wax, or as heat to the fire, &c.:

"But as the fair and cheerful morning light
Doth here and there her silver beams impart,
And in an instant doth herself unite
To the transparent air in all and every part.

So doth the piercing soul the body fill,
Being all in all, and all in part diffused."

The last line in Milton (and in Davies) was borrowed from the Neo-Platonists; from, perhaps, the following mystical passage in Plotinus:

Ἐπεὶ δὲ, iv. 2. μεριστὴ (ἡ ψυχὴ), δὲ ἐν πᾶσι μέρεσι τοῦ ἐν δ' ἔστιν, ἀμερίστος δέ, δὲ ὅλη ἐν πᾶσι καὶ ἐν ὅσῳ αὐτοῦ ὅλη.

L. 547:

"Wherever fountain or fresh current flowed
Against the eastern ray, . . ."

Mr. C. H. Tawney, principal of this college, pointed out to me two passages bearing on "eastern" here: one in Burton's *Anatomy of Melancholy*, II. ii. 1, 1. "Rain water is purest, . . . next to it, fountain water that riseth in the east, and runneth eastward"; the other in Wirt Sikes, *British Goblins*, iv. 2, where, speaking of mystic wells in Wales and the western counties, and the preference given to water from the "Pffynon Mair" in the neighbourhood for baptisms, the author says—"In other instances, wells which opened and flowed eastward were thought to afford the purest water." The notion in both Burton and Sikes I suppose had its origin in a passage in Ezekiel xlvii. 1-9. The latter passage is interesting in connexion with the question discussed in Dr. Masson's *Life of Milton* (vol. i, p. 587), whether Milton visited those parts on the occasion of the performance of "Comus." If he did so, may not some recollection of information gathered years before, about local customs and superstitions, during such a tour, have flashed across the poet's mind when, old and blind, he wrote these words in "Samson"?

L. 1224. "A slave enroll'd."—If there is a reference at all here, I am not certain what it is. Nothing about slaves and slavery mentioned in Scripture explains it. I can only suggest the following: "Enroll'd" here is perhaps the *inscripti* or *inscripta ergastula* of the Romans. If, by a glaring anachronism, Harapha is made here to refer to things Roman, he means after, or rather before, Justinian (*Inst.* I. xii. 3) to call Samson a *servus poenae*; for his aim, since l. 1178, has been to brand Samson as a convict.

In ll. 37 and 1162 the allusion in "labour of a beast" and "asses" has, to judge from Dunster's note on the second expression, been hitherto misunderstood. The explanation is given by the Greek version of Matt. xviii. 6, μύλος ονικός, which is rendered simply as "millstone" in the Authorised Version, but more literally as "mynston of asses" in Wyclif, the reference, of course, being to large mills worked by asses. Ovid, *Fasti*, vi. 318, has the same custom—"Et quae pumiceas versat asella molas." It is pretty plain, from all this, that the allusion is not to Apuleius's ass, as Dunster

took it to be. It is not likely that Milton would go to such a source as the "Golden Ass" for an allusion, at least when there was one ready at hand in the Greek Testament.

H. M. PERCIVAL.

MIRACLES IN THE EAST.

London: July 20, 1889.

A recent leader in the *Daily News* is a curious illustration of the intellectual gulf between the oriental mind and ourselves. The writer says: "It is all very well to say that miracles do not occur. They do occur in Hindutan. Some of them are inscrutable still."

He then goes on to mention the case of the cataleptic ("Brahmin" he calls the Fakir), who is said to have died and been buried, and risen again after forty days. (If, as the legend usually runs, a crop of rice was sown and reaped over the grave, the period of apparent death must have been much longer.)

The lively journalist will find this "inscrutable" story explained in the account published by the late Lord W. G. Osborne of his mission to the court of Ranjit Singh.

When he goes on to emphasise his surprise by further instances, he shows that he is not sensible either of the hereditary dexterity of Eastern jugglers or of the weakness introduced into Eastern evidence by the universal ignorance of science among the people.

This latter consideration has more connexion with modern theology than has been generally observed by writers on Christian evidences. Indeed, the Oriental is not only ignorant of the limits between the possible and the impossible; he greedily craves the false, and welcomes the impossible as his choicest blessing. *Populus vult decipi*.

It is for this reason that I have thought these few words might be not beneath the dignity of the *ACADEMY*. "To write more would be to exceed the limits of politeness"—as we say in the East.

H. G. K.

SCIENCE.

A CHINESE PHILOSOPHER.

Chuang Tzu, Mystic, Moralist, and Social Reformer. Translated from Chinese by Herbert A. Giles. (Bernard Quaritch.)

CHUANG TZU was one of the few great followers of Lao Tzu, the founder of Taoism. He lived in the sixth century before Christ, and by the book which is here translated he has earned for himself an undying reputation among his countrymen. His literary style is just such as a Chinaman admires. It is terse and rhythmical. The sentences are evenly balanced, and they are largely sprinkled with those antithetical clauses which constitute one of the highest aims of Chinese authorship. The book further has the superlative advantage of being obscure. As Mr. Giles says in his preface, "Numberless editions with ever-varying interpretations have been produced to delight and confuse the student." Almost every sentence is fought over, and almost every paragraph is held to contain as many meanings as it has found commentators. Out of this multitude of counsellors Mr. Giles chose six, "representative, as nearly as possible, of different schools of thought"; and where there was a consensus of opinion he has "followed such interpretations without demur." But when opinions differed he has "not hesitated to accept that interpretation

which seemed to him to be most in harmony with the general tenour of Chuang Tzū's philosophy."

The book is one which presents many difficulties to translators. It would be as easy a task for a Chinaman to translate Aristotle into Chinese as it is for an Englishman to render Chuang Tzū into English. For not only is the style, as we have said, obscure, but the ideology which the author employs is so entirely foreign to western modes of thought that it is often extremely difficult to grasp its meaning. This being so, it is almost a matter of surprise that two English scholars should have been found bold enough to translate Chuang Tzū into English. Eight years ago Mr. Balfour brought out a translation which unquestionably left much to be desired, and Mr. Giles now follows with another. There can be no question as to which of the two best represents the sense of the Chinese author. Mr. Balfour's version is to Mr. Giles's what Beloe's translation of Herodotus is to Prof. Sayce's. Mr. Balfour followed the commentators of a corrupt and superstitious school, and failed in numberless instances to represent accurately the meaning which these blind leaders of the blind gave to the text. Mr. Giles has been far better advised as to the choice of his authorities, and his translation is in every respect superior to that of his predecessor. Having said this much, it sounds almost captious to find fault with some of his renderings. But it is impossible to compare his English version with the original without recognising departures from accuracy. He has further introduced philosophical terms which find no place in the conceptions of the author. His use of the word God with a capital G is misleading. In a majority of instances, the Chinese word which he so renders is *T'ien*, "Heaven"; and in one passage where this occurs four times he has translated it thrice by God and once by heaven. On p. 41, we read: "He who is inwardly straight is a servant of God. And he who is a servant of God knows that the Son of Heaven and himself are equally the children of God." In the first paragraph of his work, also, he goes to the Bible and the Arabian Nights for terms which have no relation to the Chinese text: "In the northern ocean there is a fish called the Leviathan many thousand *li* in size. This Leviathan changes into a bird called the Rukh, whose back is many thousand *li* in breadth." It is almost needless to say that these specialised terms were quite unknown to Chuang Tzū; and it is, therefore, incorrect to say that these creatures are so-named. It would be equally justifiable to render a parallel passage by saying that a Chinese demon was called Appolyon, or that a Chinese money lender was known as a Shylock.

But, from a general point of view, the work reaches a high level of excellence. Bringing European philosophical ideas to bear on the often crude and unequal conceptions of Chuang Tzū, Mr. Giles has produced a most readable and instructive work on the mysticism of the early Taoists. The Tao, or Way, of Lao Tzū can only be described by a list of epithets descriptive of its many-sided attributes, and these require scientific usage to make them intelligible. This Mr. Giles has employed,

and Mr. Moore's note on the philosophy of chaps. i.-vii. throws additional light on this very abstruse subject. The arrangement of the footnotes also is to be commended. Following the Chinese system, Mr. Giles has incorporated them into the text, but in a smaller type. The result is that the eye is saved that distracting pursuit of particular notes at the foot of the page, and subsequent search for the recovery of the passage which has been interrupted.

ROBERT K. DOUGLAS.

SOME BOOKS ON GEOMETRY.

Elementary Synthetic Geometry of the Point, Line, and Circle in the Plane. By N. F. Dupuis. (Macmillan.)

Analytical Geometry of the Straight Line and Circle. By D. Munn. (Rivingtons.)

A Syllabus of Modern Plane Geometry. A. I. G. T. (Macmillan.)

A Treatise on Geometrical Conics. By A. Cockshott and F. B. Walters. (Macmillan.)

A First Euclid. By H. Daman. (Sonnen-schein.)

MR. DUPUIS'S work is, he tells us, a result of his experience in teaching geometry to junior classes in Queen's College, Kingston, Canada. He entitles it "elementary," and so it is, for it begins at the beginning of the subject and treats of no higher curves than the circle. But whether he would consider it suitable for absolute beginners is not so certain. The style in which it is written would seem to presuppose a reader of more mature intelligence than those possess who commence for the first time the formal study of geometry. Viewed as a textbook for junior students in a college, it is an excellent work in respect both of its contents and of its manner of treatment. The first three parts may be said to correspond in extent to the first six books of Euclid's *Elements*; but the method of exposition and the terminology are modern throughout. The principle of motion in the transformation of figures and the principle of continuity are freely employed, and meanings are given to the operative symbols of algebra which permit of the application of algebraic forms in geometry. Proportion is treated by the method of measures instead of that of multiples, and in deducing geometric relations use is made of the trigonometrical functions sine and cosine. The two last parts of the book are devoted to the theories of the mean centre, inversion, similitude, anharmonic and harmonic division, reciprocation, homography, and involution. The author's intention in preparing the book has been "to furnish the student with that kind of geometrical knowledge which may enable him to take up most successfully the modern works on analytical geometry." The only slip of any importance occurs on p. 167, where the "pantograph or eidograph" is spoken of. Scheiner's pantograph and Wallace's eidograph are not precisely the same instrument, though they are intended for the same purpose.

Mr. Munn intends his book to be an introduction to the study of analytical geometry, and he accordingly treats only of the straight line and the circle. Such a restriction enables him to discuss this part of the subject much more fully than is usual, and those who understand the methods employed will enter with ease on the study of conics in general. The difficulties which beginners who have no great aptitude for mathematics experience with most of the text-books on analytical geometry arise from their not seeing why such and such a course of reasoning is adopted. They are able to follow

the different steps of the reasoning, and they admit their correctness; but why, to take a simple instance, a process of subtraction should be performed between the respective members of two equations to obtain a third equation, instead of any other process, they cannot divine. The only remedy for this vagueness of apprehension is to lay more stress on the principle or the rationale of the method by which a result is reached, than on the elegance of the method, or the rapidity of attaining the end. Mr. Munn's treatment of the straight line, of equations above the first degree representing straight lines, and of the circle, is very detailed and interesting; and it is illustrated by a considerable number of examples and diagrams. Numerous exercises for solution are appended to most of the chapters. Perhaps the matter preliminary to the fourth chapter might have been omitted as well-known; and there seems no reason for defining and illustrating harmonic division on one page, and on the next introducing anharmonic ratio without any previous mention of what it is.

The *Syllabus of Modern Plane Geometry*, prepared by a committee of the Association for the Improvement of Geometrical Teaching, consists of nine sections: (1) an introduction; (2) properties of a triangle; (3) harmonic ranges and pencils; (4) properties of a complete quadrilateral and complete quadrangle; (5) properties of a circle; (6) properties of two or more circles; (7) geometrical maxima and minima; (8) cross ratios, involution, and reciprocal polars; (9) projection. Under the second section are given several of the principal and recently discovered properties relating to symmedian lines and point, Brocard points, triplicate-ratio circle, Brocard circle, cosine circle, Taylor circle, and Tucker circles. The *Syllabus* is a very valuable compendium of properties; but it is somewhat lacking in arrangement. That defect, however, it shares with most of the manuals of modern geometry.

The treatise of Messrs. Cockshott and Walters consists mainly of five chapters on the parabola, orthogonal projections, the ellipse, the hyperbola, the sections of a cylinder and cone; and in these chapters the sequence of propositions given in one of its syllabuses by the Association for the Improvement of Geometrical Teaching has been adopted. Some propositions peculiar to the rectangular hyperbola, and several important theorems on the parabola, conic sections, sections of a cylinder and cone have been enunciated without proof; and at the end there is a tolerably large collection of problems for solution, mostly taken from Cambridge sources. The noteworthy features of the book are the clearness and conciseness of the demonstrations, and the well-selected sets of deductions that accompany the various propositions in the text. A word of praise should not be grudged to the printing and the diagrams, the latter of which are admirable and abundant. The book is one of the best introductions to the geometry of the conic sections which have yet appeared. One remark may be permitted. The only discoverer of any of the numerous properties of the conic sections who is mentioned by Messrs. Cockshott and Walters (Mr. Richardson in his *Geometrical Conic Sections*, the A. I. G. T. in their syllabus, do exactly, and Mr. Besant in his *Conic Sections* almost exactly, the same thing) is Adams. Surely, in connexion with this subject the name of Apollonius of Perga deserves commemoration.

Mr. Daman's *First Euclid* consists of the first twenty propositions of the first book of Euclid's *Elements*, and is intended chiefly for pupils to whom the subject presents difficulties. As stated in the preface, its distinctive features are: (1) the addition of an exercise on argu-

ments of a very simple kind; (2) special prominence and clearness given to the principal argument or arguments in each proposition; (3) the insertion of an abridged proof after each proposition. Another distinctive feature, not stated in the preface and worthy of remark, is that, in the naming of angles by three letters, the middle letter is always printed larger than the other two. The illustrations showing that each argument consists of two reasons and a conclusion are almost all simple, and such as would interest young beginners and smooth their way to the understanding of Euclid's text. The only suggestion one can make for the improvement of the book is that the lettering of the diagrams should be made more conspicuous.

CORRESPONDENCE.

THE RAVENNA ARISTOPHANES.

Queen's College, Oxford: July 19, 1887.

The history of the Ravenna Aristophanes, so far as it is known, is given by M. Albert Martin, after Von Velsen and W. G. Clark, in the preface to his collation of the scholia (*Les Scolies du Manuscrit d'Aristophane à Ravenne*, Paris, 1882).

The book originally belonged to the library of the Dukes of Urbino, but must have been stolen thence long before the library passed into the Vatican—either in 1513, as Mr. Clark conjectured, or in 1503, as M. Martin thinks more probable. What became of it after Giunta used it for his edition of 1515 is quite unknown, and the time at which it entered the library of the Cameldulensians of Classe is equally lost. It is upon this last point that I have a fresh piece of evidence to adduce.

M. Martin brings forward, as a proof of the book's absence from the Classense, the fact that neither Mabillon in 1685, nor Montfaucon in 1698, while they mention Ravenna, take any notice of an ancient MS. of Aristophanes as there existing. And this I take to be good evidence. No one, in fact, has hitherto been known to mention the MS. earlier than Invernizzi in his edition of 1794.

I have lately noticed that a traveller who passed through Italy some thirty years later than Montfaucon, stopped at Ravenna, and, this time, found the Aristophanes there. Among the collection of D'Orville's books and MSS. which the Bodleian possesses are two paper books in his own handwriting, containing notes of his travels. One of these (x. 2. 4. 31) consists of lists of MSS. taken down in the different libraries that he visited. On p. 255 begins an "Index Codicum in variis bibliothecis," and the first heading is "Ravennae, in bibliotheca quae ad Classes vocatur"; after the descriptions of MSS. of Eustathius, Pindar, Hesiod, and Lucan, there follows the entry "Aristophanis comoediae omnes. opt. cod. perg. XI." This is plainly the "Ravennae." Now it appears from the *Nouveau Dictionnaire Historique et Critique*, par Jacques Genges de Chauspié (Amsterdam, 1753), tom. 3, letter O, p. 82, that

"ce fut au commencement de l'été de l'année 1726, que Mr. D'Orville entreprit ce nouveau voyage; il prit sa route par la France et se rendit à Turin. De Turin il alla à Milan, et parcourut la plus grande partie de l'Italie—il vit successivement Pavie, Plaisance, Parme, Modène, Mirandole, Mantoue, Vérone, Vicence, Padoue, Venise, Ferrare, Boulogne, Imola, Faënze, *Ravenne*, Rimini, Pesaro, &c., et enfin il se rendit à Rome."

Between the years, therefore, 1698 and 1726 the Aristophanes must have found its way to Ravenna. Does not this conclusion tend to strengthen what M. Martin declares to be the tradition of the library—viz., that the MS. was acquired by the Abate Cannetti, towards the beginning of the last century?

T. W. ALLEN.

SCIENCE NOTES.

THE usual annual long excursion of the Geologists' Association has been fixed for the week August 5 to 10. The district to be visited is North-west Cumberland and the Eden Valley, with Carlisle as the headquarters. The directors will be Mr. T. V. Holmes, the president, and Mr. J. G. Goodchild. In addition, arrangements have been made, through Dr. H. J. Johnston-Lavis, for a special Italian excursion. This will consist of two parts: (1) from September 15 to 30, the Lipari Islands and Sicily (including Etna); and (2) during the whole of September, Naples and Rome. Among those who have promised their assistance are Prof. Silvestri, of Catania; Prof. Bassani, of Naples; and Profs. Stüver and Meli, of Rome. The Italian excursion is not confined to members of the association; and any persons desirous of taking part in it should communicate with Dr. J. Foulerton, 44 Pembridge-villas, Bayswater, W.

Hampstead Hill is the title of a small work on the natural history, &c., of Hampstead, which will be published shortly by Messrs. Roper & Drowley. The various sections are written by Prof. J. L. Lobley, Dr. H. T. Wharton, the Rev. Dr. Walker, and Mr. J. E. Harting. The book will be illustrated with engravings of local scenery.

PHILOLOGY NOTES.

MR. E. R. WHARTON has reprinted from the *Transactions* of the Philological Society (Trübner) his paper on "Loan-Words in Latin," which, with a former paper on "Latin Vocalism," may be regarded as anticipations of his forthcoming work entitled *Etyma Latina*. He begins with statistics. The total number of words in classical Latin, down to A.D. 117, as given in the dictionaries, amounts to 26,300, of which about 3500 come from Greek, and perhaps 300 from other languages. The proportion of loan-words in Latin is, therefore, about 14 per cent., as compared with only 2½ per cent. in Greek, and as much as 75 per cent. in English. Mr. Wharton first discusses a doubtful class, including (1) foreign words not really naturalised; (2) genuine Latin words cognate with, but not borrowed from, the foreign ones; and (3) hybrid words, such as Plautus was fond of coining. He then discusses the changes which Greek words undergo when passing into Latin, as regards both vowels and consonants, the latter being chiefly affected by dialect (including slang), the rules regarding adjoining letters, popular etymology, and analogy. He enumerates no less than 93 words which, though found in no extant Greek authors, must once have been living Greek words; and also a large number which prove that the Greek equivalents must once have had a larger meaning than appears in extant Greek literature. Turning to the non-Greek loan-words, about 90 seem foreign, though we cannot tell whence they came; about 70 are from Aryan languages, and 32 from un-Aryan languages. Of the Aryan, about 20 come from Umbrian and Oscan, about 40 from Celtic (of which only one is distinctly British, *bascanda*=tub), and 5 from Teutonic. Of the un-Aryan, perhaps 13 are Etruscan and as many Phoenician, only one being traceable to Basque, Lat. *mannus* = cob, and Basque *mando* = mule. It is noteworthy that nearly all the Celtic words have to do with military matters, wheeled vehicles, or articles of apparel. *Vates* is treated as borrowed from Celtic, being a shepherd's term, for the regular Latin form would be **votēs*.

THE current number of the *Journal of Philology* (Macmillan) does not contain any

very notable articles. A special interest, however, attaches to the "Adversaria Noniana" of the late J. H. Onions, in which he gives his views upon the text of Book I.-III. (often in opposition to L. Mueller), based on his own collation of the MSS. There are two other articles dealing with textual criticism: (1) in which Mr. A. O. Clark maintains the value of Harleian MS. 2682 for the Verrines; and (2) in which the Rev. J. Armitage Robinson reports the results of his collation of several MSS. of the *Philocalia* of Origen. Mr. A. E. Hausman continues his over-bold "Horatiana," of which we may quote one example:

"Post hoc ludus erat capiti potare magistro."

Finally, Mr. Arthur Platt contributes some four papers on Homeric matters, and a fifth on Plato's geological opinions.

THE July number of the *Classical Review* (David Nutt) is again noteworthy for its obituary notices. The late Canon Evans is described as a Rugby master by Mr. H. Sidgwick, as a Durham professor by Prof. Sanday; Mr. S. G. Owen writes about his friend, J. H. Onions; and I. B., in briefly commemorating Prof. Chandler, incidentally specifies some of his anonymous publications. Of the other articles, perhaps the most important are that by Mr. Walter Leaf identifying Codex Wittianus of the *Iliad* with Harleian MS. 5963; and the two reviews of Dr. Sterrett's *Epigraphical Journeys in Asia Minor*—a work which adds one tenth to the total number of inscriptions contained in the Greek Corpus—by Prof. W. M. Ramsay, of Aberdeen, and Mr. H. Weir Smyth, of Bryn Mawr.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 25.)

DR. JOHN BEDDOE, president, in the chair.—Prof. Victor Horsley exhibited some examples of prehistoric trephining and skull-boring from America.—Governor Moloney exhibited some cross-bows, long-bows, quivers, and other weapons of the Yorubas.—The Rev. Dr. Codrington read a paper on poisoned arrows, in which he stated that the natives relied on the words of incantation used during the manufacture of the arrows much more than on the toxic effect of any substance into which they might be dipped or which might be smeared upon them; indeed, that in many cases the so-called "poisoned arrows" were not poisoned at all.—A paper by Mr. Henry Balfour on the structure and affinities of the composite bow was also read.

FINE ART.

THE NAVAL AND MILITARY EXHIBITION, EDINBURGH.

THE Naval and Military Exhibition, to whose opening at Edinburgh we have already briefly referred, is one of quite unusual interest and extent. The catalogue, which has been mainly compiled by Mr. Andrew Ross, the historian of several of our regiments, embraces over five thousand items, with which the entire galleries of the Royal Scottish Academy are literally crowded; and it annotates them in such a careful and minute fashion as to make the little volume a work of reference of permanent value upon the subjects with which it deals.

The series of weapons begins in the first room with a curious display of prehistoric relics, flint arrow- and spear-heads, axes, celts, and balls, many of them contributed from the collection of Mr. John Rae. In the second gallery is a gathering of mediaeval weapons and armour, contributed by Sir Noel Paton, the Hon. R. Baillie Hamilton, and other owners. Among these may be mentioned a

particularly fine cap-a-pie suit of fifteenth-century plate armour, several exquisitely finished armorer's models, and a fine collection of the old Scottish two-handed claymores. Here, too, is the celebrated Douglas-Clephane relics, lent by the Marquis of Northampton. These include the beautiful but much injured Clephane horn—a work of elaborately carved ivory, believed to be Carolingian art of of the ninth century, done upon Byzantine lines; and the curious "Iron Hand" of the Douglas-Clephanes of Caralgie, which, according to tradition, was given by Robert the Bruce to his faithful adherent De Clephane to supply the loss of a hand which had been shorn away in battle, and to enable him to manage the bridle of his warhorse. It was shrewdly suspected by one of our ablest Scottish archaeologists that this famous "Iron Hand" would, upon examination, prove to be nothing other than a mediæval relic-casket—a metal case designed for the preservation of the bones of the arm and hand of some venerated saint. This, however, is by no means so: the iron structure is evidently a piece of mechanism, and the fingers have been arranged so as to move by means of now dilapidated springs—though how these could be set in motion by the remaining stump of the warrior's arm is difficult to imagine.

In the same portion of the exhibition is a most interesting collection of Highland brooches, bone powder-horns, and sporans, in the incised decoration of which we see still surviving the old Celtic instinct for elaborate arabesque design. Here, too, is a series of "Donne pistols"—weapons in which the Scottish National Museum of Antiquities is particularly rich; and some fine examples of Highland and other targets, including one of stamped and gilded leather, beautifully ornamented with a group of Apollo and the Muses, lent by the Hon. R. Baillie Hamilton.

The central gallery of the exhibition contains a very complete collection of the weapons supplied to the British regiments from the middle of the last century to the present time; a series of Highland dirks elaborately mounted in gold and silver, including that worn by George IV. during his celebrated visit to Scotland; and a number of historic swords, among the rest that of Sir John Moore, and that with which Sergeant Ewart of the Scots Greys cut down the French officer when capturing the eagle at Waterloo. In the next room is a series of Eastern weapons, gorgeous in their adornments of precious stones and metals, these strange blades

"Yataghan, kandjar, things that rend and rip,
Gash rough, slash smooth, help hate so many
ways,

Yet ever keep a beauty that betrays
Love still at work with the artificer
Throughout his quaint devising."

The South Gallery of the Exhibition is mainly devoted to the productions of Arabs, Zulus, Kaffirs, and the more distinctly savage tribes; but among them is a particularly rich and beautiful case of Japanese sword-guards, exquisite examples of inlaid metal-work, contributed by Mr. H. H. Norie. In a side octagon is displayed a collection of weapons, sketches, &c., lent by the Military Service Institution of the United States, and a selection of North American Indian exhibits from the collections of Lieut. H. W. Wheeler and Dr. T. F. Azpell.

The collection of documents, proclamations, military plans, drawings, &c., is extensive and curious, and would require much time for the examination which it merits; and various series of coloured sketches portray the costume of the British army from early times, many actual examples of the uniforms being also shown.

In the department of portraiture the exhibition possesses considerable interest—an interest

in most cases due rather to the celebrity of the personages portrayed than to the quality of the art which depicts them. Here, however, we have the beautiful "Cartwright" portrait of Graham of Claverhouse—which many will remember as one of the most fascinating works shown in the recent Stuart Exhibition; and the portrait of Major-General James Stuart, Commander-in-Chief in India—known by his operations against Tippoo Sahib and his capture of Cuddalore in 1783—is an excellent, if rather injured, example of Romney, with the firmly-modelled, silvery-toned flesh which is characteristic of such of his finer works as his "Ossian" Macpherson, and his "Jane, Duchess of Gordon, and her Son." A portrait of Sir John Moore is attributed to Gainsborough, and is not unworthy of his brush; the portrait of the last Duke of Gordon, the full-length of Admiral Maitland, and the portrait of Admiral David Milne are fair examples of Raeburn; the full-length of Major-General Dudgeon shows the strong realism of George Watson, the first president of the Scottish Academy; and in the cabinet-sized group of Lord Heathfield and General Sir William Green at Gibraltar in 1784, we have a curious example of George Carter, whose "Siege of Gibraltar" and other works were exhibited in Pall Mall in the following year. Various battle-pieces by living Scottish painters are shown, including the original sketches for Mr. Robert Gibbs's "Retreat from Moscow" and "Thin Red Line"; and "Highlanders attacking a Hill Fort"—a vigorous subject by Mr. Skeoch Cumming, who has recently executed a clever picture of the Royal Company of Archers; while Lady Butler's "Rorke's Drift" is sent by the Queen from Windsor, and hangs at the end of the galleries, surrounded by a particularly extensive collection of British war-medals.

NOTES ON ART AND ARCHAEOLOGY.

THE works of students in schools of art throughout the kingdom, submitted for national competition, are now on view at the South Kensington Museum. The exhibition will remain open during the month of August.

THE following gentlemen have been elected members of the Royal Society of British Artists: Messrs. W. D. Almond, Frank Brangwyn, Nelson Dawson, F. Hamilton Jackson, James Macmaster, Robert Morley, C. Mottram, Laslett J. Pott, Adam E. Proctor, Octavius Rickatson, F. Cayley Robinson, R. W. A. Rouse, Henry Sykes, W. Harding Smith, William Strutt, H. T. Schäfer, and W. H. Y. Titcomb.

UNDER the presidency of Mr. Thomas Wardle, of Leek, the Silk Association of Great Britain and Ireland held a meeting on Tuesday last, in the rooms of the Society of Arts, to confer with a committee of ladies for the purpose of arranging an exhibition of British and Irish silk manufacture. Mr. George J. S. Lock (of Collinson & Lock) has consented to act as hon. secretary.

A SPECIAL exhibition of local works of art, by living and deceased artists, is being got together by Messrs. Barkas & Son, on the occasion of the meeting of the British Association at Newcastle in September.

THE annual exhibition of paintings selected from the Paris Salon is now open in the Continental Gallery, New Bond Street.

AT the annual meeting of the Society for Preserving the Memorials of the Dead, attention was drawn to the deplorable condition of the monument of George Chapman, the translator of Homer, in the church of St. Giles-in-the-Fields.

At the weekly meeting of the Académie des Inscriptions on July 12, M. Edouard Naville, introduced by Prof. Maspero, gave an account of his excavation of the great temple of Bubastis on behalf of the Egypt Exploration Fund. He stated that the inscriptions found enabled him to follow the history of the temple for three thousand years, from Cheops and Chefset to Ptolemy Epiphanes; and that the statues found belong to the style which Mariette assigned to the Hyksos period. At the same meeting, M. Héron de Villefosse exhibited a gilt bronze plate, found at Narbonne in January, 1888, which contains a fragment of a law, 27 B.C., relating to the duties of the flamen of Augustus, and also to the provincial assemblies of Gallia Narbonensis, over which the flamen presided. This plate has been purchased by M. Ad. Démy, for presentation to the Louvre; and it is now on view at the Paris Exhibition.

THE last number of the *American Journal of Archaeology* (London: Trübner) opens with three papers contributed by members of the American School of Classical Studies at Athens. To the first of these, Dr. Charles Waldstein's account of the newly-discovered head of Iris from the frieze in the Parthenon, attention has already been drawn in the ACADEMY. The other two deal with the excavations conducted last winter in the Attic deme of Icaria, and are both written by Mr. Carl D. Buck. The more interesting is that in which he describes, with elaborate details, the discovery of a stele in low relief, which bears a most striking resemblance to the famous "warrior of Marathon." Unfortunately, this new stele bears no inscription, and scarcely any marks of colour. From the heliogravure plate here given, it seems to be of distinctly inferior workmanship to the other; and we cannot agree with Mr. Buck's opinion that the two are by the same hand, though they may be of the same date. Dr. W. Hayes Ward continues his series of papers on so-called "human sacrifices" on Babylonian cylinders. A new feature is the report on his work in Egypt during last winter by Mr. Farly B. Goddard, the American scholar of the Egypt Exploration Fund. Finally, we have the usual full archaeological news, and reviews of books, in great part condensed from those that have appeared elsewhere.

THE STAGE.

IBSEN AGAIN.

ANOTHER play by Ibsen has been tested upon the stage of London; and to most of those not duly fortified, if I may dare to say so, by a *parti pris*, the result has been as disappointing as it was in the case of "The Doll's House." Moreover, "Pillars of Society"—though it has been played for us well—has been played for us without the genius of Miss Achurch. The piece is in four acts; but when Mr. William Archer prepared a version, for performance at the Gaiety some nine years ago, he had the wisdom to omit nearly the whole of the first. The truly faithful Ibsenite, however—he especially who airs his admiration in the lesser newspapers—

"Like bats appearing when the sun goes down,
From holes obscure, and corners of the town"—
the truly faithful Ibsenite likes to have the whole of the "master"; and we were spared not a single dullness, not a single *longueur*, on the afternoon of Wednesday week. The occasion was the benefit of little Miss Vera Beringer; and if the people had not acted very well in the main, and if we had not

known that at the end of the affair Mrs. Kendal was going to recite and M^{de}me. Antoinette Sterling to sing, I cannot tell, in sooth, how we should have got through the performance. That dull first act! It leads to very little; its construction is amateurish; it is almost wholly without interest. No judge of literature could point me out in it, from its very beginning to its very end, one line in which a satire is conveyed brilliantly, or a truth conveyed potently. In it, from beginning to end, not a thing is memorable, not a thing is exquisitely said. Of course, I do not forget that we deal with a translation; but it is the translation of a man of ability.

The truth is, "Pillars of Society," like all of Ibsen's work that I am privileged to know—except it may be "Ghosts"—is an estimable local product: good for a particular neighbourhood. To the London of to-day, to the Paris of to-day, to the Boston or Baltimore of to-day, it makes practically no appeal. We may pay tribute, willingly enough, to its sincerity and independence; but we are leagues beyond the need of its faintly puerile satire, of its exceedingly obvious moral. As usual with Ibsen, ministers of religion, professors of religion, are mocked at wherever there is an opportunity. If Puritanism of the duller and stupider kind still survives in Scandinavia—and I daresay it does—this mockery may be very desirable there. But to us it says nothing. At least, it says nothing, unless you can take it into the commonest of the Dissenting chapels. Everything that Ibsen has done in the way of satire upon an insincere or a ridiculous religious profession was done ten thousand times better, two generations ago, by Dickens, in *Pickwick*, in *Black House*, in I know not how much of his work besides. A couple of centuries before Dickens, there lived a master of comedy, whose name was Molière. He, too, is generally believed to have launched his arrows with pretty considerable effect at hypocrisy and prudery. But why, in connexion with Ibsen, do I mention at all the acknowledged genius of English fiction, the acknowledged genius of the comedy of France? All that Ibsen has done in this particular, at least in "Pillars of Society," was done a quarter of a century ago, by I really forget what second-rate English author, in the piece called "The Serious Family." That piece, it has just been implied, was not of the first order; yet many a time has it been laughed at, and it could be laughed at again. I can scarcely suppose that anyone, with sense of humour, laughs heartily at the satire of Ibsen. Those who smile are, in reality, applauding, not the inadequate artist, but the superfluous missionary. "Superfluous" for the most part; no doubt when Dina Dorf desires to be "natural," many sympathies go out towards that young person.

Just as local in its application as his satire on the clergy, is Ibsen's second great point, his second great mission—the position of women. So far as I know his plays, from the beginning to the end of them there is not a moment's recognition that any place is accorded to woman beyond the place of the unquestioning follower, the doll, the housewife, or the drudge. How can a writer claim to be a "path-breaker" for our world of

Western civilisation if the world he represents lies under conditions from which this Western world has long ago been delivered? For us, Ibsen is not a discoverer; he is not an initiator; he is not a great literary artist. He is, taking him as a whole, and when we have done with his hopeless first act of "Pillars of Society," a fairly capable and thoughtful craftsman of the second order, working, in remote regions, chiefly for the remote and the behind-hand. To parade Ibsen in London as for one instant on a level with the greater English writers, with Frenchmen of the stamp of Dumas, Zola, Emile Augier, or with such an American as Walt Whitman—Prof. Herford, writing from the fastnesses of Wales, will allow that my selection, if inevitably "cockneyfied," is scarcely Puritanic—to parade Ibsen, I say, as the equal of these artists and these geniuses of England, France, America, is as if one were to accord to Mr. Edward Capern, the excellent poet-postman of Bideford, the triumph of Robert Burns.

Having thus sought again, and sought now once for all, to put Ibsen, so far as my few readers are concerned, in his own comfortable place, and not upon the dangerous heights to which a certain school of criticism—and a clever man or so besides—are wont rashly to motion him, let me come to the far more congenial business of speaking pleasantly of the acting of his play. If it were not that about two or three of the impersonations there had lurked an unmistakable flavour of "The Little Lord Fauntleroy," one could have said that the piece was played excellently in all its parts. As it was, certain of the actors, accustomed for three hundred nights to be seen in Mrs. Burnett's comedy, hardly succeeded in realising that the mannerisms which fitted Mrs. Burnett's comedy were somewhat in the way in this rudimentary study of primitive life, or of life in the social backwater. But among the men performers, four deserve to be singled out as having given us impersonations both creditable and interesting. These are Mr. W. H. Vernon as Consul Bernick, Mr. Grahame as Johan Tønnessen, Mr. John Beauchamp as Parson Röllund, and Mr. Wood as Aune. Mr. Vernon's habit, or the necessity of his temperament—whatever it is that causes him to represent feeling with reticence—suited Consul Bernick quite excellently. The frankness and manliness of Mr. Grahame were well employed in the character of the brother-in-law who has taken Consul Bernick's sins upon his own head; and Mr. Beauchamp knew how to represent the dryness, cowardice, and pedantry which, in the Ibsenite imagination, are inseparable from the reverend. A breath of fresh air came on to the stage with Mr. Wood's impersonation of the honest shipwright.

Of the ladies, none were bad. Mrs. Bernick's part is unimportant and colourless; Mrs. Dawes represented it not only inoffensively, but with suavity. With subtlety and tenderness, as well as with discretion and good taste, Miss Robins represented the woes and the long-suffering of the consul's sister Martha. To Mrs. Rummel Miss Fanny Robertson succeeded in giving a good deal of character. As Dina Dorf, Miss Annie Irish—who has a voice of satin, and who brings the

sunshine—was as "submissive-mutinous" as Fifi at the fair. Olaf, the consul's son, was played by Miss Vera Beringer, with the little lady's usual decisiveness, independence, and spirit. And a very serious, though not always an agreeable artist, Miss Genevieve Ward, brought the force of her unquestionable talent—her warmth and pungency—to the representation of that well-meaning and courageous revolutionist, Lona Hessel.

In seeing "Pillars of Society," we have seen for the first time, and probably for the last, a meritorious curiosity from outland parts.

FREDERICK WEDMORE.

STAGE NOTES.

THE Shaftesbury and the Haymarket Theatres have closed their doors. When the former re-opens in a month's time it will be with Mr. Henry Arthur Jones's new piece "The Middleman"—a capital title, promising us the discussion of a problem. We have already announced that Mr. Willard's part in this piece is to be both elderly and sympathetic. We may add that Miss Maud Millett is engaged for the part of the heroine, whose opportunities are in two acts out of the four of which the play consists. We hear that Miss Annie Hughes is likewise engaged at this theatre.

IN Mr. Tree's little speech at the closing of the Haymarket, he referred to the possibility of producing "A Midsummer Night's Dream"; but the adaptation of "Roger la Honte" will no doubt take precedence of Shakspeare. The re-opening of the Haymarket is fixed for the early part of September. Mr. Tree has renewed his lease, and announces certain structural alterations—it is not, however, mentioned whether these include the restitution of the pit.

THERE is a change of programme at the Criterion to-night, the very brief run of "David Garrick" being interrupted for the production of a comedy by Mr. Burnand, entitled "The Headless Man." In no case, however, can "The Headless Man" be played long at present, as Mr. Wyndham and Miss Mary Moore and the company are shortly off to America.

"THE FARM BY THE SEA"—Mr. Frederick Wedmore's adaptation of "Jean Marie"—is to be sent into the provinces for the autumn, with Mr. Buchanan's latest comedy, "The Old Home."

THE Kendal banquet last week was as representative as, under the circumstances, it was possible to make it. It formed, in any case, a reasonable tribute to two admirable artists. Mr. Chamberlain was in many ways the right man in the right place as president on the occasion, though his speech was not perhaps in every respect what was expected. That is to say, there was wanting—as it seems to us—to the banquet a brief and characteristic analysis of Mrs. Kendal's art: some rapid but authoritative statement of the qualities by the possession of which Mrs. Kendal has attained her great position—that of the leading actress of the English stage. Such an authoritative statement an accepted critic of eminence—such as Mr. Knight or Mr. Moy Thomas—might well, we think, have made. But, however this may be, America will not misunderstand the significance of a demonstration well intended and, on the whole, well carried out. What the demonstration meant was this—that the best judges of acting on this side of the water feel that America is destined to receive this autumn the

greatest actress England is likely during the present generation to be able to send her.

MR. EDWIN DREW's forthcoming volume will be entitled *Henry Irving, On and Off the Stage*, not "Irving's Elocution," as was at first announced, and will be more comprehensive than was originally intended.

MUSIC.

MUSIC BOOKS.

Dictionary of Music and Musicians. Appendix. (Macmillan.) It was long ago evident that many corrections and additions would have to be made to Sir George Grove's Dictionary, and the Appendix edited by Mr. J. A. Fuller Maitland has now made its appearance. It contains a fairly long notice of Dvorák, whose name was almost unknown in England when the first volume of the Dictionary was published. In the present account of the composer we are told that the performance of his "Stabat Mater" by the London Musical Society on March 10, 1883, so aroused public attention that Dvorák was invited to London to conduct his work at the Albert Hall on March 13. To the latter date the writer has omitted to add 1884, so that it reads as if the second performance took place three days after the first. The music of "St. Ludmilla" is somewhat severely criticised, but no mention is made of the interesting libretto which was to a great extent the cause of the failure of the Oratorio. Arrigo Boito is another eminent composer to whom justice is rendered. The notice, written by Signor Mazzucato, the well-known author of the recent Italian version of "Die Meistersinger," is most interesting. We are glad to learn that the opera "Nerone," said to be Boito's *magnum opus*, is "so far advanced that, if the author chooses, it may be got ready in a few weeks." Pierre Bénédict is discussed by M. A. Jullien; but we think the critical remarks on his works, however interesting in themselves, out of place in a Dictionary. There are also notices of César Cui, the Russian, and Dudley Buck, the American composer. The name of Berlioz is to be found, but only for the purpose of correcting a statement in the Dictionary article. Surely something more might have been attempted, for in that article but scant respect was paid to the great French composer. Under "Handel," Mr. Rockstro returns to the subject of the disputed "Magnificat," and quotes Schoelcher, who says "that in introducing some six or seven movements of the 'Magnificat' into the second part of 'Israel,' Handel was only making a perfectly justifiable use of his own property." However, a few columns later, under "Harmonious Blacksmith," we are told by Mr. Cummings that "Handel borrowed systematically from other authors, dead and living, whenever he found anything to suit his purpose." This fact might, at least, have been mentioned by Mr. Rockstro, for it counts for something in the discussion as to the authorship of the "Magnificat." There is a very welcome addition to "Beethoven," signed, of course, G. First of all, many corrections made in late editions are given; and then comes a list of the composer's works, compiled from Nottebohm's catalogue, the Letters, and other sources. But no notice is taken of the supplemental volume issued last year by Breitkopf & Härtel, so probably the article had gone to press before it appeared. Under "Histories," we find no mention of Mr. J. S. Rowbotham's History of Music in three volumes. It is rather curious to find under this heading "Robert Schumann's *Gesammelte Schriften über Musik und Musiker*, 1854-70 (published as *Music and Musicians* in 1881)."

Surely short newspaper articles and reviews of music ought not to rank among "principal musical histories." But what do the dates 1854-70 mean? The first date in the *Gesammelte Schriften* is 1834, and the last 1853. The "published as *Music and Musicians* in 1881" refers, we presume, to the English translation. In the matter of dates and statements the Dictionary was not immaculate, and the Appendix in this matter resembles it. "Parsifal," for instance, is said to have been produced at Bayreuth on July 28, 1882. But the first private performance was on July 26, and the first public one on July 30. Again, Henschel did not start his concerts in the winter of 1885-6, but in that of 1886-7. And, by the way, although many compositions by English writers were introduced during that season, there was not—as stated here—one English composition in each programme. In connexion with pianists there are a good many slips. Mme. Essipoff is said not to have appeared in England since 1880. She, however, gave recitals in London in 1884. Pachmann did not make his *debut* here with Beethoven's Concerto in E flat, but with Chopin's Concerto in F minor. Of Planté, the French pianist, we are told that he "has never appeared in England." Yet he played at a concert of the Philharmonic Society on May 1, 1878. With regard to dates, there is a curious remark under "Sarasate." It is as follows: "The right date of birth is that given in the Dictionary." What does this mean? That other dates which lack this confirmation are less trustworthy? Under "Agitato," the "Piano Agitato" referred to in the Dictionary as the time-indication of Mendelssohn's "Lied ohne Worte" (Book IV., No. 5) is said to be probably a mere misprint for "Poco Agitato." It might have been added that the word "Poco" is the one used in the new critical edition of Mendelssohn's works published by Breitkopf & Härtel. Under "Chopin," the seventeen songs are placed among works without Opus number. Yet they have one, Op. 74; and, besides, they ought to be spoken of as "Seventeen Polish Songs." The writer of the short article "Saxophone," says: "We are told that it is employed by Berlioz in his opera 'Les Troyens.' This last work remaining in MS., it is not easy to get precise information on this point." Seeing that the autograph score of the work is in the library of the Paris Conservatoire, it would surely not have been difficult to obtain precise information. We have seen the score, and the Saxophone is employed. It was probably used for the first time in an orchestra by L. Kastner in his Biblical opera, "Le Dernier Roi de Juda." There is a short but useful notice of Edouard Lalo, the French musician whose name figures from time to time on our concert programmes, and who has recently increased his reputation by his opera, "Le Roi d'Ys," produced last year at Paris. Two works for violin and orchestra are mentioned—a Concerto in F produced at Paris in 1874, and a *Symphonie Espagnole* brought out there in the following year. The introduction of the latter work into England is mentioned; it was played by Sarasate at the Crystal Palace in 1878. But why was it not also said that the same artist performed the earlier work at a Philharmonic Concert in May, 1874, on the occasion of his first appearance in England? The difficulty of keeping a Dictionary up to date is seen by the "Final Additions," which contain recent deaths, new works, &c. Some corrections connected with the "Lind" article in the Appendix are also to be found in these "Final Additions." In spite of imperfections, the Appendix is welcome, and so will be the promised "copious index" which is announced.

J. S. SHEDLOCK.

MUSIC NOTES.

THE London Military Band gave a concert at Princes's Hall on Monday afternoon. Most of the performers are instrumentalists of known ability, and have been soloists in the Guards' and other bands. Some, indeed, are connected with the Crystal Palace and Richter concerts. Under the direction of Mr. John Hill (King's Scholar, Royal Academy of Music) a programme of music of different kinds was given. The performance of Rossini's "William Tell" Overture was certainly too loud for the room; but the playing, with regard to execution and ensemble, was excellent. In the "Incidental Music to Henry VIII.," by Sullivan, Mr. B. Pierpoint sang "King Henry's Song."

It is with great pleasure that we notice a concert given by the St. Paul's School Musical Society at the school, on the evening of Wednesday. The boys have good voices, and Master C. G. Webster deserves praise for his rendering of the soprano part in Mendelssohn's duet, "Greeting." There was some good solo violin and cello playing. A portion of Beethoven's Serenade Trio for strings was capably performed by Herr Pollitzer and two clever pupils. The society was established in 1860. There was, however, a break, and the concerts were revived in 1884. Mr. E. O. Marchant is the conductor. At present there is a small choir, and an orchestra of strings, all pupils. With more voices and a full band they ought one day to render a good account of themselves. The programme was well selected; and we were glad to find a notice printed, that "no encores will be allowed."

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LITERATURE.

Letters and Literary Remains of Edward Fitzgerald. Edited by William Aldis Wright. In 3 vols. (Macmillan.)

"I AM an idle fellow of a very lady-like turn of sentiment," wrote Fitzgerald when twenty-five years old, "and my friendships are more like loves, I think." His feeling towards his native Suffolk was the earliest of these friendships, and it lasted for life. The dulness of the landscape did not weary him. He could always find some nook where spring brought primroses and where the nightingale sang; and for enlargement of his spirit there was not far off the sea, the yellow-gray plain of water, sometimes sullen and sometimes fierce, but seeming a truer companion to the dun shore than if it were more joyous and pure. Fitzgerald's constancy in his friendships with man and place was the constancy of one who is shy and unadventurous. "The world is wide to make room for wandering"—so sang Goethe. But what if a man finds the world much too wide, and has no ambition to annex the rest of the globe to his corner of the parish? Like his own Omar, with "a loaf of bread beneath the bough" and "a book of verse," Fitzgerald needed few resources for his happiness; certainly none of the resources of vulgar luxury, but these few—friends, books, a song by Mozart, a chorus of Handel's, a picture by Constable, the grass and flowers of spring, the river with a boat on it, the sight and sound of ocean—were constantly beloved by him. His only wanderings were in the world of books; and there, too, he had his lifelong friendships, and would gladly return home from his gaddings abroad, home even from Omar and Jami to Scott's novels, Shakspeare, Sophocles, Boccaccio, and his dear and noble *Don Quixote*.

The "ultra modest man," as Carlyle calls him, living "his innocent *far niente* life" was in his own estimate not a man of genius, but a man of taste—taste, which he called the feminine of genius. As an author he needed to lean on some more originaive mind, and became independent in verse only when he depended on another. But as in his life he had strength to take his own way, which was not the way of the world, so in literature he impresses his individuality on what he accepts from greater men than himself. Fitzgerald, though shy and retired, was no weakling, and with him taste was no mere capacity for enjoying the graces and refinements of letters. He loved with a constant and ardent affection what is great, noble, and heroic. His friendships with living men were not seldom friendships with the strong—and together with Thackeray, Tennyson, Spedding, Carlyle, we

must reckon among the strong his dear lugger captain "who looks," he says, "in his cottage like King Alfred in the Story." So, too, in books, in music, in painting, in religion, he was especially attracted by all that is simple, lofty, and heroic.

"A dozen lines of Aeschylus," he writes, "have a more Almighty power on me than all Sophocles' plays; though I would perhaps rather save Sophocles, as the consummation of Greek art, than Aeschylus's twelve lines, if it came to a choice which must be lost. Besides, these Aeschyluses trouble us with their grandeur and gloom; but Sophocles is always soothing, complete, and satisfactory."

And of Handel:

"I hear little music but what I make myself, or help to make with my Parson's son and daughter. We, with not a voice among us, go through Handel's Coronation Anthems! Laughable as it may seem; yet it is not quite so; the things are so well defined, simple, and grand, that the faintest outline of them tells; my admiration of the old Giant grows and grows: his is the Music for a Great, Active, People."

And he could perceive power none the less in its investiture of grace and beauty:

"People cannot believe that Mozart is powerful, because he is so Beautiful: in the same way as it requires a very practised eye (more than I possess) to recognise the consummate power predominating in the tranquil Beauty of Greek Sculpture."

Such a feeling for what is great in literature and art prepared Fitzgerald for what is essentially a new treatment of Eastern poetry in English verse. He thought that the bulb and peri business had been somewhat overdone. He had no wish to trick out impoverished ideas with cheap prettinesses. He looked for something great in the Eastern poetry of the rosebuds and the wine-cup, and he found this in its sadness as the ground of mirth and in its wide vacuity of faith.

"One Moment in Annihilation's Waste,
One Moment, of the Well of Life to taste—
The Stars are setting and the Caravan
Starts for the Dawn of Nothing—Oh, make haste!"

When in Bedfordshire in the early summer of 1857 Fitzgerald, as he tells his friend Prof. Cowell, put away almost all books except Omar Khayyám, "which," he says, "I could not help looking over in a paddock covered with buttercups and brushed by a delicious breeze, while a dainty racing filly of W. Browne's came startling up to wonder and snuff about me." The fresh young life of England side by side with the sad-mirthful verses of old Omar. "Poor Fellow!" he exclaims, "I think of him and Oliver Basselin, and Anacreon; lighter shadows among the shades, perhaps, over which Lucretius presides so grimly." If Omar loves the blowing blossoms and the garden by the water, he is also the astronomer-poet, whose eye has followed the movements of the planets in the star-sown vault; who measures the shortness of man's life by the great years of heaven, and the pettiness of his destiny by the vast motions of the universe, and who, knowing that all our hopes and doubts and fears and ambitions must soon be covered over with the narrow words *Hic jacet*, yet would fain strew some light rose-leaves upon the tomb. Fitzgerald was impatient of the theory which would

transform Omar from a scientific and poetical child of the tribe of Epicurus into a Súfi and a saint; and assuredly the deep background of sadness which dignifies the poem must disappear if we interpret its wine-cup and its roses in a mystical sense.

Fitzgerald's letters have the charm of many felicities of description, reminiscence, confession, criticism, rising naturally out of pages which have the rare charm of ease. He touches the keys gently and soothingly, and glides into passages of unlaboured beauty. What, for example, can be more delightful than this record of the pleasant idleness of a day in spring?

"Here is a glorious sunshiny day! all the morning I read about Nero in Tacitus, lying at full length on a bench in the garden: a nightingale singing, and some red anemones eyeing the sun manfully not far off. A funny mixture all this: Nero and the delicacy of Spring: all very human however. Then at half-past one luncheon Cambridge cream-cheese: then a ride over hill and dale: then spudding up some weeds from the grass; and then coming in, I sit down to write to you, my sister winding red worsted from the back of a chair, and the most delightful little girl in the world chattering incessantly. So runs the world away. You think I live in Epicurean ease; but this happens to be a jolly day: one isn't always well, or tolerably good, the weather is not always clear, nor nightingales singing, nor Tacitus full of pleasant atrocity. But such as life is, I believe I have got hold of a good end of it."

The Epicurean in Fitzgerald had a Stoic companion, who could honestly say that he cared not a straw for wealth, rank, respectability, although he might not be so complete a follower of Epictetus or Seneca as not to resent the toothache. We have a humorous picture of this Stoic as he reads Seneca one February in "a hut with walls as thin as a sixpence; windows that don't shut; a clay soil safe beneath my feet; a thatch perforated by lascivious sparrows over my head." Poor household sparrows, that had not learnt yet the principles of stoical philosophy! "Here," he says, "I sit, read, smoke, and become very wise, and am already quite beyond earthly things." And here as he sat he wondered whether old Seneca was indeed such a humbug as people say, and none the less enjoyed the questionable philosopher's unquestionably fine writing. "Think," he adds in conclusion, "of the roccocoity of a gentleman studying Seneca in the middle of February, 1844, in a remarkably damp cottage."

But he found a better counterpoise to any innocent Epicurean tendencies in the breadth and strength of his imagination. In contrast with the description of rural springtime, the glowing anemones, cream-cheeses, and Tacitus, with his pleasant atrocity, here is a sketch of London about sunset as seen from Carlyle's little watch-tower:

"I smoked a pipe with Carlyle yesterday. We ascended from his dining-room carrying pipes and tobacco up through two stories of his house, and got into a little dressing-room near the roof: there we sat down: the window was open and looked out on nursery gardens, their almond trees in blossom, and beyond, bare walls of houses, and over these, roofs and chimneys, and roofs and chimneys, and here

and there a steeple, and whole London crowned with darkness gathering behind like the illimitable resources of a dream. I tried to persuade him to leave the accursed den, and he wished—but—perhaps he didn't wish on the whole."

The drop from the rhetorical and imaginative in the last sentence is characteristic of the writer; a shy apology for words which might seem too great for the occasion, or which might, perhaps, be thought to have in them something of the bastard magnificence of a picture by Martin. But in this letter, whether it was the momentum given to his mind by Carlyle's companionship, or by the enormous life of London, he cannot quell the imaginative mood; and after running over all the quiet goings-on of a spring day in the country, where every little thing is noted, and letting his fancy stray abroad to the German Ocean in a sudden shower, dimpling with innumerable pin points, he exclaims:

"Oh this wonderful, wonderful world, and we who stand in the middle of it are all in a maze, except poor Matthews, of Bedford, who fixes his eyes upon a wooden Cross and has no mis-giving whatsoever. When I was in his chapel on Good Friday, he called, at the end of his grand sermon, on some of the people to say merely this, that they believed Christ had redeemed them: and first one got up and in sobs declared she believed it: and then another, and then another—I was quite upset:—all poor people: how much richer than all who fill the London churches. Theirs is the kingdom of heaven!"

And then, after this unusual heat, follows the apologetic, the cooling touch: "This is a sad farrago. Farewell."

Fitzgerald's literary judgments, if sometimes touched with a pleasant wilfulness, are always valuable. He was so endlessly happy with certain great writers that he did not need nor care to make acquaintance with all his contemporaries; and in London he confesses that he found himself not a little bothered by all the clever reasons which all the clever people could give for going wrong. The curse of nearly all modern literature, he says, is strain, and to cure a writer of this vice, he would prescribe a course of *Don Quixote* and the *Decameron*; but, he adds, of course the man must be a man of genius to take his ease, and even of men of genius there are those who do not take things easy, like Dante and Milton and Wordsworth: "Well, they dwell apart in the empyrean; but for Human Delight, Shakspeare, Cervantes, Boccaccio, and Scott." Spenser lay outside the range of Fitzgerald's sympathies; Shelley he found too abstract and aerial; Goethe he never really mastered. What is more surprising, he failed in an attempt upon *Gil Blas*, though not insensible to its grace and humour. It was, he says, too thin a wine for him, all sparkling with little adventures, but "no colour, no breadth like my dear Don, whom I shall resort to forthwith."

I will bring together a few of Fitzgerald's literary dicta for my readers to affirm or gain-say. We all know Matthew Arnold's essay on Gray with its often recurring text—*He never spoke out*. Fitzgerald's opinion is the more common, and I think the sounder one, that Gray had no affluence of thought or emotion demanding expression:

"By the most exquisite taste, and indefatigable lubrication, he made of his own few thoughts,

and many of other men's, a something which we all love to keep ever about us. I do not think his scarcity of work was from design; he had but a little to say, I believe, and took his time to say it."

One who certainly spoke out was Macaulay, and thus it is that Fitzgerald comments on his Life:

"Macaulay's Memoirs were less interesting to me [than Ticknor's]; though I quite believe in him as a brave, honest, affectionate man, as well (of course) as a very powerful one. It is wonderful how he, Hallam, and Mackintosh could roar and bawl at one another over such questions as which is the greatest poet? which is the greatest work of that greatest poet? &c., like boys at some debating society."

The letters of Keats to Fanny Brawne are described by Matthew Arnold in a most interesting essay as underbred and ignoble—the letters of a sensuous young surgeon's apprentice, such as one might expect to hear read out in the Divorce Court. Fitzgerald had a high conception of the English gentleman; and, writing to Thackeray, he declared that to depict the true English gentleman is as great a work as to depict a Saint John. But he had an intelligent sympathy with the play of Keats's youthful passion:

"I hope I should have revolted from the book [Keats's Letters] had anything in it detracted from the man; but all seemed to me in his favour, and, therefore, I did not feel I did wrong in having the secret of that heart opened to me."

The following remark on Newman's *Apologia* confirms a feeling that has been long my own:

"Read Newman's *Apologia pro Vita Sua*, . . . deeply interesting, pathetic, eloquent, and, I think, sincere—sincere in not being conscious of all the steps he took in reaching his present place."

The conscious logic of the *Apologia* is surely wholly inadequate to account for the conclusion; but tides of a deeper logic, unconscious, emotional, were bearing the writer to the haven of his rest. In a passage on Jeremy Taylor, which occurs in one of Fitzgerald's early letters, he speaks somewhat scornfully of the volumes of selections from Taylor, which cloy one with the flowery metaphorical morsels, and with penetrating criticism he discovers the deeper sources of the great preacher's power:

"What a man he is! He has such knowledge of the nature of man, and such powers of expressing its properties, that I sometimes feel as if he had some exact counterpart of my own individual character under his eye, when he lays open the depths of the heart, or traces some sin to its root. The eye of his portrait expresses this keen intuition; and I think I should less like to have stood with a lie on my tongue before him than before any I know of."

Take last the following on the dangers which beset the sonnet writer:

"I certainly don't like sonnets, as you know; we have been spoiled for them by Daddy Wordsworth, — & Co. Moxon must write them too, forsooth. What do they seem fit for but to serve as little shapes in which a man may mould very mechanically any single thought which comes into his head, which thought is not lyrical enough in itself to exhale in a more lyrical measure? The difficulty of the sonnet-metre in English is a good excuse for the dull didactic thoughts which naturally incline towards it; fellows know there is no danger in

decanting their muddy stuff ever so slowly; they are neither prose nor poetry. I have rather a wish to tie old Wordsworth's volume about his neck, and pitch him into one of the deepest holes of his dear Duddon."

We of the Wordsworthian clan (for I am ready to profess myself a Wordsworthian), are not credited with a superabundance of humour; but I trust that no member of the tribe will feel it necessary to take "good Fitz" to task for this homicidal confession. Fitzgerald regarded Wordsworth with reverence, though he was not insensible to the foibles of his verse. And in spite of this desperate expression of his desire to assassinate an elderly poet, and notwithstanding his own announcement elsewhere that he was "going to be a great bear," we cannot read these letters without coming to have a true affection for Fitzgerald as a kindly and generous spirit.

"The children here," he writes, "are most delightful; the best company in all the world, to my mind. If you could see the little girl dance the polka with her sisters! Not set up like an Infant Terpsichore, but seriously inclined, with perfect steps in perfect time."

Such a passage wins our hearts for the writer. And this again in the wintry cold.

"If we could but feed our poor! It is now the 8th of December; it has blown a most desperate east wind, all razors; a wind like one of those knives one sees at shops in London, with 365 blades all drawn and pointed; the wheat is all sown; the fallows cannot be ploughed. What are all the poor folks to do during the winter?"

And this word of wisdom and of hope in a letter to Carlyle:

"I was very glad of your letter; especially as regards that part in it about the Derbyshire villages. In many other parts of England (not to mention my own Suffolk) you would find the same substantial goodness among the people resulting (as you say) from the funded virtues of many good humble men gone by."

We all owe a debt of gratitude to the editor of these volumes, who has done his work with characteristic thoroughness and accuracy, while scarcely ever allowing himself to appear and receive the thanks which we have ready for him.

EDWARD DOWDEN.

The British Empire. By Dr. Geffcken. Translated from the German, with the Sanction and Co-operation of the Author, by S. J. Macmullan. (Sampson Low.)

DR. GEFFCKEN has, in the five essays which make up this volume, compiled a good deal of generally well-known information concerning British affairs. His own views of England are such as are current in a portion of the German press. He has no doubt that Disraeli and Gladstone deserve to be regarded as political charlatans; but while the former sought his own advantage by the enlargement and the glory of the empire, the Liberal leader, according to Dr. Geffcken, follows his own interests with perfect indifference to the decadence of the empire. He does not mince the matter:

"Both their careers show that their aims were, above all, personal. There is, however, a feature in Disraeli's career which does him great honour: he always showed a strong

feeling for England's position in foreign politics, and he never, when in opposition, tried to embarrass the action of the Government. I am unable to discover such a patriotism in Mr. Gladstone's career, but I find him quite as selfish and ambitious."

The most important essay is entitled "The British Empire." The author admires its bulk, which he learned apparently at the Colonial Exhibition, and he labours in the way common with a certain section of continental politicians to prove that it is all in great peril. We are vulnerable, says Dr. Geffcken, especially in India. But the dangers are in reality the consequences of a false policy, above all of the Gladstonian policy, which has contributed so much towards shattering England's prestige abroad. Then we are told that "prestige is to England's power what credit is to a merchant." Our empire, in the opinion of this German publicist, was built up by an almost uninterrupted series of wars and conquests. It exists, however, under changed conditions. Germany has proved to England that the time when she could assume that she had a claim to every unoccupied spot beyond the sea is at an end. Nor has our navy been able to hold its position. That of France comes very near to it. Our fighting force by land has actually declined, and now, in this respect, England must be accounted only a second-rate power. If, therefore, a French writer in former years called England "a polype with a dwarf body and gigantic tentacles clutching the globe," it must now be said that the elasticity of those tentacles is decidedly not what it was; while, on the other hand, all over the world English interests are at stake, and no great continental or trans-oceanic struggle leaves England untouched. Together with these opinions, Dr. Geffcken holds that our material resources were never so great; that without difficulty we could raise hundreds of millions for war purposes. His judgments are somewhat abrupt. We have, it seems, been "guilty of gross negligence" in failing to construct the Tigris railway; and as for Mr. Gladstone, who has Dr. Geffcken's measureless contempt—he ran away from Russia and left Penjdeh in Russian hands. Dr. Geffcken is quite ready to advise Lord Salisbury as to his relations with Lord Hartington. By a more energetic foreign policy he is sure the Prime Minister would not lose the support of the Liberal Unionists, but would be very much strengthened in his position. When this German writer deals with Prince Albert we are not surprised to learn that "in questions affecting specially British interests the Prince judged with more acuteness than the leading English statesmen," or that the distinguished Prince left the reputation of an "imperial statesman whom England and Germany will for ever proudly call their own." We have now seen enough of Dr. Geffcken to know that he would delight in the career of Palmerston. There he finds his ideal; and though he fairly admits that Palmerston "put his stamp on no great measure" of reform at home, he firmly believes that "with his death England began to decline," and that "the whole significance of his life and labours is rightly measured only when he is compared with the Epigoni who have entered upon the inheritance which he left behind." Of Disraeli

he justly remarks that "he can hardly be called a great statesman." He, too, was but "one of the Epigoni." "His name is connected with no measure which constituted a new departure in English statesmanship." But it is for Gladstone that Dr. Geffcken reserves in his last pages all his most offensive epithets. He delights to quote the saying attributed to Bismarck, that he would have shot himself long ago had he brought so much mischief on his country as Gladstone has on his; and of Palmerston, that "this man will ruin his country." He sees in Mr. Gladstone "gifts of the first order," devoted to the most unpatriotic ends, and predicts that his last days

"will not reverse these severe judgments. The sun of his life will not set in calm splendour now that he has descended to become the associate of Irish conspirators, and employs all his remaining strength in inflaming the worst passions of mankind."

In his final essay upon the House of Lords, Dr. Geffcken shows himself not thoroughly acquainted with the facts of the case. His rejoicing that the landed estates of the peers are for the greater part unencumbered with debt, is inconsistent with the well-known estimate of charges amounting to £400,000,000 upon their estates; and, now-a-days, it is not true that "every manufacturer and merchant who has made a fortune strives to establish for himself a country seat." There are scores of such persons in London who have no ambition to become great landed proprietors.

ARTHUR ARNOLD.

"STATESMEN SERIES."—*The Marquess of Wellesley*. By Col. G. B. Malleon. (W. H. Allen.)

THIS little book has all the qualities of Col. Malleon's best work—the patriot spirit, and the sound, practical acquaintance with the past and present of the British power in India. Wellesley was the chief founder of that power; for, great as were Clive and Warren Hastings, indispensable as were their labours, it was Wellesley's clear eye and firm hand that made this nation's representatives the paramount lords of the vast and varied peninsula.

Lord Mornington—as he then was—went out as Governor-General in the end of 1797, having served his apprenticeship as member of the House of Commons, and been a general supporter of Pitt in opposing the revolutionary propaganda of the new French Republic. His first cares, on reaching his post, were due to the same cause, for the Directory had extended its anti-monarchical efforts to India, and "Citizen Tippoo" was in active correspondence with Mauritius in the hope of using French animosity against the enemies of his house. But Tippoo was not what his father had been. The curse of birth-in-purple was upon him; and where Haidar Ali had been hardy, industrious, and rapid, his son was luxurious and lazy. The result is well known. Led by a resolute and experienced general, the British army stormed Seringapatam, Tippoo dying a soldier's death in the unavailing defence. The other Southern powers were tamed and made subordinate; and in 1802 the Governor-General prepared for the last struggle. Sindhia was master of the

once mighty Mughal empire, and his army was commanded by a Frenchman. The pertinacious ruler of Bengal picked a quarrel with Sindhia, the expected alliances failed them, the French general and his European officers surrendered, and the great armies were beaten in hard-fought but complete victories, which Col. Malleon has already described in his *Decisive Battles of India*. The blind old emperor, released from Mahratta durance, became a British pensioner; and the country entered upon a condition which was not greatly altered for over fifty years. Many provinces continued to be acquired—by hook or by crook, and by crook for choice—but the process was only a process of growth. The Wellesley system subsisted down to 1858.

This is a substantial achievement; and it may be admitted that it was not sufficiently appreciated at the time. The mercantile instincts of the East India Company were alarmed at the greatness thrust upon it by its brilliant servant. But he received the thanks of both Houses of Parliament and a step in the Irish peerage from the Crown—rewards with which "he had to be content," if, indeed, content be the proper epithet, for he called the Irish marquessate "a double-gilt potato." On his return home, Wellesley played for some years an active part in English politics, sitting in the House of Lords as Baron Wellesley—a peerage of the United Kingdom conferred upon him in 1797, though nowhere recorded by our author. In 1809 he was made Foreign Secretary under the premiership of Perceval, and was able to give vigorous help to his brother then entering upon his arduous struggle with Bonaparte's marshals in the Peninsula. But his downward career was beginning. In 1810 he failed to support actively the cabinet of which he was a member on the question of the Regency. He could not conceal his personal ambition, fostered by a sense of his own powers and a contempt for those of his chief. He absented himself from the meetings of the cabinet, and administered his own department as autocratically as if he were still governor-general. In January 1812 he found, or fancied, that he could serve no longer in an even nominal subordination to Perceval. After the melancholy death of the latter, Wellesley attempted to form a ministry with Grey, Grenville, and Canning; but the attempt failed from a variety of personal difficulties, and the well-intentioned Liverpool became Prime Minister.

For the next nine years Wellesley continued to be out of office, and carried out generally a mildly Liberal opposition to the government, supporting the cause of Catholic emancipation and the diminution of fiscal burdens and the repeal of the duty on the importation of food. In 1822 the Grenville party came into office, and Wellesley was sent as Lord-Lieutenant to Ireland. Restored to vice-regal authority the ardent spirit seemed to emerge from eclipse. For five troubled years he continued to impress his virile and cultivated intelligence on the affairs of the distressful island. In the end of 1827 he once more became what Lord Melbourne called "a superseded satrap."

On returning to England he made one last bid for the premiership; but was supplanted

by his brother. Col. Malleon believes that he felt this disappointment most keenly; and the belief is confirmed by a fact within the knowledge of the present reviewer. In a paper written by a nephew of Lord Harris, it is stated that the writer saw a letter in which Wellesley spoke of the duke as "a hero of my own making"; so much can the parallax of the brightest star affect its magnitude according to the point from which it is observed. In 1829, the emancipation of the Catholics was enacted; and in 1833 Wellesley became a second time viceroy of Ireland. He, however, held the office for barely two years; and then went once more into opposition, this time as a declared Tory. He lived seven years longer, writing and publishing elegant Latin verses, and receiving a tardy acknowledgment of his Indian services from the Court of Directors. He died in 1842 at the age of eighty-two.

In estimating the story set before us by the author it would be interesting to discover both the reasons of Wellesley's success and the causes of his failure. That the Percevals and Liverpools should gain their ends and rule the British Empire, while a great diplomatist and organiser should be condemned to subordinate positions, interspersed in long periods of enforced retirement, may seem inexplicable. Nevertheless, there are a few facts which throw light on the case, and their consideration may not be without profit for aspirants to public life.

The faults of Wellesley's character count for a good deal. There is evidence in all that we know about him that he was vain, arbitrary, and ambitious. Such a man is constantly giving offence and making enemies. He insisted on "unqualified support"—a thing which, as one of his friends pointed out to him, one would hesitate to promise to anyone, even one's king. Then, again, the very qualities by which Wellesley succeeded in India were fatal to his success in English public life. In India a ruler works, so to speak, in a vacuum. He meets with but little resistance, and that little of a kind that he can usually overcome. Indeed, in this fact we have probably the explanation of the general failure of Anglo-Indians in home politics.

Take him for all in all, however, Wellesley was a very great man; and Col. Malleon is to be thanked for giving us a new study of his public life which is brief without being obscure.

H. G. KEENE.

The Poems of Emma Lazarus. In 2 vols. With Memoir. (Boston, U.S.: Houghton, Mifflin & Co.)

It is not to admirers in the United States only that this edition of the poetical writings of the late Miss Emma Lazarus will be welcome. Here, no doubt, the sweetest of the young voices of Israel is better known by her excellent renderings from Heine, and her still more admirable translations from the old Spanish singers of her own race, than by her powerful dramatic compositions or her sonnets and lyrics. Many, no doubt, have read her Goethean romance, *Alida*. And, to judge from that work, and her contributions to magazines, it is a pity that a supplementary selec-

tion of Miss Lazarus's prose was not added to this memorial edition; and, in particular, it is to be regretted that her unfinished, yet far advanced, critical study of the genius of Rembrandt is not included.

There is, in this second volume, a collection of short prose poems, entitled "By the Waters of Babylon," in one of which occurs a verse pregnant with significance—"Daylong I brooded upon the Passion of Israel." For, in truth, it is the very passion of Israel that is the source of all that is best in Miss Lazarus's work. By it she was thrilled and inspired. In a free country, and enfranchised from the formalism of Judaism, what nobler ethnical heritage could a poet have? It is conceivable that the time may come when to be born a Jew will be a crowning distinction; even now the Semitic poet need never suffer the humiliations and the vicarious agonies which befel the greatest of modern singers. And surely no passion of patriotism or tribal hope elsewhere can surpass that of the prophets and poets among those who look for a greater *Rosh-Hashanah* than that of annual recurrence, who believe in the unification of the racially most potent people of whom we have record. How admirably Miss Lazarus expresses the distinctive quality of her people when she writes:

"Every student of the Hebrew language is aware that we have in the conjugation of our verbs a mood known as the *intensive voice*, which, by means of an almost imperceptible modification of vowel-points, intensifies the meaning of the primitive root. A similar significance seems to attach to the Jews themselves in connexion with the people among whom they dwell. They are the *intensive form* of any nationality whose language and customs they adopt. . . . Influenced by the same causes, they represent the same results; but the deeper lights and shadows of their Oriental temperament throw their failings, as well as their virtues, into more prominent relief."

Excellent as is Miss Lazarus's early poetry, and certainly well worthy of honour in a time when acknowledgment of high worth is bestowed with a largess too liberal to be discriminate, her best work must be sought in those poems for the most part written after her sudden "call to arms," at the time of the Russian and German crusade against Israel, which commenced ten years ago. Her two dramas—"Spagnoletto," and "The Dance to Death"—are respectively characteristic of Emma Lazarus, the American poet, and Emma Lazarus, the passionate Semite. In the former—a painfully sombre tragedy, as lurid and as unrelieved in its horror as the "Cenci" itself—there is a lack of that restrained abandon, if the seeming paradox be permissible, which permeates all great art. She wrote it probably because the story of the painter Ribera fascinated her as a dramatic artist; she wrote it with the magic upon her of the "Cenci," of "Ruy Blas," of whatever, in modern letters, is almost barbaric in violent intensity; but she did not write it with the more or less conscious knowledge that every act, every scene, every line, palpitated and breathed and moved towards one inevitable goal—a goal worthy of that palpitation, that aspiration, that impassioned onward movement. Thus must she, thus did she write "The Dance to Death," that remarkable tragedy which is so far more impressive

in its reserve than "Spagnoletto" in its vehemence, which is so vivid, so picturesque, at times so grandiose, that we are uplifted to a rare atmosphere; and which is yet so intensely idiosyncratic that none but one inspired by that *Judenschmerz*, which has been the fount of so much splendid artistic achievement, could have written it. Historical students may demur to Miss Lazarus's originality in this tragedy, on account of her indebtedness to Reinhard's "Der Tanz zum Tode; ein Nachtstück aus dem vierzehnten Jahrhundert"—a narrative compiled from authentic documents discovered by Prof. Franz Delitzsch; but, of course, the fact of the poet having been in this sense forestalled is of no more significance than the discovery of Shakspeare's indebtedness to the Italian chronicler of the love episode in the feud-history of the Montagues and Capulets. Of singular power and charm is the description, near the close of the tragedy, of the procession of the doomed Jews of Nordhausen to their place of death, and of their martyrdom. Over the piled fagots a floor is laid, whereon the Israelites may

"dance and sing
Fearless of death, until the flames engulf—
Even as David danced before the Lord,
As Miriam danced and sung beside the sea."

Through the narrative break ever and again sharp, ominous cries, vaguely interblent, urgent, terrible: "Woe unto us who perish"—"Amen! amen! amen! We dance to death!" With the belt-fringed, silken-bound scrolls of the law, the perpetual lamp, and the silver vessels of the sanctuary, and the seven-branched candlestick, the procession marches deathward amid savage insult and triumph. Young and old, hale and infirm, young mothers with their babes, and lovers walking hand in hand, all scarfed and gemmed, and richly attired, pass on, with over and around them the screaming "Burn! burn!" of the citizens. But high above the crimson blaze wherein dance in a strange ecstasy the condemned, wherein flash the falling jewels, and wave veils and fiery raiment, rises the death-song of the Jewish youths, "Let us rejoice!" and the semichoric chant of the daughters of Israel:

"Our feet shall stand within thy gates, O Zion,
Within thy portals, O Jerusalem!"

No one who cares for Miss Lazarus's poetry—no one, rather, who has heed for what is really noteworthy in contemporary verse—will care to be without the first volume, which contains, in addition to an interesting memoir, her non-Jewish narrative and lyrical poems, and "Spagnoletto"; but lovers of poetry that belongs to a rarer and loftier atmosphere will do well not to deny themselves the second volume. Here, besides the "Dance to Death" and "By the Waters of Babylon," are several short Jewish poems of exceptional power and beauty, including the stirring "Banner of the Jew" and the "Feast of Lights," wherein "the Maccabean spirit leaps new-born." Here, also, are the beautiful and valuable translations from the sweet singers of old—Judah Ben Ha-Levi, Gabirol, and Moses Ben Esra; a notable and successful enlargement upon Heine's "Donna Clara"; several excellent sonnets from Petrarch; and distinctly able versions of Alfred de Musset's "October Night" and

"Night in May." It is regrettable, however, that a selection of the finest of her Heine translations had not been substituted for those, on the whole of less worth, from the French and Italian. It should be added that the sympathetic memoir, which has already appeared in an American magazine, is preceded by an excellent likeness of Miss Lazarus—as she was latterly, however, rather than at the time of her visit to London some years ago.

WILLIAM SHARP.

Norway Pilot. Part I. From the Naze to Christiania, thence to the Kattgat. Second Edition. Compiled by Lieut. G. T. Temple, R.N. (Printed for the Admiralty.)

THE *Norway Pilot*, Part I., is an ably compiled body of sailing directions for a coast which is much frequented by English yachts and merchant vessels, and occasionally visited by the channel and training squadrons of our navy. The volume is compiled from Norwegian sources; but, as the officer to whom the work has been entrusted is well acquainted both with the Norwegian language and with coasts of which he is the official guide, his special knowledge has enabled him to make several additions which give completeness and special value to the present edition. Thus a glossary of words and rules for pronunciation enable the navigator to converse with Norwegian pilots; and an introduction supplies information respecting the physical geography, statistics, and climate of Norway, and the hydrography of the North Sea.

Although there are generally deep-water channels between the numerous islands along the coast, yet the navigation is difficult, requiring great caution and promptitude; for these outlying islands and rocks are numberless, and the passages between them are very intricate, while in the winter the landmarks are often hidden by accumulations of snow. The importance of accurate and clear sailing directions and charts is, therefore, exceptionally great.

The coast described in *Norway Pilot*, No. 1, extends from the bluff headland of the Naze, the southern extreme of the mainland of Norway, to the old Castle of Marstrand in Sweden, including Christiansand and Christiania, the capital of the kingdom. The portion of the Swedish coast included in the volume, from the Koster Islands to Marstrand, is known as the Bohuslän, the home of the Vikings, and one of the cradles of the early northern sagas. Here are Strömstad, the northernmost Swedish town on this coast; Lysekil, a summer resort; and Marstrand, a much frequented watering-place, and a locality of great interest in Swedish history. The famous old castle of Marstrand, with its lofty round tower and batteries now abandoned, forms a conspicuous landmark. The southern channel leading to the anchorage at Marstrand is so narrow that the small passenger steamers which ply between the little sea-bathing town and Gothenburg have only about 2 feet to spare on either side in passing through it. This fact will give a good idea of the intricacy of the navigation, and of the importance of accurate and detailed sailing directions.

It is, therefore, a matter for congratulation that the services should have been available

of so competent and accomplished an expert as Lieut. George Temple, whose local and linguistic knowledge enable him to collate all existing Norwegian publications bearing on the subject, as well as to contribute additional information from his own personal observations and experience.

CLEMENTS R. MARKHAM.

NEW NOVELS.

The Tents of Shem. By Grant Allen. In 3 vols. (Chatto & Windus.)

Giraldi; or, the Curse of Love. By R. G. Dering. In 2 vols. (Trübner.)

The Rambler Papers. By J. C. Jeffery. (W. H. Allen.)

Driven before the Storm. By Gertrude Forde. (Spencer Blackett.)

My Spanish Sailor. By Marshall Saunders. (Ward & Downey.)

Where have you been? By Kate Thompson. (Digby & Long.)

A Strange Enchantment. By B. L. Farjeon. (White.)

Suspicion. By Christian Lys. (Ward & Downey.)

MR. GRANT ALLEN's latest work—*The Tents of Shem*—having run its course through the pages of an illustrated periodical, now appears in three-volume form. It is marked by the same manly and genial style of writing that has won for this author his reputation, and will prove no unworthy addition to his efforts in fiction. Prominent among the characters is Iris Knyvett, student of Girton, and "Third Classic" in the Cambridge Classical Tripos of her year. Though the author confesses to a prejudice against the "higher education of women," he has drawn the present specimen of a learned lady in anything but an unfriendly spirit; indeed, his treatment of the subject suggests a desire on his part to prove that the acquisition of Latin and Greek does not prevent a girl from being essentially a woman at heart after all. At the same time he has painted for us, with a still more loving hand, Miriem, a child of the desert by training and maternal descent, but on her father's side English, who eventually proves to be the cousin and co-heiress of the "Third Classic." There is plenty of spontaneous and well-sustained humour throughout; and, in this particular alone, Thomas Whitmarsh, Esquire, Q.C.—a shining light in his profession, but a man of childish simplicity in all matters not connected with the Probate and Divorce Court—is a host in himself. But it is in the descriptive parts that the author is, perhaps, seen to best advantage. Before the end of the first volume the action is entirely transferred to African soil, and the tale becomes intimately connected with the French occupation of Algiers. The remnants of Moorish magnificence that still lend grandeur to the capital city, the wild scenery of the Kabyle mountains of the interior, and the still wilder life of the Moalem nomads who dwell there, furnish effective material for Mr. Grant Allen's pen; and the narrative of the rising of the conquered tribes against their invaders should be read with special interest by English people, to whom the details will recall so

many reminiscences of our own struggles with a similar people in the Soudan. The subtlety and stealthiness of native attack, the ferocity that spares nothing when once the Jihad or Holy War is proclaimed, and the utter collapse of a savage host when matched against the disciplined forces of civilisation, are all described here with a liveliness and effect that leave nothing to be desired.

From the second title which Mr. Dering has given to his book, and from some passages occurring in the first volume, it would appear that the author originally set out with the intention of proving that love is a sort of baleful influence, inimical to order and progress, and responsible for nearly all the miseries and misfortunes of mankind. If such was the case, we can only remark that this self-constituted champion of celibacy and humdrum has but poorly fulfilled his mission. In its stead he has given us a very charming novel; and as the last volume concludes with the usual marriages, either completed or prospective, he appears, so far from cursing his enemy, to have ended by blessing him altogether. The scene of the story is laid in the country town of Heathercombe, rejoicing in any number of religious denominations; and it is mainly to this aspect of the social life of the place that we are introduced. Mr. Dering is not only a keen observer of persons, but has a cultured and easy flow of language; and he may be congratulated on having made a very creditable first attempt in fiction. The only part of his book which—as conveying a rather unworthy suggestion of pique—might with advantage have been omitted is the dedication of it to Thomas Lowestoft, Esquire, "in recognition," to use the author's words, "of his unwearied attempts to discourage me in my literary career, and to dissuade me, in particular, from publishing the present work."

Of *The Rambler Papers*—a novel dealing mainly with military life—there is not much to be said, except that it is agreeably written, and may be taken as a tolerably faithful representation of the society it depicts. The heroine—a retired general's daughter, and a somewhat hoydenish young person—contrives to earn for herself a considerable amount of dislike among the ladies of a garrison town, and ultimately marries the least popular, though by no means the least worthy, officer of the regiment quartered there.

It is, perhaps, fortunate for *Driven before the Storm* that its interest does not depend upon originality of conception as regards the plot. The tales which centre upon the hero or heroine becoming suspected of a murder, the mystery about which is only cleared up by the dying confession of a repentant wretch in the last chapter, may be counted by hundreds, while the sprained ankle which evokes the first sentiments of tenderness towards Angelina on the part of Edwin has long ago passed into the category of stale devices. However, the rustiest peg may sometimes serve to support an abundance of beautiful clothing; and if Miss Forde's outlines err, as they undoubtedly do, on the side of conventionality, it must be admitted that her filling-in shows capacity of an almost first-rate kind. Her book has sharply marked characters, both men and women being pour-

trayed with pretty equal fairness and fidelity—a characteristic not always observable in the works of lady novelists; and, though its action “hangs” occasionally owing to its over-elaborated analysis of feelings, it is, as a rule, written easily, naturally, and in good English.

On the other hand it would be impossible to find fault with the plot of *My Spanish Sailor*, for the simple reason that it possesses no plot at all. Nevertheless, it is anything but a dull story. Nanette Fairfax, a girl not yet out of her teens, is privately married—for reasons which disclose themselves as the narrative progresses—to the captain of a steam vessel, a man twice her age, who brings her with him to England as an ordinary passenger travelling under her maiden name. The story is nothing more than an autobiographical record of the petty embarrassments and predicaments that befall an impulsive young woman, and of her ever variant moods, affectionate, repellent, and remorseful; but there is a crispness in the humour and a piquancy in the dialogue that fairly entitle it to a place among the readable class of novels.

Where have you been? resembles *My Spanish Sailor* in being a mere narrative of day-to-day life, illustrating the progressive stages of a love affair, which, in this case, finally ends in a sharp disappointment. It is an amusing story, but too short to require an extended notice. The peculiar title of the work seems to be due to some eccentricity on the part of the author. So far as one can see, it has nothing to do with the action of the novel; at least, not in any sense in which such a heading as “How do you feel now?” or “What do you intend doing next?” would not be equally appropriate.

As has been before mentioned in these columns, it is scarcely possible to criticise seriously works of fiction which depend for effects and *donnement* upon charms, and potions, and magic crystals, and the general apparatus of sorcery. In *A Strange Enchantment* Mr. B. L. Farjeon gives forth to the world a novelette of 100 pages, in which the deceiver of a woman is compelled by an African magician to disclose his crime, under the influence of some mysterious globules, and through the instrumentality of an enchanted mirror. It seems a pity that so able an author should have recourse to such doubtful contrivances for lending an interest to his story. Mr. Farjeon reminds us at the outset that “we seem to be on the threshold of startling discoveries in the unseen world.” The fact may be so. In the meantime, however, anticipations of these discoveries, for purposes of fiction, are about on a par, as regards literary value, with critiques written in advance, and appearing in print, concerning an artistic performance, which, owing to some unlucky accident, never appears before the public at all.

Suspicion is an uncommonly well-written novelette, belonging to what we may call the detective class. There is an old country-house, popularly supposed to be haunted, situated close to a rocky shore. The former master has met his death there under peculiarly mysterious circumstances; and now, at the advent of fresh occupiers—a young married couple, who, as usual, have no fear of ghosts

before their eyes—the weird noises again assert themselves to the terror of the house and neighbourhood. The interest almost entirely turns upon the detection of the mystery. There is no love story in the ordinary acceptation of the word, though circumstances arise in the course of the narrative which lead the husband to entertain suspicions of his wife, from which the novel derives its name.

J. BARROW ALLEN.

THE LITERATURE OF THE EARLY CHURCH.

“TEXTE UND UNTERSUCHUNGEN ZUR GESCHICHTE DER ALTCHRISTLICHEN LITERATUR.” (Leipzig: Hinrichs; London: Williams & Norgate.)

III. Band. Heft 3 und 4. *Aphrahat's des persischen Weisen Homilien*, aus dem Syrischen übersetzt und erläutert von Georg Bert. *Die Akten des Karpus, des Pappylus und der Agathonike*, eine Urkunde aus der Zeit Mark Aurel's untersucht von Adolf Harnack.

IV. Band. Heft 1. *Tatiani Oratio ad Graecos* recensuit Eduardus Schwartz.

V. Band. Heft 2. *Die Abfassungszeit der Schriften Tertullians*. Von E. Noeldchen. *Neue Fragmente des Papias, Hegesippus und Pterius*. Von C. De Boor.

V. Band. Heft 3. *Das Hebräer-Evangelium*. Ein Beitrag zur Geschichte und Kritik des hebräischen Matthäus von Rudolf Handmann.

THE Homilies of Aphraates, the Persian sage, were edited for the first time in this country by Dr. Wright in 1869. The first volume contained the Syriac text from MSS. of the fifth and sixth centuries in the British Museum; the second volume, which was to give the English translation, has not yet appeared, and it has been now anticipated by the German version of Dr. Bert. The Homilies have a singular interest, both from the character of their author, and the time in which they were written. The history of Aphraates can be gathered to some extent from his writings. Born about A.D. 280, he lived in the age of the first development of monasticism. He entered the monastery Mor Mattai, which lies twelve miles to the north of Nineveh, on the height of Makluba. That monastery still exists. It belongs to the Jacobite Church; and Dr. Badger, who visited it in October, 1843, has given, in his work, *The Nestorians and their Ritual* (i., p. 96 sq.), a description of its buildings. It was founded most probably by Christians who had, during the persecution of Diocletian, taken refuge in the kingdom of Persia. Aphraates belonged to the earlier generation of monks; and he held at the same time a high position in the hierarchy of his church, as is evident from his circular epistle to the clergy and congregations of Armenia (*Hom.*, xiv., comp. vi., x., and xxii.). The letter of the Arab bishop Georg (ed. Lagarde, *Analekta Syr.*, p. 108 sq.) to the presbyter Jesus, written A.D. 714, expressly states that Aphraates was a bishop, while belonging at the same time to a monastic order. For, unlike the other Eastern churches, the Syrians permitted their abbots to exercise episcopal functions; and there were among them no less than twenty-one monasteries which were centres of sees. The Christians who had settled down in Persia were not destined to find rest. Homily XXII. mentions

“the 36th year of King Shapur, who caused the persecution, and the 5th year since the churches were extirpated; the year in which the murder of the martyrs took place in the eastern country.”

It shows incidentally that the collection of

sermons to which it belonged was made between A.D. 336 and 345. Dr. Bert points out in the introduction to his work how considerable is the importance of the sermons for the student of language as well as of history. Next to those of Origen the oldest Homilies in existence, twenty-three in number, drawn up in the form of letters, they touch on the various points of Christian doctrine and ethics, on faith and charity, on penitence and fasting, on celibacy and virginity, on the instruction of the brethren (monks), on their duties during the times of persecution, &c. They afford, as Nöldeke says, a picture of Christianity which is perfectly simple and truly oriental in its character. They lay stress on asceticism, yet without that exaggeration which belongs to a later time; they inveigh against Jews and heretics, against Valentine and Mani, yet without that bitterness which so frequently mars the polemical works of Catholic writers. Their doctrine appears untouched by the controversies of dogmatists; their language and diction are singularly pure, and free from foreign words. “Whoever would write a Syriac syntax,” says the same authority, “must take his standard from Aphraates.” A strange fate has overhung the sermons of the Persian sage; born out of time, they belonged to an age that had passed away. In the Roman empire the church had contracted an alliance with the state, conquering—and being conquered by—the world; and the church in Eastern Syria, under Persian rule, was endeavouring to conform to that of the neighbouring empire. The sermons remained unheeded by Western writers; Gennadius alone, who continued, A.D. 490-95, St. Jerome's book *De Viris Illustribus*, noticed them. But they were in the fifth century translated into Armenian; and, although almost forgotten at home, they have exercised till the present day considerable influence on the Armenian church and literature.

Prof. Harnack's contribution is of considerable interest. The historian Eusebius (*H. E.* iv. 15) closes an account of the martyrdom of Polycarp at Smyrna with an allusion to three sufferers—Carpus, Pappylus, and Agathonice—who died for their faith at Pergamus. The names of the three martyrs appear in the oldest calendar known to us, the *Martyrologium Orientale*, drawn up between 365 and 380 by an Arian cleric at Nicomedia. They have thence passed into the Latin and Greek calendars, and one day in the year—it was originally April 13—is devoted to their memory. The record contained in the martyrologies of the eleventh to the thirteenth centuries refer their death to the persecution under the Emperor Decius, 250. Aubé published in the *Revue Archéologique* (December, 1881, p. 348 sq.) a text far older than those hitherto known, and differing from them altogether. The French *savant* was not aware of the importance of the discovery he had made. He published his text without comment; and he also assigned the date of the martyrdom to the reign of Decius. Prof. Harnack has added an excellent commentary to his edition of the same text; and he believes that the event which it records took place as early as the second century, during the years that Marcus Aurelius was co-regent with Antoninus Pius. We are unable to agree with one argument which he adduces in favour of the earlier date. The Christian confessor, led before the judge, is reminded of the “orders τὰν Ἀγίων ἐντολῶν” enjoining him to worship the gods,” v. 4. The plural Ἀγίων, as well as Σεβαστῶν (v. 21) must refer to contemporary emperors—to the Antonines, says Prof. Harnack (p. 454 sq.), and not to Decius, who had neither a colleague nor a predecessor who had passed any such law. But surely the orders by which Christians were obliged “to worship the gods,” first enacted by

Trajan, had been enforced by his successors, and could be cited during the reign of any single emperor as *apostolus* τῶν Ἀποστόλων. But we quite endorse the opinion of the editor that these records possess all the characteristics peculiar to the second century and to the age of Marcus Aurelius. The character of the judge, his patience, his endeavours to make the Christians recant, the simple confession of Carpus, which shows, however, traces of culture and learning, the sympathy of the crowd with the sufferers, and especially with Agathonice, who suddenly beholds in a vision, above the ghastly place of execution, "the glory of the Lord," and, with the exclamation, "The table is spread," steps forth to die at the stake—all these features recall to our mind the martyrdom of Polycarp, of Justin, and of the Christians at Lyons. The whole scene is of almost dramatic power. The numerous allusions to the Gospels of St. Matthew and St. Luke, and especially of St. John, which the editor has carefully collected, are of considerable interest in a text which dates from a comparatively early age.

Six years have now passed, so E. Schwartz informs us in his preface, since O. von Gebhardt proposed to him an edition of the Greek Apologists of the second century in connexion with the series of "Texte und Untersuchungen," which he, together with A. Harnack, was then beginning to publish. Of these Apologists, Justin Martyr was to be undertaken by O. von Gebhardt; Tatian, Athenagoras, and Theophilus by E. Schwartz. "Jam primus hujus societatis fructus prodit, Tatiani Oratio ad Græcos." The text of this speech has come down to us in three MSS., which are transcripts of one original, the celebrated codex Paris, 451, written in A.D. 914 by order of the Archbishop Aréthas of Caesarea ("Texte u. U." vol. i., p. 41 sq.), and dating from that revival of letters which took place during the reign of Leo the philosopher. This codex contains portions of the writings of Clement of Alexandria, Eusebius, and Athenagoras; but, unfortunately, "triginti duo folia," on which was written the *Oratio ad Græcos*, have been lost. And all editions of the oration are dependent for their text on the three transcripts. Additional information, however, is obtained in the numerous quotations from Tatian which we meet with in Eusebius's *Preparation and History*. But the historian himself evidently used a copy of which the text had been altered in many instances. And E. Schwartz has, on his journeys to Paris and Italy, compared the various MSS. He has examined six containing the *History* and five containing the *Preparation*. Appended are the scholia (codex Paris, 174) which were added by the learned Archbishop of Caesarea, the quotations from Tatian found in later authors, as well as the opinions passed upon him by ecclesiastical writers like Irenæus, Eusebius, and Jerome. An index of authors, and of names and words met with in the oration, renders the edition complete. A pathetic interest attaches to the person of Tatian. Born in Assyria, nurtured in Hellenic culture (comp. "Texte u. U." vol. i., p. 212), a rhetorician of some renown, he came to Rome; converted to Christianity about 150 A.D., he became a member of the Church and a disciple of Justin Martyr. Two years later he composed the speech, the *apologia pro vita sua*, in which he at once vindicated the step he had taken and bid Hellenic learning a final farewell. A teacher of high position in the church, and, at the same time, the most intensely serious of Christian philosophers, he developed a system of his own, in which he laid stress on the dualism of the spirit and the flesh, the church and the world. Twenty years after he had entered, he left the church, which, in his estimate, had made a compromise with the world. His

secession took place during the time of Bishop Soter of Rome, A.D. 172 or 173. Ecclesiastical writers have called him a heretic, but they have themselves involuntarily borne witness to the influence of his strong and solemn character. All his other writings, excepting the orations, have perished, and among them the *Diatessaron*, perhaps the earliest complete synopsis of the Gospels. There is much that is dark and difficult in this his Apology. It has been, owing to these very difficulties, neglected both in Germany and in England. And we do not doubt that this excellent edition of E. Schwartz, as well as the commentary on it, which is to form the second part of the fourth volume of "Texte u. U.," will tend to draw the attention of scholars to the oration of Tatian.

In determining the order in which the books of Tertullian were written, Dr. Noeldtchen has collected all the evidence which he could bring to bear on his task. He has taken into account, first of all, the idioms which appear in the different works.

"It is a well-known fact," he says (p. 2), "that in the course of a few decades the national language changes, that some words and expressions rise to the surface, others sink to the bottom, so to speak, of a swiftly flowing river; the pen of one writer creates new forms, and makes fresh words."

There are those of Tertullian's tracts in which expressions like "military service, the type of Christian life," or "Babylon, the emblem of heathen Rome," are taking shape, others in which they appear ready made. The attitude which the Father assumed with regard to the questions whether virgins should go veiled, or Christians should flee in times of persecution, and in the determining of which he grew severer as years passed on, are an indication of the order in which his works appeared. In the same way he learned, in course of time, to lay stress on the exact definition of the meaning of words (*proprietas vocabulorum*), on the difference between *veritas* and *imago*, on the doctrine of what is merely *permissum* or *indultum*, and on the conditions under which communion with the church should be granted or denied. He learned to regard *natura*, *disciplina*, and *scriptura*, as the three sources of knowledge, which must supplement each other. The position which he had taken up with regard to the *Pastor of Hermas* underwent a complete change during the course of his literary career. His later works show a greater wealth of quotations from Scripture; and not infrequently expressions escape him which betray the self-consciousness of a man who has become famous. Occasionally we meet with references to contemporary persons or events, e.g., *ad Scapulam*. Tertullian enumerates the proconsuls of North Africa who were friendly to the Christians, and contrasts them with Saturninus, 198-200, who first persecuted them; or in *adv. Præream* he gives the history of the Phrygian heresy, and speaks of the Roman bishops Victor (A.D. 189-199) and Eleutherus (A.D. 175-189). In this exhaustive work, Prof. Noeldtchen has availed himself of everything which may assist him in determining the order of that long series of famous tracts, which begins most probably with the exhortations addressed "to the nations" and "to the martyrs," and ends with a diatribe on chastity. His inquiry has the additional value of showing incidentally the various phases in the mental and spiritual development of the greatest writer which the Western Church brought forth before St. Augustine.

The appendix contains a series of quotations from the Code Baroccianus, 142 (comp. Brieger's *Zeitschrift für Kirchengesch.*, vi., p. 478 sq.) by Dr. O. De Boor. This code contains, on fol. 212-224, a number of texts from Eusebius. The texts are followed by notes,

taken from the Christian History of Philippus of Side (written about A.D. 430), containing some curious information, which is given on the authority of the early writers, Papias, Hegesippus, and Pierius. The sons of Jude, the brother of our Lord, who were summoned to Rome by the Emperor Domitian (Eus. iii. 17-29), bore the names Zoker and James, so we are told. To the remark of Clement of Alexandria (E. iii. 30) that Peter and Paul and Philip were married men, we find the note added that Paul "offered up his wife unto God for the sake of the church, having ceased to have communication with her." After the passage (E. iii. 39 and 25), we read:

"Papias says in his second book that John the divine and James his brother were killed by the Jews. Papias learned from the daughters of Philippus that Barsabas the Just, having been given the poison of an adder to drink, was preserved from injury by the name of Christ. He relates also other miracles, especially the one concerning the mother of Manæm [perhaps identical with Manaen, the foster brother of Herod the tetrarch, a teacher at Antioch, Acts xiii. 1] who rose from the dead. About those who were by Christ raised from the dead, he says that they lived till the time of Hadrian."

Into the questions connected with the history of Philippus of Side, or the authorities upon whom he drew, we cannot now enter. But the notes, some of which we have quoted, embody the traditions of an age which succeeded immediately that of the twelve apostles. And our thanks are due to Dr. De Boor for having drawn attention to these interesting relics, which appear to have escaped the observation of scholars, because they are in the Codex Baroccianus bracketed, so to speak, between well-known passages.

Of the Gospels which were not received into the canon of the New Testament, and which have been consequently lost, the most important is that according to the Hebrews. The question as to the relationship which it bore to the canonical Gospels has been very differently answered by various scholars. Lessing advanced the ingenious theory that an ancient Hebrew work, containing apostolical tradition, and called "Gospel according to the Hebrews," or "according to the Twelve Apostles," existed among the Jews of Palestine, and that it was translated into Greek by Matthew. This view was accepted in the main by the Tübingen school, and it has again recently been put forward by Hilgenfeld. On the other hand, scholars like Gieseler and De Wette maintained that this book, so far from being the source upon which Matthew and Luke have drawn, is of a later date, that it records a tradition which is frequently inaccurate, and that it deserves to be termed apocryphal. Dr. Handmann's opinion is that the accounts given by the early Christian writers refer not to one but to several Hebrew gospels. The ancient Jewish Christian community emigrated from Jerusalem to Pella (Eus. iii. 15). Some of its members settled down to the east of the Jordan. Distinguished from all other congregations by their old-fashioned mode of living, they were unable to follow the development of doctrine that took place in regard to the person of Christ; and they were at the end of the second century excluded from the Catholic Church. Among them there existed two distinct parties: the Ebionitic, imbued with Gnostic ideas, which has left a record of itself in the pseudo-Clementine Homilies, and in a spurious gospel "according to the Twelve," and the Nazarenes, who were descended from the Church founded at Jerusalem by the apostles, and whose sacred book was the Hebrew gospel. This book was at an early date translated into Greek. The original was used by the historians of early

Christianity—by Hegesippus, himself of Jewish descent, who wrote about A.D. 170; and by Eusebius, who lived in Palestine (339). The translation is frequently alluded to by the Alexandrine divines, Clement and Origen. St. Jerome, who spent thirty-four years of his life in Palestine, found two copies of that Gospel: one in the library at Caesarea, and another which was still in use among Nazarenes in Syria; and he mentions expressly (*Adv. Pelag.* iii. 2) that it was composed in the Aramaic dialect, which had been spoken by Jesus and his disciples, but that it was written in Hebrew characters. So far we have stated Dr. Handmann's opinions, but we are unable to follow him in his conclusions as to the age and the importance of the Hebrew Gospel. That book was the original, he says (p. 133 sq.), of some of the narratives contained in Matthew as well as in Luke; but he seems unable in the first instance to account for the ecclesiastical tradition which connected it with Matthew alone. The clear statement of Irenaeus (*Adv. Haer.* i. 26)—"Ebionaei solo autem eo quod est secundum Matthaeum evangelio utuntur" (repeated iii. 12)—he sets aside with the remark that the Father, who spent his life in the south of Gaul, at Vienne and Lyons, was not accurately informed about a sect which existed in the East (p. 36). And the authority of St. Jerome he impugns on the ground that that Father, although himself better informed, did not venture to cast doubts on a tradition which identified the Hebrew gospel with Matthew, and which was supported by men like Epiphanius and Irenaeus (p. 64). This supposition, however, leaves the origin of that tradition unexplained; nor is it easy to see why St. Jerome should have been afraid of committing himself to a statement which the simplest reference to the two Gospels would have borne out. According to Dr. Handmann, the Hebrew Gospel is the most ancient record of Jesus's life; next comes Mark: from these two sources in the main the Gospels of Matthew and Luke have been compiled (p. 136 sq.). But when we eliminate from the first and the third Gospel all those portions which they have in common with the second, we do not see that the remaining chapters show any affinity with the Hebrew fragments which have come down to us. These fragments have a character of their own. Comparing passages like the one on the baptism of Jesus (*St. Jer. Ad. Jes.* ii. 1):

"It came to pass when the Lord ascended from the water, the font of the Holy Spirit descended upon him, and rested upon him, and said unto him: My son, in all the prophets did I expect thee, that thou mightest come, and that I might rest in thee. For thou art my rest, thou art my firstborn son, who reignest in eternity";

or that wonderful scene (*St. Jer., De Vir. Ill., c. 2*) where the risen Jesus appears to his brother James, with the fantastic description of the transfiguration where "the mother, the Spirit, seizes him by one hair of his head, and carries him to the great mountain of Thabor" (*Orig. In Joh.* 2, 6)—we understand at once the veneration with which the Alexandrine divines regarded this Gospel, and the sound judgment with which the church excluded it from the New Testament. We have no reason to regret this decision. Nor can we expect to derive from this book any information regarding the origin of our Gospels, unless by some happy chance a copy of one of St. Jerome's translations, or better still of the Aramaic original, now perhaps buried beneath the rubbish of some Eastern monastery, be brought to light. And this is not—considering the discovery of the codex Sinaiticus, and in late years of the *Didaché*—an altogether vain hope.

NOTES AND NEWS.

THE death of Baron de Witte, the eminent Belgian archaeologist, creates a second vacancy among the eight Foreign Members of the Académie des Inscriptions. After his and Amari's death, there are at present but six Foreign Members left—Rossi at Rome (1867), Max Müller at Oxford (1869), Gorresio at Turin (1876), Cobet at Leiden (1876), Rawlinson at London (1887), and Miklosich at Vienna (1888).

THE following will, so far as we know, be the English members present at the eighth International Congress of Orientalists, which will meet at Stockholm and Christiania during the first fortnight of September. Prof. Max Müller will be the guest of the King of Sweden and Norway, the patron of the congress; Profs. Sayce and Maclonnell will represent Oxford, and Prof. Bensley Cambridge; while Mr. F. W. Percival has been chosen as their delegate by the Society of Antiquaries. Prof. Sayce and Mr. Percival propose to visit St. Petersburg before going to Stockholm.

MR. ANDREW LANG has collected or retold a number of fairy stories, which will be published early in the autumn season by Messrs. Longmans under the title of *The Blue Fairy Book*, with numerous illustrations by Mr. H. J. Ford and Mr. G. P. Jacob Hood.

MR. H. S. SALT, the biographer of James Thomson, is now engaged in writing a *Life of Thoreau*.

JEANIE MORISON—the author of a noticeable poem, entitled "The Purpose of the Ages"—has written an outline analysis of Mr. Browning's "Sordello," which will be published shortly by Messrs. William Blackwood & Sons.

MR. ALEXANDER GARDNER, of Paisley—who has made a speciality of handsomely printed books about Scottish history—announces a series to be called "The Historical Castles and Mansions of Scotland," by Mr. A. H. Millar. Each volume will be illustrated with a photograph frontispiece, and numerous other engravings. The first, to be issued in the present autumn, will deal with the counties of Perth, Forfar, and Fife. The impression will be strictly limited.

MESSRS. LONGMANS have in the press a sort of reply to Mr. Mowbray Morris's recent *Life of Claverhouse*, which will be called *Clavers, the Despot's Champion: a Scot's Biography*, by a Southerner.

THE next volume in the "Badminton Library," to be published in the autumn, is *Fencing, Boxing, and Wrestling*, written by Messrs. Walter H. Pollock, F. C. Grove, Walter Armstrong, E. B. Mitchell, and M. Prévost. This will be followed later by *Golf*, to which Mr. Horace Hutchinson, Mr. A. J. Balfour, and Sir William Simpson (among others) will contribute.

THE Early English Text Society will issue early in August, as its second text for this year in its Original Series, Mr. Rhodes's edition of the interlinear Anglo-Saxon glosses and original Latin of the *Liber Scintillarum* by an unknown Defensor; and in its Extra Series—the second and last book for 1889—part v. of Mr. A. J. Ellis's great work on *Early English Pronunciation*. This part deals with our modern English dialects, as illustrating the earlier ones, and contains nearly a thousand pages. The Philological and Chaucer Societies also unite in publishing this book.

DR. THOMAS MILLER, of Göttingen, has sent to press for the Early English Text Society his new edition of Bede's *Ecclesiastical History* in Latin and the Anglo-Saxon of King Alfred. For the benefit of the less learned members of the society a modern English version will be

printed at the foot of the parallel Latin and Anglo-Saxon texts, according to the society's rule.

DR. LUICK is to edit for the Early English Text Society a small volume of Miscellaneous Alliterative Poems, from Robert Thornton's Additional MS. in the British Museum and other sources.

MR. EMIL WERNER has undertaken to edit for the Chaucer Society the Early English version of Boccaccio's *De Claris Mulieribus*, on which Chaucer founded (more or less) his "Legend of Good Women," though he had other sources for his poem, as Prof. Skeat points out in his excellent new edition of it for the Clarendon Press.

MR. W. DAVENPORT ADAMS has in the press a new volume of essays, entitled *Rambles in Bookland*. Mr. Elliot Stock will publish the work shortly.

MESSRS. CHATTO & WINDUS will publish shortly a volume of sketches of maritime life, by Mr. W. Clark Russell, taking its title from "The Romance of Jenny Harlow," which recently appeared in the *English Illustrated*. The book will have a frontispiece drawn by Mr. F. Barnard.

MISS F. E. COOKE, the author of popular biographies of Richard Cobden, Lloyd Garrison, and others, is engaged upon a life of Father Damien for young people, which will be published by Messrs. Swan Sonnenschein & Co. in September.

THE September volume in the "Camelot" series will be More's *Utopia*, with an introduction by Mr. Maurice Adams.

THE forthcoming number of the *Library* will contain the following articles: "The Library of the Royal College of Surgeons of England," by J. B. Bailey; "The Tōkyō Library," by S. Tegima, director of the library; a first instalment of "Caxtoniana," by F. Norgate; and Notes on Swedish libraries, by J. P. Briscoe.

THE Admiralty have placed the order for the supply of naval libraries in the hands of Mr. Thomas Laurie.

AT a recent meeting of the Académie des Inscriptions, M. Boissier read a paper upon the religion of Boethius. Many authorities have recently maintained that he was a pagan; but M. Boissier supported the older view, that he was a Christian. He was certainly born of a Christian family, and was the friend and son-in-law of Symmachus. The authenticity of the Christian writings attributed to Boethius has been disputed; but this question is settled by Holder's discovery of the fragments of Cassiodorus, in which they are formally ascribed to him. The pagan character of the famous *De Consolatione Philosophiae* is to be explained by the fact that many Christians of that time who had received a classical education prided themselves on keeping their religion and their philosophy apart. Saint Augustine has left philosophical dialogues, which are full of Plato and Cicero, but contain no allusions to Christ or the Bible.

THE American resident of Florence, who is modestly content to be known under the initials W. F., has printed, as No. iv. of his "Bibliographical Notices," a second list of books printed in Iceland between 1578 and 1844, supplementary to the British Museum Catalogue. That Catalogue gives 170 titles of such books, of which 38 are absent from W. F.'s collection. This set of these "Bibliographical Notices" adds 139 to titles, and the second now adds 139 more, raising the total number of books known to have been printed in Iceland before the establishment of a press at Reykjavik (1844) to 448. As to one who cannot admit a passion for Icelandic bibliography this work must prove attractive,

both from the extraordinary pains expended upon its production and the accuracy of its details. The earliest entry in chronological order is a Catechism translated from the Latin by Arngrímur Jónsson, and printed at Hólar in 1596. But the most interesting is the first edition of the Passion Hymns of Hallgrímur Pétursson (1666), to which is appended a complete bibliography of the work. There is also the second volume of the first newspaper published in Iceland, the *Íslandske Maanedstidender* of Hrappsey (1775). At the end are some corrections and additions to "Bibliographical Notices," I.; and a full index of names and titles, with a table of the books according to their places of printing.

MESSRS. MACMILLAN have now added *At Last*: a Christmas in the West Indies, with the original illustrations, to their cheap edition of Charles Kingsley's Works. It is interesting to learn that this narrative of travel has been only less popular than the novels. It was first published, in two volumes, in 1871; a one volume edition was called for in the following year; and it has been since reprinted no less than ten times.

UNIVERSITY JOTTINGS.

WE hear that Dr. David Masson, the historian of Milton, contemplates resigning shortly the chair of rhetoric and English literature at Edinburgh, which he has held since 1865, when he succeeded Aytoun.

DR. SANDYS, the Public Orator at Cambridge, has sent to press an edition of the speech of Demosthenes against the Law of Leptines, with introduction and critical and explanatory notes. It will be published by the Syndics of the University Press.

MR. G. G. A. MURRAY, fellow of New College, Oxford, has been elected by the Glasgow university court to the professorship of Greek, vacant by the removal of Prof. Jebb to Cambridge. Mr. Murray took his degree only last year, after a very brilliant undergraduate career.

MR. J. J. BEARE has been appointed to the professorship of moral philosophy at Trinity College, Dublin, vacant by the death of Dr. Maguire.

GLASGOW University last week conferred the hon. degree of LL.D. upon Herr Joseph Joachim, who is already a doctor of music of both Oxford and Cambridge.

ON Thursday of this week Prof. Sayce received the hon. degree of D.D. at Edinburgh.

DR. JOHN STREUTERS has resigned the professorship of anatomy at Aberdeen, which he has held for more than forty-four years.

A COMMITTEE has been formed, among former students, to present a testimonial to Prof. Kennedy on his retirement from the chair of mechanical engineering at University College, London, which he has occupied for the last fifteen years.

It is perhaps worthy of note that, in the recent degree list of the Victoria University, the highest honours were obtained by a woman, who was placed alone in the first class in classics.

ACCORDING to a statement printed in the New York *Evening Post*, the total benefactions from private sources to forty-five American colleges amount in the aggregate to 3,293,500 dollars (say £658,000).

A DEPARTMENT of paedagogics has been established in the university of Pennsylvania, sufficient funds having been subscribed to found a special library, and to provide the salary of a professor for three years.

THE following are the numbers of students at the German universities this session: Berlin, 4939; Munich, 3622; Leipzig, 3322; Halle, 1800; Würzburg, 1586; Tübingen, 1410; Bonn, 1406; Breslau, 1329; Heidelberg, 1194; Freiburg, 1191; Erlangen, 970; Göttingen, 950; Marburg, 852; Jena, 654; Münster, 448.

TRANSLATION.

THREE GIPSY SONGS.

[THE originals of the three following gipsy songs will be found in an excellent little volume, *Through Romany Songland*, by Laura Alexandrine Smith, recently published by Mr. David Stott.]

I.

SPANISH: MALAGUENA.

If my little mother dear,
If my little mother sweet,
Saw me passing in my pain,
Tears she'd rain upon the street.

II.

SPANISH: FANDANGO CON RITORNELLO.

Will you give me these pearly tears
That down your cheeks have rolled?
I will take them to Granada
To be set in rings of gold.

III.

ANGLO-ROMANY: CAMO GILLIV.

Thy white breasts
My pillows shall be;
Thy bright eyes
The lamps for me!
Ah! dearest girl,
Do not disdain,
I may not see
Thy face again.

WILLIAM E. A. AXON.

MAGAZINES AND REVIEWS.

THE *Expositor* for August contains a valuable sketch of the exegesis of Columbanus by Prof. Stokes; an essay of melancholy interest by the late W. H. Simcox on the Prodigal and his Brother; a study of "the order of Melchizedek," in Heb. vii., by Dr. Bruce; of Psalm viii., by Prof. Cheyne; and of St. Paul's discussion of Galatian Judaism, by Mr. Rendall; an essay on the phrase "unprofitable servants," by Mr. J. J. Murphy; and a keen review of vol. ii. of the English edition of Schrader's *Cuneiform Inscriptions and the Old Testament*, by "E."

THE HOUSE-COMMUNITIES AND CO-OPERATIVE UNIONS OF BULGARIA.

MR. J. E. GUESHOV, the Bulgarian economist, whose name is identified with some important incidents in the struggle of his people for national life and freedom, has recently published three interesting articles in the leading Bulgarian review—*Periodicheskoe Spisanie*—which appears at Sofia. The subject which he treats is the system of house-communities and co-operative societies in his native country. The house-communities of the Slavs have been already discussed by Prof. Bogišić and the late Sir Henry Maine. It is chiefly, however, the Serbian *zadrugas* which are known in Western Europe. The Bulgarian communal systems have been described only by M. de Laveleye, with the exception of Herr Kanitz, who has told us something of a Bulgarian *zadruga*, which he found at Sukhin-dol.

In the first place it must be clearly stated that the word *zadruga* is met with only among the Croats and Serbs. It is unknown to the Bulgarians; but it is used as a convenient term by M. Gueshov, on account of its having been employed extensively by Western writers. The

Bulgarians sometimes call it *kupshtina*, of which a form—*skupstchina*—is met with among the Croats. Our author thinks, with considerable reason, that the word *zadruga* is implied in the Greek *σπουγγος*, employed by the Byzantine writer, Michael Acominatus (*De Thessalia, ejusque Agro*). The head of the Bulgarian house-community is called *domakin*, the man of the house, and not *starshina*, the elder, as among the Serbs. The *domakin* is usually either married or a widower; he may, however, be a single man. M. Gueshov remembers at most only one *zadruga* the head of which was a woman, but the rule is to appoint a man; and this is natural, for the *domakin* not only governs the *zadruga*, but represents it to the outer world. He sells and buys for it, and is its mouthpiece, if such a need arises, before the law. To him respect and obedience are due from the rest. The property and the honour of the whole family are entrusted to him. The *domakina* must be either a wife or a widow; cases, however, have occurred where she is an unmarried woman. She is generally either the wife of the *domakin*, or widow of a previous one. If the house-master has no wife, the oldest woman of the community is elected *domakina*. It is she who regulates the work to be done by the women of the household—as, for instance, who is to bake or cook on particular days; and she arranges the domestic labour so as to allow the women time for attention to their children and other duties.

The principle of the *zadruga* is that each member must work for the common good according to his capacity. Anyone who is dissatisfied with the work assigned to him can leave the community, and the only goods which he is allowed to carry away with him as his *peculium* are his clothes. If one of the women contracts a second marriage with a man who is not a member of the *zadruga*, her children by her first husband remain in the community, although she herself quits it. When the young girls marry, they have nothing from the *zadruga* except the *vestra*, which consists of clothes and bed furniture, for which the *zadruga* receives what is called a *prid*—a money-payment from the bridegroom.

These house-communities are spread over Bulgaria from Leskovatz in the north to Macedonia; but concerning the latter part of the country, M. Gueshov is not able to give us any minute details. It was handed back to the Turks by the lamentable treaty of Berlin, and must wait patiently its reunion with Bulgaria—its inevitable destiny. As an instance of a well-known *zadruga*, details are given us of that of Gornya-Banya, not far from Sofia. The head of this community is a priest. About four years ago it consisted of twenty-eight and now has more than thirty-five members, and is ruled by the *domakin*, Todorin. With him work his six brothers, one of whom is a priest, a second a farmer, a third a shepherd, a fourth a miller, a fifth the keeper of an inn, and a sixth a tailor. No property is private among them with the exception of their clothes. All work for the house-community; even the priest, if he gets money from any quarter, from a wedding, christening, or funeral, is obliged to bring it into the common fund. The *domakina*, the wife of Todorin, arranges which of her sisters-in-law shall bake one day, and which shall cook. One oven and one kettle suffice for the thirty-five members of the *zadruga*. According to M. Gueshov, concord and love prevail in this community; and the priest assured him that if they had possessed in severalty, they could never have passed through the terrible period of the last Russo-Turkish war.

Since the independence of Bulgaria no legal sanction has been given to this customary

right, but it remains deeply rooted as an institution in the public mind. An example is quoted of a member of a *zadruga* who purchased two plots of land, and sought the authority of the law to have them confirmed as his individual property. The law decided in his favour; but the whole village rose against him, and he was obliged to hand over his newly acquired property to the *zadruga* to be held in common. "Quid leges sine moribus?" says M. Gueshov. Of what use are the laws of a country, he asks, if they are not based upon the public conscience and national institutions?

The first article concludes with a discussion of the arguments which have been urged by legists for and against the communal system. But we must not trouble readers of the ACADEMY with the re-statement of a question which has been already threshed out. M. Gueshov is obliged to confess, in spite of his admiration for the system, that it is dying out. The *mir* in Russia is already being exploited by the *kulaks* and *miroyeds*. According to M. Reclus, the Serbian *zadrugas* are diminishing; and, by a law passed in Croatia in 1874, no fresh ones can be created in that part of the Austro-Hungarian Empire, although the custom seems deeply rooted in the country.

In his second essay M. Gueshov gives us some interesting statistics regarding the co-operative market gardeners of Bulgaria. These industrious men do not confine themselves to any particular localities, but travel about and raise vegetables on plots of ground which they hire; and we must remember that before everything the Slav is an agriculturist. These co-operative societies remind us of the Russian *artels*, in which the artisans unite their earnings and maintain a common table. The unit of the gardeners' co-operative society is the working gardener. If a man has gained experience in this calling, he can easily enter one of the societies, even if he has no money, for capital is not a necessary condition of admission. The union is called a *taifa*, and is great or little according to the size of the garden which it is proposed to cultivate, and that of the town which offers a market for their products. The head is called master, or in the native terms *chorbadja* or *taifadja*—words of Turkish origin. He holds the purse, and keeps the accounts. After him in importance is the *prodavach*, or salesman, to whom is entrusted the sale of the vegetables. These two functionaries have greater shares than the rest; but the funds of the society are distributed in proportion among the *ortatsi*, or workers in the garden. Minute details are given on these points by M. Gueshov, who also enables us to form an idea of the great variety of vegetables cultivated.

In his third essay our author furnishes lists of other co-operative unions at present existing in Bulgaria, and the numbers of their members. Besides market-gardeners, there are co-operative societies of shepherds, reapers, masons, bakers, tinkers, and potters. The latter appear to have a jargon confined to themselves. Is not this to be accounted for by their probably being often gipsies?

All these statistics afford an interesting study of the industry and frugality of the Bulgarian, who seems to have great things in store for him now that he has shaken off the cruel Turkish yoke and has earned the respect of all Europe. One thing is certain: if co-operation be, as some economists have stated, the ultimate solution of the labour question, the Bulgarians exhibit a well-developed form of it, and their system is worth our study.

W. R. MORFILL.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- FISCHER, O. Zur Charakteristik der Dramen Marlowe's. Leipzig: Fock. 1 M. 20 Pf.
 GESSLER, A. Der Antheil Basels an d. deutschen Literatur d. 18. Jahrh. Leipzig: Fock. 2 M.
 KUNZ, S. Das Verhältnisse der Handschriften v. Chaucers *Legend of Good Women*. Breslau: Preuss. 1 M.
 MÜLLER-WALDE, P. Leonardo da Vinci. Lebensskizze u. Forschungen üb. sein Verhältnisse zur Florentiner Kunst u. zu Rafael. 2. Lfg. München: Hirth. 5 M.

HISTORY, LAW, ETC.

- BAASCH, E. Forschungen zur hamburgischen Handelsgeschichte. I. Die Inselnahrung der Deutschen, namentlich der Hamburgers vom 15. bis 17. Jahrh. Hamburg: Herold. 2 M. 40 Pf.
 DEGRUE, F. Anne Due de Montmorency, connétable et pair de France. Paris: Plon. 5 fr.
 GUENTHER, L. Die Idee der Wiedervergeltung in der Geschichte u. Philosophie d. Strafrechts. Abthg. I. Die Kulturvölker d. Alterthums u. das deutsche Recht bis zur Carolina. Erlangen: Blassing. 6 M.
 HAIGEL, K. Th. Der Umschwung der bayerischen Politik in den J. 1879-1883. München: Franz. 8 M. 50 Pf.
 HINOJOSA, R. Felipe II. y el conclave de 1559. Madrid: Hernandez 3 pes.
 MATRIKEL, die der Universität Rostock. I. 1419-1499. Hrg. v. A. Hofmeister. Rostock: Stiller. 20 M.
 PUBLICATIONEN aus den k. Preussischen Staatsarchiven. 29. Bd. Die Verhandlungen Schwedens u. seiner Verbündeten m. Wallenstein u. dem Kaiser v. 1631 bis 1634. Vom O. Irmer. 2 Thl. 1633. Leipzig: Hirzel. 14 M.
 STAHL, K. Die Ursachen der Räumung Belgiens im J. 1794. Buzlau: Kreusschmer. 1 M. 50 Pf.
 WINKELMANN, E. Kaiser Friedrich II. 1. Bd. 1218-1238. Leipzig: Duncker & Humblot. 13 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- EPPING, O. Astronomisches aus Babylon od. das Wissen der Chaldäer üb. den gestirnten Himmel. Freiburg-i.Br.: Herder. 4 M.
 LAFFITTE, P. Cours de philosophie première. T. 1. Théorie générale de l'entendement. Paris: Bouillon. 7 fr. 50 c.
 MADAME, A. La thermodynamique et ses applications aux machines à vapeur. Paris: Bernard. 10 fr.
 VOSS, W. Mycologia Carniolica. Ein Beitrag zur Pilzkunde d. Alpenlandes. 1. Thl. Berlin: Friedländer. 1 M. 50 Pf.

PHILOLOGY, ETC.

- ENGELHARDT, D. Der Imperativ im Altfranzösischen. Breslau: Preuss. 1 M.
 KNICKENBERG, F. De decorum invocationibus quas in componendis carminibus poetas romani frequentant. Marburg: Elwert. 1 M. 20 Pf.

CORRESPONDENCE.

A RUSSIAN AMBASSADOR IN ENGLAND IN THE REIGN OF GEORGE II.

London: July 31, 1889.

During his residence at the Russian embassy in London Prince Antiochus Cantemir made many friends, and his correspondence with J. J. Zamboni—the resident of the Duke of Darmstadt—which is preserved in the Bodleian Library,* may illustrate the cordial relations subsisting between them. "His house was the rendezvous of scholars," says the Abbé Guasco; and it is a well-known fact that the first Russian satirist wrote some satires in London. Here he learnt Italian, and arranged for publishing his father's *History of the Growth and Decay of the Ottoman Empire*.† Six years' residence in England was not time lost for a man who, even in the year 1724, in a most humble petition to Peter the Great, expressed his wish to go abroad for the purpose of study.

In the beginning of September, 1738, Lord Harrington informed the English resident at St. Petersburg that Prince A. Cantemir was going to leave London. By the letter of revocation, dated April 18, the Russian Empress Anne Ivanowna appointed Prince Cantemir to be minister plenipotentiary at the court of France.

* B. L. Zamboni Papers (MS. AD. v. 57), v. ix., f. 547-577.

† Translated into English by N. Tindall, 2 p., London, 1734-35.

"Our Affairs," wrote the empress to George II., "requiring at present to recall from your Royal Majesty's Court Our well-beloved and Right-trusty Prince Antiochus Cantemir, our Minister Plenipotentiary, and to employ him in another Commission, We cannot but friendly and sisterly acquaint your Majesty therewith by the present, kindly desiring Your Majesty favourably to dismiss from you the said our Minister."

The king's reply to this communication was in the following terms:

"George the Second, &c.,
 "To the Most High, Most Potent, and Most Illustrious Princess, Our Most dear Sister, the Great Lady Czarina and Great Duchess Anne, &c.,
 "Most High and most Potent, and most Illustrious Princess, Your Czarish Majesty having signified to Us by your letter of the 18th April Your Resolution of recalling from Our Court Your Majesty's Minister Plenipotentiary, Prince Antiochus Cantemir, We could not in justice to his merit dismiss him from Our Presence without acquainting Your Imperial Majesty how worthy he has constantly shewed himself of the Trust You reposed in him, and how much to Our satisfaction he behaved himself during the whole course of his Ministry here, in endeavouring upon all occasions to promote and increase the happy Union which subsists between Us. The said Minister Plenipotentiary will not fail to inform Your Imperial Majesty how earnestly We desire and wish for the perpetuation of the present entire Harmony and Friendship, and how sensible We have always been and still are of Your Czarish Majesty's friendly and sisterly disposition towards Us, wherein We hope Your Majesty will give him entire credence, and so concluding with the most sincere assurance of Our best wishes for Your constant Welfare, We most earnestly recommend Your Czarish Majesty to the Protection of the Almighty. Given at our Imperial Palace of Kensington this eighth Day of September in the year of Our Lord God, 1738; and in the twelfth Year of Our Reign.

"Your most affectionate Brother,

"Harrington."†

"George R."

What was the real reason for the nomination of Prince Cantemir to France has never been satisfactorily explained. Some indications may be found, it seems to me, in the despatches between the Duke of Newcastle and Lord Harrington on the one side, and the English residents at Paris and St. Petersburg on the other.

In the beginning of the year 1738 Prince Cantemir had been instructed by his government to resume friendly intercourse with France; and, if credit may be given to the Duke of Newcastle's despatch, dated January 6, 1738, Prince Cantemir tried to ingratiate himself with M. Cambis, the French Ambassador at the Court of St. James's. Thanks to his efforts the relations between Russia and France improved. But this was not all. On June 24, C. Rondeau wrote as follows from St. Petersburg:

"Count Osterman had sent to desire me to come to his house this evening; where I was no sooner arrived than he read to me a paper by Her Czarish Majesty's order, and desired I would mention it to any body, because he had not been ordered to make the following declaration. Count Osterman told me in great confidence, that the Czarina had taken this sudden resolution of sending Prince Cantemir to France, in order to show and convince the Diet of Sweden that, in case they resolved to undertake any thing against Russia, they cannot reasonably expect any assistance from the French king, since the Czarina is on such good

* P.B.O. H. P. Royal Letters, Empress of Russia, N. 3, f. 23-27. The original, written in Russian and ornamented with a golden border, is signed by the Empress's own hand and counter-signed by the Vice-Chancellor, Count Osterman.

† P.R.O. King's Letters, Russia, 1714-1741, I., 57, f. 195-196.

terms with France that she has sent a Minister Plenipotentiary to that Court."

Prince Cantemir resided at the Court of France till the last days of his life. On March 31, 1744 O.S., he died, to the sorrow of his friends, to one of whom the celebrated Montesquieu, on being informed of Cantemir's death, wrote the following lines of consolation:

"L'Abbé Venuti m'a fait part, mon cher Abbé, de l'affliction que vous a causée la mort de votre ami le prince de Cantemir. . . . Vous trouverez partout des amis pour remplacer celui que vous avez perdu, mais la Russie ne remplacera pas si aisément un ambassadeur du mérite du prince de Cantemir. . . ."

Generations have elapsed since the death of Prince Cantemir, but the words of Montesquieu remain true to the present time.

B. ALEXANDRENKO.

ADRIEN DE BUT'S TESTIMONY TO À KEMPIS.
London: July 31, 1889.

It may interest the many admirers of the *Imitation* and its author to know that Father Becker has just completed a series of articles in the *Précis Historiques* (Brussels) on the authorship, giving the results of the latest works on that subject, and many proofs in favour of Thomas à Kempis.

As a supplement, Dr. Cruise, of Dublin, has had photographed a page of the *Chronicles* of the Cistercian Monastery of the Dunes, with the note on à Kempis signed by Adrien de But. In this one can see at a glance, as Dr. Cruise points out, that this note refers to the year 1458, to the account of which year it is joined on. The use of the present tense "*œdificat*" shows that Thomas was then living; while the past tense "*descripsit*" refers to the *Imitation* as having been already written.

PHILO-KEMPENSIS.

THE UNAUTHORISED REPRINTING OF POEMS.
Wordsworth's Cottage, Grasmere: July 26, 1889.

On public grounds I deem it my duty to protest in the most emphatic terms against the following infringement of the law relating to copyright. From the table of contents on the outside of *The Bible Society Monthly Reporter* I recently discovered that a poem of mine had been inserted in the May number of that periodical without my knowledge or permission. The poem in question was first published in my *Sonnets, and other Verse*, and afterwards in *Sacred Song*. It is needless to state that the copyright of these volumes has not yet expired.

Unfortunately, this appropriation of other people's property is not the only offence of which the editor has been guilty, nor is it the most serious. To suit his own taste he has thought fit to make various alterations in several of the lines, and has thus defaced any beauty which the poem may previously have possessed. To print my name at the foot of such a mangled and incorrect version of my work appears to me to be a most unkind and libellous untruth, for the poem as thus altered is not mine. If I am rightly informed, many thousand copies of this incorrect version of my lines will have been distributed in this periodical (price one half-penny), not only almost in every town of the United Kingdom, but also through Canada, Australia, the West Indies, and most of our other colonies.

In conclusion, I would state that I have no doubt that the editor has sinned through

* P. R. O. Russia. St. Petersburg, Rondeau, N. 31.

† Lettre à l'Abbé Gnasco, de 1^{er} aout 1744, *Œuvres complètes de Montesquieu*, v. vii., p. 271 (ed. Laboulaye, Paris, 1879).

want of thought, and not through any wrong intention; but it is because it is so easy to err in these matters through want of thought that I am constrained to write this letter in the hope of preventing such misdoings in future.

SAMUEL WADDINGTON.

SCIENCE.

Bird-Life of the Borders. By Abel Chapman. (Gurney & Jackson.)

He is the best observer of animal life who is a sportsman as well as a naturalist. The enthusiasm of the one quickens the patient watchfulness of the other. Most probably the sportsman who is also a naturalist will earn the black looks of those who are merely sportsmen when he hangs behind in the stubbles to determine the name of some little bird in a neighbouring hedge; and he will indubitably lose his chance, as the thickest of the pheasants approach his corner, because he will watch the proceedings of a green woodpecker on an old elm. But everywhere he gains double enjoyment for his hobbies, and if he only takes pains to write in fluent English a tithe of what he has thus seen and heard, the chances are that he produces a charming book. St. John, in the last generation, was the typical example of this union of outdoor tastes; Colquhoun and A. E. Knox in the present. All three have left lovers of the country delightful pictures of the quaint manners and habits of the native birds and beasts. And now Mr. Chapman, from the plenitude of experience garnered during years of shooting and observation of nature, has written a volume on the bird life of the fells and coast of Northumberland well worthy of being named with their books. The *Bird Life of the Borders* will enchant all who are fond of birds, and who have themselves penetrated into remote districts in order to study them at leisure; while stay-at-home naturalists will be pleased to possess the graphic pictures of border moor and moss which these ably written pages contain. Sympathy with all living creatures, careful observation with cautious deductions, and strong love for the bleak moors and wild scenery of the Cheviots—such are the characteristics of this most interesting book.

A student of the Reports on birds from the different lighthouses, issued by a Committee of the British Association, might grumble at Mr. Chapman's criticism—"They appear quite as remarkable for what they omit as for what they include." He speaks generously at other times on the usefulness of these Reports, in which we quite agree; but it is surely unreasonable to expect too much of the lighthouse-keepers, who are not trained ornithologists, and who give their time and trouble freely to the scheme. What is really wanted is an abstract and index to the whole series of reports, and this is now being done by a competent ornithologist. Mr. Chapman murmurs too at the legal restrictions imposed upon shooting wild fowl after March 2. That date was adopted after due consideration, and the Act passed in the interest of the many. Doubtless there may be friction in its working every here and there, but every protective law labours under the same objection. We know a trout river in Devon which would "fish" beautifully in January, but anglers

wait loyally, however much they may chafe, until February 2. It is not "maudlin sentimentality" to fine a poor man for overworking his horse. One more grumble and we have done. With ordinary sporting writers the use of slang terms goes for granted. Mr. Chapman writes such pure English, and describes so well, that it is a pity to see his prose disfigured with such commercial solecisms as "in due course," to "negotiate" meaning to "shoot," a "contingent" of ducks, and the "inauguration" of a month for its "commencement."

Mr. Chapman conducts his reader through the bird year on the Cheviots, giving sketches of the birds seen at each season, together with its scenery, as he advances. This plan admits of much pleasant writing and many curious anecdotes of his favourites. He dwells especially on the regular succession season by season, almost week by week at some times, of different birds; and nowhere can the bird-lover meet with a better account of the migrations of these birds. He agrees with Dr. Tristram as to the polar origin of all bird life, and traces many of the northern birds to our shores and to the southern limit of their wanderings. April 20 is the day he fixes on for the stirring of birds on the hills. The common sandpiper then arrives, and a multitude of diverse birds begin laying, moved by the pulse of spring. Many birds have begun to leave the district by the middle of June, and summer for the birds which have fixed on the moors ends in July. A fresh set come into prominence during August. It will astonish many readers to find how destructive the telegraph wires which run along the border roads are to wild birds. The raven is scarce, it seems, on the Cheviots; but it is somewhat surprising to hear that the buzzard has disappeared, and that the peregrine is fast following it. There are some sensible pages on the grouse disease, and perhaps not every grouse shooter knows that this bird only feeds in the evening. In every page occur observations well worthy of being put on record. Thus, sportsmen may remember that the solitary snipe never occurs in the winter; by the middle of October it has passed to its southern home. The coquettishness of black game, grouse, and golden plover during mid-autumn is another noticeable fact. A blackcock's *lek* is generally associated with early spring. Many confuse the goosander with the merganser. The former is essentially a fresh-water bird, whereas the merganser is a sea duck. The resemblances between the wren and the water ouzel have struck observers before, but the details on the movements of snipe in the winter quarters are admirably described. Even in grouse shooting a novelty to most men is here treated—the Northumbrian method of approaching these birds when wild by means of accompanying an empty cart over the moors. Indeed, the sections on grouse and black cock are most carefully written. Even the oldest sportsmen might obtain wrinkles from them.

The second part of the book is occupied with punting for wild fowl on the ooze and sand flats of the north-eastern coast. The descriptions of midnight gunning amid ice and snow give a lively picture of the hardships which accompany a form of sport to

which its devotees are strongly attached. Every sportsman will enjoy these recitals, but their technicality excuses us from entering further into their details.

A few pages are devoted to the trout and salmon fisher. Even here a curious fact is noted that salmon never ascend the eastern, or plutonic rock, channel of the Redewater for the purpose of spawning. They invariably prefer the main stream which flows through moor and moss.

It would be inexcusable, however, to forget the illustrations. Mr. Chapman too modestly describes them as "intended to serve as character-sketches." We have no difficulty in recognising every bird portrayed in them, so great is their fidelity to nature. Although rough pen-and-ink sketches reproduced by photo-zincography, their character exactly suits the wild scenes and the birds of the moorland and river delineated in them. They add a great charm to a book redolent of wild life and careful observation. The sketch of black game disturbed on a stone dyke, and just preparing to fly, is admirable; so are the golden plovers. If we take exception to the alarmed curlew represented on p. 73, it is only because the other sketches of birds are so excellent, and because the curlews depicted on p. 34 are lifelike.

These remarks should send many readers to Mr. Chapman's book. They will not be disappointed. It is a most valuable contribution to our knowledge of the birds which frequent mountain, moor, and estuary.

M. G. WATKINS.

CORRESPONDENCE.

THE EGYPTIAN "TUR-SHA."

London: July 29, 1889.

In connexion with the great discoveries made in Egypt by Mr. Flinders Petrie concerning a light-haired people of "Tur-sha" origin, it may be useful to bring to recollection that Prof. Heinrich Brugsch identified the Tur-sha with the Trojans (see Dr. Schliemann's *Ilios*). Another people in Northern Africa, whom the Greeks called Maxyes, Prof. Brugsch identified with the Mashaua, or Mashaua-sha, of the Egyptians. The Maxyes, according to Herodotus, themselves said that "they were the descendants of men who came from Troy." The Thracian kinship of the Trojans would account for the light hair of the Tur-sha.

KARL BLIND.

ANTHROPOLOGICAL JOTTINGS.

THE most noteworthy papers in the August number of the *Journal of the Anthropological Institute* are by Major Conder on the Early Races of Western Asia, and by Messrs. Jacobs and Spielman on the Comparative Anthropometry of English Jews. The latter is illustrated by a plate of curves showing graphically the results obtained by the examination of 423 Jews and Jewesses, partly in the East End and partly in the West End of London, and comparing these results with those obtained in Mr. Galton's classical experiments in his anthropometric laboratory at the Health Exhibition in 1885.

WE would draw attention to an interesting paper, by Mr. Stuart Glennie, in the last volume of the *Transactions of the Royal Historical Society* (Longmans). Mr. Stuart Glennie has brought together a large mass of facts in support of the theory that the civilisations of the world

are due to what he calls "the Arkhaian White Races," of whom the ancient Egyptians and Akkadians of Chaldea would be the leading representatives. These races were distinguished by a certain type of skull and feature, by their white skin, and by their masterful intelligence and originality. They possessed in common certain traditions of primitive kinship, of a Paradise and of a Deluge; and the civilisations they evolved under favouring conditions were, in the first instance, the result of a superior power of organisation, which enabled them to command the labour of the black or coloured races. The Arkhaian white races were succeeded about 3000 B.C. by the Semites, another branch of the white race; and about 600 B.C. the Semites were superseded as leaders of civilisation by the white-skinned Aryans. If this theory can be maintained—and the facts by which it is supported have been drawn from the best authorities, and are thoroughly up to date—it will have important consequences for the study of mythology, religion, and institutions. Instead, for instance, of finding in the grosser myths of the white races survivals of their primitive culture, we should find in them merely survivals of the superstitions of the lower races with whom the white races were in contact, and with whom their blood may have become partially mixed. So, again, myths found among the lower races may be but misunderstood symbolism of the higher races by whom they were subdued. Similarly the institutions of polyandry and matriarchy would be explained by the supremacy of the white woman over the members of an inferior race. Mr. Stuart Glennie's arguments deserve the serious attention of anthropologists and historians. At all events it is now certain that the old Egyptians belonged to the white race, Virchow's researches having satisfactorily settled the question; and it is highly probable that the Akkadians did so too.

WE have received three parts of the new volume of the *Internationale Archiv für Ethnographie* (London: Trübner.) The most important article is that by Dr. F. von Luschan, of Berlin, upon the shadow-play so popular throughout Asiatic Turkey, under the name of "Karagöz." Another elaborate article, by Mr. R. Parkinson, deals with the manners and customs of the natives of the Gilbert Islands, in New Britain. Mr. Felix Driessen describes, in English, a silk fabric manufactured at Samarang in Java by the process known as "tie and dye"; and Dr. H. Schurtz contributes a monograph on the throwing-knife or tomahawk used by various negro tribes in Central Africa. All these four articles are illustrated with fine chromo-lithographic plates. A new feature in the *Archiv* is the larger space now devoted to notes from museums and notices of anthropological publications, which contribute to make it invaluable to ethnologists. We would specially mention the bibliography in each part compiled by Dr. G. J. Dozy.

THE last number of the *Journal of the Anthropological Society of Bombay* (London: Trübner) contains several papers of more than usual interest. Mr. E. Rehatsek gives statistics of suicides in Bombay city. Their rate per million of the population is nearly 119, as compared with 170 in Berlin and 87 in London; and the proportion is excessively high among Parsis. Mr. H. H. Risley sends a preliminary report upon his ethnographic survey of Bengal, from which we learn that

"the higher castes seem to conform to a type which we are justified in describing as Aryan; the hill-tribes of Chutia Nagpur show some of the marked characteristics of the negro races; there is no material difference between the so-called Dravidian and Kolarian tribes, and neither of them contains any appreciable admixture of Mongolian blood."

Mr. Kedarnath Basu enumerates no less than 232 popular superstitions in Bengal, some of which are curious—e.g., the crossing of the path by a cat is most inauspicious. Mr. Purahotam Balkrishna Joshi gives an account of the Gondhalis—a class of Maratha bards, who have preserved many historical ballads of the last century. And, finally, Dr. Gerson da Cunha describes his unique collection of Indian talismans, amulets, lucky coins, &c., the origin of which he is disposed to assign to Babylonia. This collection includes thirty-seven examples of the Rāmatanka so highly prized in Southern India.

THE report of Mr. A. Rea, archaeological surveyor for Southern India—as printed in *Trübner's Record*—gives some interesting facts about the practice of erecting kistvaens at the present day in Kistna district. The practice is confined to certain low castes of the Vaishnava sect; all the Saivites burn their dead.

"The body is laid horizontally in a shallow grave, the earth is heaped over it in a long narrow mound, and these kistvaens are then placed over it. They do not approach a square, as in the ancient examples, but bear a proportion to the size of the body. At the head and feet are small upright slabs about two feet broad; long slabs are placed upright at the sides, and another of sufficient length and breadth to cover these four upright stones is laid on the top. In some instances a separate stone is placed upright at the head of the grave."

Mr. Rea points out that the practice serves to protect the remains from wild beasts; and he also suggests that the old megalithic kistvaens were superseded by the custom of placing the body of the dead in a large earthenware sarcophagus.

THE August number of the *Indian Magazine* (Kegan Paul, Trench & Co.) contains two articles of interest to anthropologists. Mr. G. F. Sheppard, of the Bombay Civil Service, describes the marriage customs of the Kunbis—the great cultivating caste of Gujarat—with special reference to the movement for reducing the exaggerated expenses attendant on a wedding; and Munshi Milkha Ram contributes some notes on country life in Bhadr, one of the minor states in the plain of the Punjab. Both articles refer to infanticide as dying out.

THE *Quarterly Statement of the Palestine Exploration Fund* for July contains a set of "answers to questions concerning the inhabitants of the country," contributed by Mr. Joseph Jibrail, who has lived as a teacher among the Druzes on Mount Carmel. The most curious beliefs of the Druzes are those connected with China; they believe China to be a holy land, and that when they die they will be reborn in China. Eclipses are caused by a dragon eating a piece of the sun or moon. Some of their beliefs recall those of the early Gnostic and Manichaean sects in Syria.

MR. HENRY WITHERBEE HENSHAW has reprinted from the *American Anthropologist* a lecture which he recently delivered in the National Museum, Washington, on the question, "Who are the American Indians?" It is most remarkable for suggesting no solution of the problem, and is otherwise very sensible and clearly expressed. Perhaps the one definite statement is that the Indian race must have originated, whether in America or elsewhere, at an epoch so remote as to be reckoned only by geologic time. Incidentally, we are told that the researches of Major Powell and his assistants in the bureau of anthropology have revealed no less than fifty-eight distinct linguistic families in the country north of Mexico, comprising at least three hundred languages or dialects.

PHILOLOGY NOTES.

THE first instalment (256 pages) of the *Grundriss der Germanischen Philologie* (Strassburg: Trübner) is principally occupied with the articles by the editor, Prof. Paul, on the history and the methodology of Teutonic philology. The astonishing width and accuracy of knowledge displayed in these articles are fully worthy of the author's high reputation, and the style is on the whole more lucid and attractive than that of Prof. Paul's writings usually is. Prof. Sievers contributes a brief paper on the runes, which is chiefly an abstract of the well-known work of Wimmer, though the writer dissents in some points from that scholar's conclusions, especially with regard to the late date assigned to the origin of runic writing. An interesting foot-note deals with the etymology of the word *book*. The common theory that this word is cognate with *beech* Prof. Sievers dismisses as improbable, and suggests that the word, in its primary sense, "board" or "tablet," may be derived from a root (= Sanskrit *bhaja*) meaning "to divide, split." The part further contains the opening paragraphs of an article by W. Arndt on the use of the Roman alphabet in the Teutonic languages.

In the last number of Prof. Viëtor's *Phonetische Studien* (Marburg: Elwert) the most important contribution is a German translation, by Prof. Johann Storm, of his paper on "Romanic Quantity," which was published in Danish so long ago as 1876. Some of Prof. Storm's conclusions are likely to occasion controversy, but the paper well deserves careful study. Incidentally the writer discusses the nature of Latin accent and the structural principle of the Saturnian verse. Among the other contents of the number may be mentioned the conclusion of the late W. R. Evans's acute and careful (though not always convincing) criticism of Bell's theory of vowel-formation, an interesting article by H. Hoffmann on the use of phonetics in leading the deaf and dumb to speak, and a review by R. M'Lintock of Sweet's *Elementarbuch des gesprochenen Englisch*. Mr. M'Lintock does not claim any scientific knowledge of phonetics, and some of his strictures appear to be based on misconception; but we agree with him in thinking that the pronunciation indicated in Mr. Sweet's phonetic notation is much more "cockneyish" than that adopted by the majority of educated Englishmen, even in London itself.

Messrs. TRÜBNER & Co., the English publishers of Sprague's *Handbook of Volapük*, send us a *Volapük Dictionary*, by Dr. M. W. Wood, whose preface is dated from Fort Randall, Dakota. The book, which is the first work of the kind in English, is conveniently arranged, the compiler having adopted the ingenious plan of Bellows's French Dictionary. The vocabulary, we should think, is quite ample enough for all the purposes to which Volapük ought to be applied. In some cases the English words are used in senses now peculiar to America. The Volapük equivalent for *pig*, for instance, is given as "smasvin," though the English sense of the word would be represented by *evin*. As Dr. Wood states that the proofs have been carefully read by Col. Sprague, the general accuracy of the renderings may probably be relied upon.

M. DELAÏTRE has published a careful and interesting study on *Les Travaux hydrauliques en Babylonie* (Brussels), which originally appeared in the *Revue des Questions Scientifiques* of October 1888. He has given in it a very complete account of the references to the canals of Babylonia and Assyria given in classical writers and the cuneiform inscriptions, and has pointed out their importance and immense size. We must congratulate him on his identification

of the Pallacopas, or rather (as it should be read) Pallakottas, with the Pallukat, a canal mentioned on a contract tablet as starting from the city of Sippara. Equally satisfactory is his argument that the Median wall of Xenophon must be distinguished from the so-called wall of Semiramis. It goes without saying that we have noted some disputable points in the brochure, such as his translation of the Assyrian word *tappati*, which should rather be read *sippati* "papyri"; but this is inevitable in archaeological and linguistic research. As a whole the brochure is an excellent example of historical investigation, and throws light on an important but neglected question of ancient Babylonian history.

FINE ART.

The Minor Poems of John Milton. Illustrated by Samuel Palmer. (Seeley.)

ALL concerned may well be praised for their share in this beautiful book, which is itself a book of praise. No more true and perfect honour has ever been done to the poetry of Milton than these long pondered and reverent designs of Samuel Palmer, and never has care been more successfully bestowed on the interpretation of an artist's work than in these beautiful and highly finished plates by his son. To Mr. A. H. Palmer has also been due the careful edition of the text. While to complete a panegyric which is not stronger than it is just, a word is also needed to both printer and publisher for the beauty of type and paper. The publisher, indeed, has gone so far out of the usual way of publishers as to decorate the cover with a design adapted by his own hand from one of Samuel Palmer's sketches—an English shepherd lad beneath an oak tree, pipe in hand, "warbling his native wood notes wild."

Like this lad in his smock frock the book throughout is essentially English—English in its poetry, English in its pictures, English in the long and loving care which has gone to its production. Although poetical art of an ideal kind is generally supposed to be the one thing in which English artists have not distinguished themselves, there is perhaps no other modern nation which has produced so much of a high excellence. It is not to be found abundantly in the places where it is generally sought—that is to say in picture galleries; but if we look between the leaves of books which have been illustrated by such men as Blake and Flaxman and Stothard, not to mention Turner or more modern artists, we shall find a body of design which for beauty and refinement of feeling is not to be equalled by any other country. Among these names that of Samuel Palmer must be enrolled. What his few etchings might have failed to accomplish by themselves, from lack of quantity rather than quality, these "illustrations" to Milton, together with those to Virgil, should secure past danger; and the labours of Mr. A. H. Palmer in the production of these volumes are a service to English art as well as a worthy memorial of his father.

It is not in the nature of things that designs like these of Samuel Palmer to Milton should be otherwise than rare, for they can only be executed by men of unusually delicate sensibility and fine imagination, deliberate in conception and fastidious in execution; and as their most spiritual work is never in great demand there is little to stimulate or quicken

the natural slowness of its production. It appears only too probable from Mr. A. H. Palmer's history of the "Milton series" that it would never have been completed if it had not been for the unexpected encouragement of one solitary individual who desired to see something "which specially affected the artist's inner sympathies." As it happened Samuel Palmer's "inner sympathies" had been "specially affected" by Milton's poems for half a century, and the "series" of drawings which, with some others, form the "illustrations" of this volume were soon projected; but it took him till the end of his life—some eighteen years—to complete the last of them with those final touches which he compared to "the few last sunglows which give the fruits their sweetness."

In engraving this series of drawings Mr. A. H. Palmer was practically carrying into effect a cherished project of his father, who intended to etch them.

"The etching dream came over me in this way: I am making my working sketches a quarter of the size of the drawings, and was surprised and not displeased to notice the variety, the difference of each from all the rest. I saw within, a set of highly finished etchings, the size of Turner's *Liber Studiorum*, and as finished as my moonlight with the cypresses [an etching called "The Rising Moon," published by the Etching Club in 1857], a set making a book, a compact block of work which I would fain hope might live when I am with the fallen leaves."

Not as he intended, for he only etched two of the series. This "compact block of work," together with engravings of four other drawings, now lives in this volume, and will live as long as there is any interest in English art of its kind. And surely it would be taking an unnecessary despondent view of the future to forecast a time in which work such as this will find no sympathy. It is true that the tendencies of modern art appear to be in a different direction, to the complete divorce between literature and pictorial art, to art impressionist and thoughtless, to art sensuous and unintellectual. But we may happily remember that, though Palmer's art may now seem to some to be, like the spelling of Milton's time, here reproduced, "behind the age" (an age which Samuel Palmer was, he said, not very anxious to overtake), ages pass but intellect and poetry remain; and some men will always live who will love both in poetry and picture the suggestion of something more than meets the eye or the ear.

We want some word to describe the plates. "Illustration" is now, as Mr. A. H. Palmer says, "inevitable"; for it is almost the only term we have to describe the most poetical or the most prosaic form of engraved design, from outlines to Dante to the cuts in a catalogue. Yet the word, though "inevitable," might be used much less aptly than in connexion with these beautiful pictures. The class to which they belong is the highest class of illustration, for they are true instances of the imagination of the artist inspired by the imagination of the writer. Even this class has its unnamed divisions, too numerous to mention. Yet, perhaps, it may be safely asserted that all such designs may be separated under two heads: one in which the artist strives to realise as nearly as possible the writer's own conception, as Hablot Browne in his designs

to Dickens; and the other in which the conception, though suggested by and more or less in sympathy with the writer, is nevertheless distinctly the artist's own—a birth or rebirth of his own imagination. To this latter division belong such "illustrations" as those of Blake to Blair's "Grave," or these of Samuel Palmer to Milton's minor poems. In this form of illustration one art is not the servant of the other, but may be compared rather to a sister or companion. Milton does not need Palmer, and Palmer can be enjoyed without Milton, though each may be better loved by recalling the other. There are probably many persons now alive who, though cultivated and "fond of art," like the Lord Mulgrave of whom we read in Haydon's memoirs, may yet, like him, fail to appreciate the muse of Milton, and many also who are out of sympathy with the art of Palmer; but there are not many who, loving the one, will despise the other. By long study and meditation Samuel Palmer was unusually well qualified for the task which solaced the last years of his life, and required all the resources of imagery and suggestion which he had hoarded, all the "visions of chivalry and romance, and of a transcendent earth," which continually haunted him. He had already lit his torch at the same fire as Milton, and learnt to breathe the same fine air. The spirit of his work is anachronistic in the same way and in the same degree as that of Milton, whose "L'Allegro" with its pure and healthy mirth, whose "Penseroso" with its solemn and noble melancholy, could never have been born in these days when joy (at least in literature) requires a higher seasoning, and melancholy oscillates between the maudlin and the violent. I will not forestall the pleasure of those who have never seen these lovely "illustrations" by attempting to describe them. Ten out of the twelve will be quite new to those who do not know the original drawings. They are all of Samuel Palmer's best, the very flower of his genius, the last and finest fruit of the old tree. Their variety is great within the artist's well-known limits of style. We have the glen-like loveliness and romantic witchery of the scenes from "Comus," the richly wooded luxuriance of England, the fresh life of its mornings, the hallowed hush of its eves, the solemnity of its nights, with moon and stars kerchiefed in comely clouds. Perhaps the finest of all is the noble design of "The Eastern Gate," with its radiant sky overlaid with lawn-like films and broken with fantastic spires of cloud. Over all the designs reigns that rare quality of rest due to the exquisite harmony and finish of the parts executed under the command of a noble idea. They have one and all "the consecration and the poet's dream," and something even, it may be said with reverence, of that peace which passeth understanding.

Now that I am about to speak of Mr. A. H. Palmer's plates, I am reminded that it is not only with regard to the word "illustration" that the poverty of the English vocabulary restricts the resources of the writer on art. I have already used the word "engravings" to describe them; and this, on the whole, is the justest word, although they are not wholly engravings nor etchings. Neither are they wholly photogravures; but they are the result

of one of those mixtures of handwork and photography which are now producing "plates" of such puzzling properties and unequal merits. In these plates of Mr. A. H. Palmer there is, however, no confusion as to the result. They, whatever may have been the history of their manufacture, are as perfect reproductions of the original drawings as is possible. Science and art have combined in their production; but the triumph is rather one of patience and affection. Anyone who is acquainted with photography and Samuel Palmer's water-colours must see at once how little the one was able to reproduce the other without help from handwork. Even the new process by which to a certain extent the effect of colour is neutralised could not unaided translate his rich yellows and purples into perfect tone. The result is a more satisfactory record of the painted series than could have been effected by the etching needle of the artist himself. Some sharpness may be lost, but the gradations are more subtle, the suffusion of light more even. What they have lost in glitter they have gained in glow; and, moreover, much of the "painter" quality has been preserved, something of touch and wash, and a fuller suggestion of colour.

COSMO MONKHOUSE.

THE CYPRUS EXPLORATION FUND.

THE work of archaeological exploration in Cyprus has now been carried on for two seasons. The important results obtained have been described in the reports presented by the committee to the subscribers; and a detailed and scientific account of the sites excavated and the monuments discovered in the course of the first season has been published in the *Journal of Hellenic Studies*. The antiquities hence obtained have been distributed between the British Museum, the Universities of Oxford and Cambridge and various public schools and other institutions, including the following: Eton, Harrow, Winchester, Rugby, Charterhouse, Westminster, Marlborough, Clifton. The committee desire to continue the work thus successfully begun; and they have decided, subject to the approval of the government, that a thorough exploration of the site of the ancient Salamis shall be undertaken during the next season. The High Commissioner of Cyprus, Sir Henry Bulwer, to whose support and kindness the committee have from the beginning of their work been especially indebted, has expressed a strong opinion in favour of their next operations being undertaken at this site. The committee hope that Mr. J. A. R. Munro, Fellow of Lincoln College, Oxford, may find it possible to place his valuable services at their disposal; and that some others of those who have already taken part in the excavations may be able to assist in the operations of next season.

The following considerations have determined the committee in their choice of a site. Salamis was beyond question by far the largest and most important city in Cyprus; for, if the many references of ancient authors were not sufficient, the great extent of ruin still existing would attest this fact. The legend which ascribes its foundation to Teucer, who crossed from Asia Minor to the Carpass, is constant; and we have certain evidence that in the eighth century B.C. it was a royal city, and that from this period until the end of the fourth century it ruled over a tract of country far more extensive and fertile than that possessed by any other town; indeed, at one period its dominion reached even to Tamassus and the Troodos range. At no time does it appear to have been Phœnician; whereas, as

is well known, it obtained a very markedly Hellenic character under the influence of Evagoras, and from that period until late Byzantine times was the centre of civilisation in the island. Its great shrine of Zeus was accounted of equal splendour with that of Aphrodite at Paphos, and the site of this temple it should be the aim of the explorers to find. In political and commercial importance Salamis ranked far above all Cyprian cities.

From the excavator's point of view the site is promising—more so, possibly, than any other in the island. The villagers of Agios Sergios, Limnia, and Enkomi find upon the site, and in the tombs about the monastery of St. Barnabas, more coins, gems, and miscellaneous treasure-trove than is gathered from all the rest of the island; and Alexander di Cesnola, when his excavations were stopped by the British government in the first year of the occupation, was finding a large number of unripped tombs, extending inland from the city, and containing very fine specimens of western and native art. Large numbers of such tombs remain still unopened; indeed, no systematic excavation of them has ever been attempted.

The site of the city has been silted up very rapidly and deeply by the deposits of the Pedieus river and by drifting sand. It is, therefore, very probable that, under the late debris which now encombres the surface, successive layers may be found, and even the earliest city of Teucer reached. The deeper the covering the more hope for the digger. Vast as the site is, there are three spots at least where an excavation might be begun at once, and where there is reason to believe that good results would follow; and the fact that almost the whole is government land would enable the excavators to run exploratory trenches here and there with a freedom which is impossible where a number of small owners possess a site.

As compared with previous years, it may be safely said that excavation at Salamis is a larger and more serious undertaking than at Paphos or Arsinoë; and if it is (as it should be) supplemented by a little exploration in the strange district of the Carpass, it may yield results more important than those obtained in both the previous seasons put together. Many excavators have desired to uncover Salamis, and been deterred by considerations of time and expense; and therefore, except for one or two small undertakings in recent years, the site is virgin, and its thorough exploration would be worthy to be compared with the great enterprises of foreign archaeologists.

Most of the money in the hands of the committee has now been spent; and, in order that they may be able to undertake the excavation of Salamis, it is necessary for them to appeal for further subscriptions. It is evident that the thorough exploration of the site will be a work of considerable magnitude; and the committee consider that it should not be begun unless they have at their disposal a sum not less than £1000. With regard to the distribution of any objects which may be found, the committee will act upon the principles set forth in their former appeal. The British Museum will be regarded as having the right to a first choice among them; and, in apportioning the remainder, care will be taken to satisfy the legitimate claims of Oxford and Cambridge, according to the amount which may be contributed to the fund on behalf of either university.

Subscriptions to the fund are invited, and may be sent either direct to the treasurer (Mr. Walter Leaf), at Old Change, London, E.C., or to the account of the Cyprus Exploration Fund, at Messrs. Roberts, Lubbock and Co., Lombard Street, E.C.

SIDNEY COLVIN,
Chairman of the Committee of the
Cyprus Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

A TUDOR Exhibition, of which the Queen has consented to be patron, and the Prince of Wales vice-patron, will be held at the New Gallery, during the months of January to April of next year. The exhibition will comprise pictures, miniatures, arms, armour, plate, embroideries, carvings, books, MSS., &c., of the time from Henry VII. to Elizabeth. The pictures will include the portraits of eminent men and women of the Tudor period, as well as those of the reigning sovereigns. The Hon. Harold Dillon has undertaken the duties of secretary.

MR. G. DURAND, of the *Graphic*, has received a commission from the Queen to paint a picture of the wedding of the Princess Louise of Wales and the Duke of Fife; and Mr. Sydney Hall will execute an important work in oils of the same ceremony for the Prince of Wales.

ON Thursday next, August 8, and the three following days, Messrs. Sotheby will sell a large number of engravings, etchings, &c., from various collections. There are included some early states from Turner's *Liber Studiorum*; a choice series of the work of William Woollett; and five portfolios of historical and political caricatures, from 1740 to 1850, numbering about 1400 pieces.

THE forty-sixth annual congress of the British Archaeological Association was held this week at Lincoln, under the presidency of the Earl of Winchelsea and Nottingham.

MR. MARTIN COLNAGHI has now on view, at the Marlborough Gallery, Pall Mall, a collection of modern pictures of various foreign schools, including examples of Prof. Müller, Joanovitz, Prof. Holmberg, and Domingo. There is also to be seen Sir Edwin Landseer's picture of the terrier "Jocko," which has been engraved by Mr. T. L. Atkinson.

PROF. S. STANHOPE ORRIS, of Princeton, has been appointed annual director of the American School of Classical Studies at Athens for the year 1889-90; but his office is subordinate to that of the permanent director, Dr. Charles Waldstein, who has obtained leave from Cambridge to spend the greater part of the winter in Greece.

IN the last number of the *Deutsche Literaturzeitung*, Prof. Hübner reviews Mr. Earwaker's *Roman Remains found at Chester*. When speaking of the age of the walls, he makes the same conjecture that Mr. Haverfield made in his review (*ACADEMY*, June 22), namely, that the masonry dates from the time of Septimius Severus.

THE STAGE.

"THE HEADLESS MAN" AND "THE CAT'S-PAW."

"THE HEADLESS MAN"—brought out at the Criterion last Saturday—would probably never have been produced at this season at all had it not been desirable to secure English criticism before performance in America. And though Mr. Charles Wyndham will not rely in chief upon "The Headless Man" for his American playbill, the new piece will unquestionably form a feature in his programme for the States. If it must be said, on the one hand, that a main object of the piece appears to have been to provide Mr. Wyndham with a characteristic part, it must be remembered, on the other, that the part is of the kind with which his name a few years since was habitually associated, and that it has nothing in common with the rôles which have

been more recently assumed by a comedian who is rightly determined to be taken very seriously. Mr. Wyndham's part in "The Headless Man" is of the old-fashioned rollicking sort. He plays a gentleman whose circumstances, both private and professional, are inextricably confused—a solicitor who believes that, in his life and in his office, order reigns, if he does but docket his letters or make a memorandum on his shirt cuff—a solicitor who considers that his duties to his clients are admirably fulfilled at no cost to himself of effort or of skill. And Mr. Wyndham's gifts of temperament and his acquired talents enable him to make us believe, or very nearly believe, in the existence of this person in modern life. It has been well enough suggested—but the suggestion is as true of half the farcical comedy that was ever written as it is of "The Headless Man"—that "the confusion would be more amusing if it were less confounded." Perhaps, too, "The Headless Man" is not, in its dialogue, a thing of ideal wit; but it is entertaining, and the basis of its satire has undoubtedly been found in some observation of life. Mr. Wyndham rattles on effectively from start to finish, showing alike the character's noisy self-satisfaction and his luckless distresses. The ladies' parts are not strong; and among the men who support Mr. Wyndham—though Mr. Blakeley is good—no one perhaps is quite as effective as Mr. George Giddens, who, indeed, is well provided for by the author, and who makes the most of every opportunity he gets.

Miss Muriel Wylford—a young actress who has yet a good deal to learn, but who is already pleasantly distinguished by naturalness as well as by refinement—gave a *matinée* at Terry's Theatre a week ago and produced "The Cat's-paw," by Mr. John Tresahor. I went to the performance because I remembered that Miss Wylford had been admirable in the part of young Mrs. Errol in "The Real Little Lord Fauntleroy" upon its country tour last year; so good, indeed, that she came fairly into competition with a mistress of quiet pathos—Miss Mary Rorke. "The Cat's-paw" is truly not a drama which has any further recommendation than that it is supposed to be "stirring," and that it affords to the chief actress a part of overwhelming importance. In effect it is almost a one-part piece, and this is apt to be especially and disagreeably perceptible wherever there is a plentiful lack of literary charm. The material of "The Cat's-paw" has done duty many times, and the language is somewhat stilted. Mr. Laurence Cautley, however, was by no means bad in the piece. Mr. Conway, who, though he is not subtle, is manly—even to his fashion of taking off a great coat, or putting it on—lent useful assistance. And Miss Muriel Wylford proved to us, quite as much by her qualities as by her deficiencies, that melodrama is not a field of art in which she is destined to shine. The comedy that is founded on observation of life, or the drama that is essentially pathetic and poetic, are those fields of art to which unquestionably she should betake herself if she wishes to make the best use of a pleasant, I may even say a remarkable, individuality.

FREDERICK WEDMORE.

STAGE NOTES.

Mrs. SARAH BERNHARDT's performances at the Lyceum conclude next week.

WE hear that Mr. Pinero is engaged upon a new play for Mr. Hare, which is to follow "Tosca" at the Garrick Theatre.

MR. CHARLES WYNDHAM and Miss Mary Moore take their farewell of the London public on Wednesday next, previous to their American tour.

"In Danger," by Mr. Cresswell and Mr. Lestocq was produced at the Vaudeville on Monday evening. It is well cast and mounted, and was favourably received. Mr. Lewis Waller gives a clever performance as the hero. Miss Florence West acts with some power, and is much applauded. Mr. Macklin's part is scarcely worthy of him. Mr. Julian Cross, as a pronounced villain, figures only in the first act. Some comedy lines are allotted to Mr. Sidney Brough, who—like the ballet girls in the famous letter to Mr. Winterbotham—"knows how to deal with them." Miss Agnes Miller is sympathetic as the heroine's sister. "In Danger" is of its kind quite a strong play. It is expected to suffice for the wants of the Vaudeville Theatre until the return of Mr. Thorne and the Vaudeville company in November.

MUSIC.

MUSIC BOOKS.

Chopin, and other Musical Essays. By Henry T. Finck. (Fisher Unwin.) The author of *Romantic Love and Personal Beauty* is an intense admirer of Chopin, and in this he is by no means singular. There are many, too, who will agree with him when he asserts that the Polish composer's music was underrated by his contemporaries, Schumann and Liszt excepted. But it is one thing to acknowledge his genius, and another "to place him in the front rank of composers, side by side with Bach, Beethoven, and Wagner." There is nothing in common between Chopin and these three giants to enable one to institute direct comparison. He wrote no fugues, no music-dramas; and surely his pianoforte sonatas will not place him by the side of Beethoven. It is just on this sonata question that Mr. Finck seems to show how untenable is the position he seeks to maintain. He has not the courage to assert that either the B flat minor or the B minor Sonata of Chopin is on a par with any written by Beethoven, so he seeks to prove that the sonata-form was unworthy of Chopin's genius. "Too much thematic beating out," he says, "is the bane of the sonata." And again: "A few bars of gold are worth more than many square yards of gold leaf; and Chopin's bars are solid gold." The first sentence will scarcely bear investigation, and if the second means that Beethoven is to Chopin as gold-leaf to gold, Mr. Finck will horrify many, even as—according to his own confession—he horrified Mr. Otto Singer, a distinguished Cincinnati musician, when he declared in the *Nation* that "Chopin is as distinctly superior to all other piano composers as Wagner to all other opera composers."

It is pleasant to turn from this attempt to place Chopin among the gods of Olympus to the next essay "How Composers Work." In speaking of operas he notes the stimulating effect of a "really poetic and dramatic text" on a composer; and the way in which Gluck, Mozart, Weber, and others looked after their librettists shows how much truth is contained in this statement. The "magic influence of

love" is next named; and with Weber, Schumann, and Berlioz especially, our author has little difficulty in proving his point. Then comes "the beauty of nature," to which so many composers owe inspiration.

The third essay is on "Schumann, as mirrored in his Letters." Of course, with such fascinating material, the reading is light and pleasant; but there is nothing in it which calls for special comment.

"Music and Morals" is the not altogether original title of the following essay. Mr. Finck first notices the marvellous powers ascribed to music by the nations of antiquity. One ought not, however, to lay too much stress on the tales related by poets, or even by historians. Men are credulous, and prone to exaggeration; and, besides, "music" in the early ages, as our author indeed admits, was a very comprehensive term. He is surprised that any one can flatly deny the moral potency of music. But the statements and arguments brought forward by Mr. Finck in favour of this "moral potency" seem to us to show how difficult it is either to assert or deny that music affects morals. By "affecting morals" we understand our author to mean that music has a good influence over men. But all he really shows is that music, as every one admits, excites the emotions; and again, that some very good men were exceedingly fond of music. He gives no example of a bad man becoming good under its influence. It would, perhaps, be unfair to accept the author's statement, that "the irresistible power of Wagner's music changed the whole current of his life," in that light.

The essay, "Italian and German Vocal Styles," is one of great interest. Mr. Finck is an intense admirer of Wagner, yet he can do justice to Italian composers and Italian singers. The old-fashioned, merely sensuous, music cannot cope with modern dramatic music. Simple charm of melody, or beauty of tone and agility of execution in singing are now appreciated less than emotional expression and dramatic characterisation. To Glück, Weber, Schubert, and Wagner we owe especially this change.

"When," says Mr. Finck, "will American girls cease flocking by the hundreds to Milan to learn such rôles as Lucia and Amina, for which there is now no demand either in Europe or America, if we except the Wild Western audiences to which Emma Abbott caters?"

It is pleasing to find justice done to Schubert as one who "restored the voice to its true sphere as the wedded wife of poetry." Schumann, Brahms, and other composers did quite as much; but Schubert led the way. Mr. Finck does well to answer the oft-repeated assertion that Wagner assigned the voice a secondary place in his works because he cared less for it than for the orchestra, and did not understand its nature and uses, by pointing to Wagner's essays, "Schnorr von Carolsfeld" and "Actors and Vocalists," which show "unbounded admiration for the voice, and practical knowledge of its highest functions and correct use."

The last essay in the volume is entitled "German Opera in New York." The great success of German opera in that city during the past five years is a notable fact. "Fidelio," "Euryanthe," "Tannhäuser," and "Lohengrin," which for years had to fight for every inch of ground, are now masters of the situation, and gaining in popularity every year. And, adds Mr. Finck, "There is therefore no hope for the *Italianissimi* who sigh for their macaroni arias and their 'Ernani' or 'Gazza Ladra' soup."

J. S. SHEDLOCK.

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LITERATURE.

Natural Religion. By F. Max Müller. (Longmans.)

THE late Lord Gifford bequeathed a considerable sum of money to endow a chair in each of the Scottish universities for the teaching of what he called natural theology. This he defined as

"the knowledge of God, the Infinite, the All, the First and Only Cause, the One and the Sole Substance, the Sole Being, the Sole Reality, and the Sole Existence, the Knowledge of His Nature and Attributes, the Knowledge of the Relations which men and the whole universe bear to Him, the Knowledge of the Nature and Foundation of Ethics and Morals, and of all Obligations and Duties hence arising" (pp. 5 sq.).

He desired that the lecturers appointed under his will should not be trammelled by theological tests or restrictions of any kind. They might, if otherwise well-qualified to fill the post, be of any religion or of no religion at all. When the chair attached to Glasgow University came to be filled for the first time Prof. Max Müller, though not a candidate, was elected to the office by a unanimous vote of the senate. The great Sanskrit scholar, whose engagements had at first made him unwilling to undertake this new and arduous duty, bowed to a decision which, as he expresses it, gave him "a splendid opportunity for summing up the whole work of" his "life" (p. 16). The course of lectures delivered last year, and now published, is to be followed by a second series; but all, or nearly all, the eminent author's characteristic opinions, together with some of the anecdotes by which he is wont to illustrate them, will be found restated in the present volume. The original matter consists principally of replies to criticisms somewhat more petulant, and autobiographical details somewhat more profuse, than in the learned lecturer's previous works. Some reverend and some irreverent persons may even find cause to complain that there is a good deal more in these pages about Prof. Max Müller than there is about God.

In fact, the name of God, which still figures in Lord Gifford's definition of natural theology, is excluded from the Gifford lecturer's definition of religion. It consists, we are told, "in the perception of the infinite under such manifestations as are able to influence the moral character of man" (p. 188). Prof. Max Müller appears throughout as the champion of religion, and frequently refers with severity to the notorious declaration of Gruppe that religious belief is and always has been essentially irrational. But whatever we may think of Gruppe's opinion in itself, as a criticism of what his opponent calls religion it would be perfectly valid. To begin with, there can be no perception of the infinite; for who could

perceive boundlessness in the abstract? In the next place, we do not perceive any particular thing as infinite, for this would be contrary to the very conditions of perception itself. The lecturer admits this difficulty, but meets it by contending that the finite object of perception always implies a something beyond which is infinite. Now, granting thus much, it must still be observed that the something beyond is not perceived as unlimited, but rather as limited by the something here. Nor is this all. In two instances only do the "here" and the "beyond" taken together constitute a true infinite, that is in our perceptions of space and time; and there the infinite is not perceived but inferred. To these two the lecturer adds a third—causality; but the infinite regress of causes, so far from being a necessity of perception, is not even a necessity of thought, or it would not be denied by nearly every believer in a personal creator of the world, and in one particular series of events—that is our own moral actions—by every believer in free-will. Everything contained in space and time—in other words, every mode of existence—may be conceived as extending only to a certain point with nothing beyond it but the mere empty possibility of coexistence or succession. To help himself out of this difficulty the lecturer smuggles in an entirely different notion—that of the unknown, which he identifies with the infinite or the beyond (p. 139). But, in order to utilise this other notion, he must give up whatever aid was afforded by the analogy of space and time; for in affirming their infinity we imply that our knowledge of them is absolutely perfect, which, as the Professor must be well aware, was the reason why Kant argued that they are mere subjective forms, not real existences at all. But let us pass over all this, let us drop infinity, and content ourselves with the unknown, adhering strictly to what the name implies. We shall then find ourselves confronted by an insurmountable contradiction. There cannot be any such manifestations of the unknown as the lecturer's definition implies, since that which manifests itself is, *ex vi termini*, something known. The truth is that, while the unexplored regions of existence have always been assigned as a theatre to the persons, objects, and events with which religious beliefs are concerned, those persons, objects, and events have themselves been no more manifestations of the infinite or the unknown or the beyond—whichever expression be preferred—than the monsters formerly placed by geographers in the deserts of Africa were manifestations of the unexplored. It was indeed about what some would call the truths of religion, and others the figments of mythology, that the fullest knowledge was supposed to be possessed; and the few expressions of ignorance or uncertainty that have occasionally fallen from the lips of believers are wholly inadequate to prove the contrary.

Prof. Max Müller's notion of religion is, in truth, a hybrid offspring of modern theology and modern agnosticism; and the latent contradiction that he reads into the supernaturalist beliefs of mankind in general becomes overt in what is allowed to transpire of his own particular creed. We are told that the Historical School (to which he belongs) sees in the predicate of God

"the result of a long-continued evolution of

thought, beginning with the vague consciousness of something invisible, unknown, and unlimited, which gradually assumes a more and more definite shape through similes, names, myths, and legends, till at last it is divested again of all names, and lives within us as the invisible, inconceivable, unnameable, the infinite God" (p. 219).

"There remained in the end the concept of a Supreme Being, still called, it may be, by its ancient and often no longer intelligible names, but representing in reality the highest ideal of the Infinite, as a father, or as a creator, or as a loving ruler of the universe" (p. 574).

How can that which is unnameable be named the infinite God? How can that which is infinite be defined as a father, or a creator, or a loving ruler of the universe? This is not the sort of light "which alone can dispel the darkness of doubt and fear that has come over the world." If this is "Natural Religion," then it is not "what our age wants more than anything else" (p. 571). What our age wants is lucidity; of logical contradictions it has swallowed enough and to spare.

A minor objection to the lecturer's definition is that it is too wide, that, for example, it would embrace the philosophy of Spinoza, or even the philosophy of Epicurus. Here Gruppe's definition, involving as it does a large social element (p. 77), seems to possess a decided advantage over that of his critic. But, of course, if we are to call by the name of religion "anything that lifts man above the realities of this material life" (p. 568), there is an end to all exact thinking on the subject.

According to Prof. Max Müller, the perception of the infinite, considered as a cause of religious beliefs eventually to be associated with morality, was developed along three distinct lines. The infinite behind nature was conceived under the form of divine beings by whom the physical objects about us were supposed to be animated or created. The infinite behind man as an object gave rise to a belief in the immortality of the soul and to ancestor-worship. The infinite behind man as a subject or self-conscious personality found, and still finds, expression in the belief that our various mental activities exist independently as so many separate entities under the name of imagination, reason, conscience, and the like. It seems somewhat paradoxical to assume that a perception of the unlimited led to the erection of arbitrary demarcations between one supposed faculty and another. The three lines of religious speculation find their ultimate outcome in the Christian Trinity—a curious survival of that German method of philosophising, now obsolete in Germany itself, which Schopenhauer aptly described as a commentary on the catechism.

The important question how these various forms of mythology came to be linked with morality as the sources or sanctions of its laws is very unsatisfactorily treated by the lecturer. No explanation is offered of the fact that nature-deities, in their origin essentially unmoral, were afterwards supposed to approve of good, and to disapprove of bad conduct. It is assumed without any proof that the belief in ancestral spirits necessarily made for righteousness. And as to what is called the "moral influence of psychological deities" (p. 176), the lecturer will hardly

maintain that the influence of men's moral impulses on their conduct has ever been strengthened by the illusion that those impulses were the dictates of an independent entity named conscience. To look on conscience as the voice of God may indeed greatly enhance its authority; but this sort of mythology belongs to the first, not to the third, variety of natural religion. While on the subject of conscience, it may be as well to mention that Prof. Max Müller is entirely mistaken when he says that "Socrates did not use the word *συνείδησις*, but when he spoke of the *δαίμων*, the spirit within him, he meant the same thing" (p. 178). This is a question on which nobody has any business to dogmatise who is ignorant of Prof. Zeller's arguments against the identification of the Socratic monitor with conscience; for it is not credible that a writer who dwells so strongly on the deference due to experts (p. 511) should wilfully ignore what is taught by the greatest living expert in Greek philosophy.

The history of philosophy is not indeed a strong point with the illustrious philologist whom I have the honour to review. He twice refers to the *De Mundo* as a genuine work of Aristotle's (pp. 30 and 72); and on the second occasion he does it for the purpose of crediting Aristotle with the opinion, nowhere to be found in his genuine writings, that all things are full of gods. Again, the lecturer goes out of his way to tell us that "Darwin, if he had been better acquainted with the history of philosophy during the last century, ought to have known" that the theory of evolution was worked out in so comprehensive a spirit and in so much detail by Herder as to entitle him to the appellation of "the Darwin of the eighteenth century" (p. 261). Had Darwin read Herder and lived to read this book, he would probably have seen at a glance that his critic has completely missed the difference between the views of that divine and the modern theory of evolution. For neither in the passages here quoted, nor, I am confident, in any that can be quoted from the *Ideen*, does Herder hint at the transformation of one organic species into another. What Herder does teach is the now exploded doctrine, derived immediately from Leibnitz and, more remotely, from Aristotle, that the various species of minerals, plants, and animals form a contemporaneous series ascending through successive grades of perfection terminating in man as at once the crown and epitome of the whole. Equally unfounded is the somewhat supercilious assumption that the idea of evolution was at the time when Darwin's great work first appeared more familiar to the German than to the English mind (p. 257). To judge by the declarations of two highly qualified witnesses—Haeckel and Strauss—the effect produced in Germany by the new theory was even more startling than in England, where the ground had been thoroughly prepared by Lyell, Mill, Grove, and other well-known writers. Errors like these, taken together with such statements as that "blushes are only the effect of the quicker movement of the heart" (p. 181), and that a man may "learn to control the beating of his heart" (p. 179), suggest that the lecturer had better let biology alone for the present.

Prof. Max Müller is on much more familiar ground when he proceeds to explain by linguistic considerations the primitive tendency to seek for a mind in or behind nature—to represent physical phenomena as the acts of conscious beings like ourselves. According to his theory, not now expounded for the first time, all language springs from roots originally designating various modes of human activity. When the use of these signs became so extended as to embrace objects external to man, they carried with them the suggestion of a conscious action similarly exercised by those objects; after which step the development of a more or less luxuriant mythology was merely a matter of time. This enquiry gives the lecturer a welcome opportunity for re-opening the much debated question as to how language first originated. One is prepared for a repetition of the old gibes, at what he is pleased to call the "bow-wow" and "pooh-pooh" theories; but it is surprising to find the "yo-heho" theory innocently alluded to as a recent creation of "some philosophers" from whom the author is anxious to dissociate himself and his friend Ludwig Noiré (p. 362). Oddly enough it figures a few pages further on as an "old theory" (p. 373). Anyhow, according to it,

"language would have been derived directly from the cries uttered by people while engaged in pulling, rubbing, digging, rowing, and similar primitive occupations" (p. 362); whereas, "if, as we know, people in a primitive state accompany most of their common acts by sounds, then the *clamor concomitans* of those acts is not the sign of a single act, but the inseparable accompaniment of our consciousness of our many repeated acts as *one action*" (p. 374).

The lecturer proposes to call this explanation the *synergistic theory*, which no doubt sounds finer than the "yo-heho" theory, just as *hylatomimetic* or some such name would sound finer than "bow-wow." It might be asked how before the invention of language men could any more than animals arrive at the consciousness of many repeated acts as one action. But, at any rate, until it can be shown that sailors when hauling ropes do not possess such an integrating consciousness of their actions, it seems probable that their *clamor concomitans* of "yo-heho" will continue to pass current as the popular name for Ludwig Noiré's theory.

The present volume, like all the learned author's works, is charmingly written and replete with interesting information. Whether his lectures, so far as they have gone, will fulfil the purpose of Lord Gifford's bequest by promoting "the diffusion of sound views respecting" the knowledge of God "among the whole population of Scotland" may well be doubted by all who believe that such knowledge is actually attainable. But they will probably contribute towards the diffusion of something perhaps equally important, which is the toleration of other people's views on the subject. Speaking for myself, I can draw no other conclusion from the principles laid down by the Glasgow Gifford lecturer than that Natural Religion means agnosticism *plus* a congeries of discordant superstitions.

ALFRED W. BENN.

Verse Musings on Nature, Faith, and Freedom.
By John Owen. (Kegan Paul, Trench & Co.)

No writer demands less of his readers in proportion to what he has to give them than Mr. Owen in prose. He has something else to give them in verse; but what he has to give costs more to enjoy. His rhymes often suggest a corrupt following of Mrs. Browning, and his subjects are not always obviously happy. "The Thinker to his Headache" is trying by itself; and, if we turn five pages, we come to "The Earnest Truth-Seeker to his Brain." Perhaps we might stand one poem to the cat Muff, whom the cat-loving poet thought as sensible as a Christian, if there was not a second "Epitaph on Muff," describing the effects of cancer, which made it necessary to shoot him. Then there is a good deal that, without being provoking, is rather trivial. There are two poems on George Eliot which contain nothing which has not often been said in prose. There is a poem on Giordano Bruno's fête, versifying the ordinary cheap rhetoric of which too much has been spent on a clever, wrong-headed man, who benefited nobody by his grotesque anticipations of Spinoza and Schelling. The section headed "Narrative and Legendary Verse" contains hardly any narrative or legend. The best is in Devonshire dialect about a woman who knew she was dying, and cleaned up the house ready for "Her Berrin." The next best, on the self-sacrifice of Dr. Rabbeth, would have been better if it had not been written up to the second title, "The Religion of Science," which would have been much more appropriate to the legend of how Queen Eleanor saved her husband without sacrificing herself. If Dr. Rabbeth had been a little more skilful he might have saved his patient without costly or memorable heroism. A good many poems suggest comparisons which they do not sustain. "A Cloud Invocation" reminds us of Shelley; an "Ode to Nemesis" of Gray and Wordsworth. "The Nightingale and the Frog" is avowedly founded on a saying of P. Garasse, quoted by Pascal, and the comment adds nothing to the text; but, if Mr. Owen had invented the idea, he would have had a right to play with it. Again, Euripides says somewhere that the gods never let us know what is coming next, in order that we may revere them. This suggests not an epigram on the distance between agnosticism and atheism, but a song of Euripidean deities—as if the thought was too pleasant to be let go in a hurry.

And no doubt pretty conceits are more enjoyable when we take the time to play with them. And Mr. Owen's conceits are often pretty. The contrast between the new fallen snow and the old serves for an allegory of the intolerance of the young for the old. The snow and the rime symbolise the false idealism which buries its subject and the true idealism which illustrates it. A spider starving in an admirably spun web too high up to catch any flies is a warning to metaphysicians. A tree dreams of another world as it sees the grass and other trees reflected in a pool, and wonders whether a tree that has fallen into the pool knows the secrets of the future. The drooping snowdrop turned to mother earth is a figure of innocent

sentimental souls regretting their unembodied state. Plotinus's speculations on this state, and the delight of returning to it suggests two or three poems worth reading, even after Wordworth's "Intimations of Immortality."

Now and then, again, we come upon something that is positively luminous, like the comparison of the illusion of the blue firmament, which hides the starry depths, to definitions of God, or the identification of heaven's silent tent with the tabernacle where He hides the chosen from the strife of tongues. It is a real contribution to the controversy on immortality to enquire how many would desire to live this life over again. The enquiry suggests that a future life might be a greater boon if it were not a conscious continuation of this. Again, in "Life and Love," the dictum—

" 'Tis better to have loved and lost
Then never to have loved at all "—

is dissected with a good deal of imaginative acuteness. "Dogma Method" is founded on a passage in the Koran where Mahomet was bidden to silence those who doubted the resurrection by swearing to it. Did the writer remember Newman's lines on the apostles—

"They argued not but preached and conscience
did the rest"?

The contrast is suggestive; so is the contention in the poem, "What is Faith?", that faith and dogma exclude each other; that when we know, or think we know, enough to dogmatise there is no room for faith. This agrees with the doctrine of the fine poem "Pan is not Dead"—that we shall always feel and be stirred by the presence of the inexplicable and indefinable.

Perhaps enough has been said to show that readers who can fall in with Mr. Owen's moods will not lose their time by musing with him. Extracts do not do justice to a writer who does not carry his readers away at once; but the following stanzas from the "Wings of Hope" may give some idea of his method:

"In life's blithe spring, when Hope was young,
The child was wanton and laughed and sung,
His wings untried were his boyish pride
As he fondly eyed where they gracefully sprung.

So after due trial he purposed to fly.
He shook his wings, spread them, and mounted high.

So easy their flight, as his form was light,
He was soon out of sight in the clear blue sky.

But no less speedy was Hope's descent:
He could not soar to the height he meant,
So stagnant the air, so chill and raw,
Not all he could dare could achieve his intent.

Foiled and dismayed Hope fell to the ground,
Though his airy frame no great injury found;
Nor his earthward rush, though it made him bluish,
Could his buoyancy crush or prevent his rebound.

With lengthening life Hope older grew,
His wings remained buoyant but ceased to be new;
Yet his instincts retained their old ardour and gained
O'er his strength that remained goodly triumphs not few.

But lesser and less were the ascents he essayed;
His wings became quilly and draggled and frayed;
Now also his flight was no longer light.
But of such drawbacks, spite new efforts he made;

At last, by mournful experience taught,
For loftiest aims more rarely he sought,
His ascents became all more airily small,
And whence a chance fall would signify naught.

Last of all, in late age Hope sadly furled
Worn wings that to earth had so oft been hurled;
But even now Hope, seeking loftier scope,
New wings seeks to open in a future world."

G. A. SIMCOX.

"TWELVE ENGLISH STATESMEN."—*Henry the Seventh.* By James Gairdner. (Macmillan.)

THE Bishop of Oxford, in the first of his two lectures on the reign of Henry VII., stated it as an unquestionable fact that this period was peculiarly dull, in spite both of the striking characteristics of the age and the element of romance presented by the changes and chances of Henry's early career. But we venture to assert that Mr. Gairdner has triumphed over his initial difficulty; and that no one who takes up his book will experience any weariness in the perusal, or reach the last page with anything but regret. It is an excellent account of the king and of his reign, written throughout in the fulness of knowledge, but with such perfect control of detail that the reader is never wearied or confused by the wealth of material.

Perhaps, however, some might at first sight think that this volume rather belied its character as a portrait of an English statesman; for, after a sketch of Henry's early life and struggle for the crown, Mr. Gairdner gives us what is undoubtedly rather a narrative of the reign than a disquisition on the policy of the king. Thus his chapters are headed: "Settlement in the Kingdom," "War with France," "Ireland," "Domestic History," and so forth. But, so far as this is true, it is no disadvantage, and the king is never lost sight of; for, indeed, Henry VII. is not a monarch who can be detached from the actual history of his time, and treated as a mere personality. Like all the Tudors, he was always his own minister, governing and not merely reigning; and we could not hope to form any adequate conception of the man except through the study of his reign.

Possibly some critics, while admitting the importance of this period as an epoch in the history of our country, would be inclined to cavil at the inclusion of Henry in a list of Twelve English Statesmen; certainly, Henry VII. does not strike us in the same way as does Edward I., or as do his own son and granddaughter. Much of this feeling, however, probably proceeds from the absence of anything to attract our fancy in the person of a king who was cool, calculating, reserved; who, perhaps, effected more by taking advantage of the impolitic action of others than by any independent performance of his own. Whatever the reason, Henry VII. has failed to live in the popular imagination more completely, perhaps, than has any other of the statesmen included in this series. But, even if Mr. Gairdner cannot present him to us as a hero, it is impossible not to feel that there is much justice in the favourable view which he takes of him both as a statesman and a man.

The part which Henry had to play was full of difficulties. There was, perhaps, never a

more critical moment in the history not only of England, but also of Europe. In England, indeed, the people were weary of the long dynastic struggle, and wished only for a stable government; but the elements of discord were not so easily to be quieted down, and a less cautious monarch might have thought it skilful policy to divert them into some course of foreign aggression, for which the complications of European politics appeared to afford a favourable opportunity. So did not Henry, who perceived that the circumstances of the times were changed; and that it was no longer possible nor prudent, even if it once had been so, for England to aim at continental aggrandisement. Like his son, and his granddaughter after him, he made it the consistent endeavour of his foreign policy to keep England in independence of any other prince or potentate. It is not difficult to trace in the reign of Henry VII. some of that policy of playing off one foreign power against another, which Elizabeth adopted with so much success. The circumstances, of course, were different, but the general result was not dissimilar. At home, also, Henry's task was not unlike that which presented itself to Elizabeth. Both had to establish unity by harmonising a variety of discordant elements. The troubles of the past century had made too many masters in England. What the country needed was the enforcement of respect for the law. It was this determination to govern which has brought on Henry the charge of tyranny. Severe, however, Mr. Gairdner does not consider him. For Stanley's execution there was ample justification, the position of the offender only aggravating the offence; nor was the double execution of Warwick and Warbeck a piece of hasty cruelty, but rather due to a deliberate conviction of necessity. At the same time, Bacon's palliation of this act, as due to pressure from Spain, is shown by Mr. Gairdner to be an overstatement, for there is no such explicit declaration in the diplomatic correspondence of the time. As to the charge of miserliness so often brought against Henry, it is no doubt true in so far as he was fully aware that money is power, and was accordingly not only careful in husbanding his resources, but also extortionate in procuring them. But the prosperity of the country proves that the taxation was not really excessive; and there was a diplomacy in Henry's extortion of fines, which were not merely a means of raising money. In any case, he deserves the credit of having restored financial stability. As for legislation, despite Bacon's eulogy, it was not perhaps a great law-making epoch. Yet this is no proof of want of statesmanship; for, indeed, if parliaments were few, there was no lack of businesslike legislation.

But perhaps it may be asked, Was the work of the reign the work of the king? We will give Mr. Gairdner's own answer:

"From first to last his policy was essentially his own; for, though he knew well how to choose the ablest councillors, he asked or took their advice only to such an extent as he himself deemed expedient. In all his reign he never removed a councillor except Sir William Stanley; yet he allowed none of them to exercise any predominant influence with him, but kept all the strings of government in his own hand."

Henry was his own prime minister, who conscientiously went into the work of every department. Foreign affairs, finance, commerce, the social questions of the day, all received his personal attention. The good legislation also was due to him, as Bacon says, "In that part both of justice and of policy which is the most durable part, and cut, as it were, in brass or marble—the making of good laws—he did excel."

So much for the statesman, but what about the man? Was he not, after all, cold, calculating, unsympathetic? In some degree he was, but rather through the necessities of his position than from natural temperament. He was not by nature either severe or ungenial; as Mr. Gairdner points out, "there are indications of a kindly, pleasant, affable, and even humorous disposition." Certainly he seems to have had some power of attraction, notably in the cases of Kildare and the Spanish ambassador La Puebla, with neither of whom did most people find it easy to get on. Nor does Henry seem to have been without family affection, trafficker in matrimony though he was. The very touching narrative of how he and the queen comforted one another after the death of their son shows that beneath the seemingly cold exterior there was a warm and loving heart.

In conclusion, we would point out two small slips. On p. 107 Philip is called "stepson" of Margaret of Burgundy, and on p. 204 Charles is called the "son" of Maximilian; in both it should be "grandson." But slips like these detract nothing from the high merit of a book which all classes of readers will find well worth perusal.

C. L. KINGSFORD.

The Land of the Dragon. By W. S. Percival. (Hurst & Blackett.)

It is rather difficult to find a reason for the appearance of this book. There is no preface to guide the enquiry, and the author gives no hint to serve as a clue in regard to the motives that prompted him to write it, but launches it upon his readers with an abruptness that is almost startling. The very name too, so far from assisting in the matter, is misleading, as the work is not a general account of "the Land of the Dragon," its people, or its history, but only a disconnected series of sketches of shooting and boating expeditions and adventures; incidents in the Tai-ping rebellion; with disquisitions on religious and social matters, the opium question, and the civil and military training for the imperial service. But, however disjointed the various matters treated of may be, the author has certainly succeeded in producing a very readable book, both interesting and amusing, and well written throughout.

The first chapter contains a capital description of Shanghai, with its various amusements and distractions, among which racing plays a prominent part, as, indeed, it does at nearly all the treaty ports. Many who are only acquainted with such matters at home will be surprised at the excellent time made over the course by the hardy little Mongolian ponies that compose the studs in the Far East.

The next three chapters describe the author's adventures on his trip up the Yangtse and through the Gorges above Ichang; an account

which will bear perusal even after Mr. Archibald Little's inimitable narrative of the same arduous voyage. The description of the trouble in getting the crew on board at Ichang is too good to be omitted:

"They were to be quite ready to start at daylight the following morning. . . . The previous afternoon we had foolishly advanced the men money to buy rice for the voyage, which they declared was absolutely necessary before they could start; and now behold the result! Half of them were drunk, the other half stupid with opium. It was no use lamenting or moralising over the uncertain and incomprehensible nature of the heathen; they had to be got on board somehow, before matters got worse. First of all, we got several bags of rice, and put these on board at once, for all the money we had advanced for this purpose yesterday was turned into samshu and opium. Then out of the crowd of amused onlookers we selected four of the most villainous and powerful-looking ruffians we could see, hiring them, there and then, to have our crews on board in three hours; no pay if they were not all there by that time, double pay if they were there in two hours. Then we retired and awaited results. In less than two hours our villains of the drama came and reported, 'All piece man have got, all man blong all ploppe, so, look see sampan.' We went on board the boats, and there certainly was our helpless crew; counting them over, we found the number correct; but I am quite sure there were a good many substitutes among them. Anyhow, the number was correct, and we could not say which were substitutes, and which were not, so we paid up, and exit [*sic*] ruffians. Into the ways and means adopted for getting these men into the boats, we thought it better not to enquire too closely" (pp. 84, 85).

The following suggestion as to a virgin peak in the Yangtse Gorges is worth the consideration of the committee at No. 8, St. Martin's Place:

"Close by was an exceedingly curious rock, named by the Chinese the 'Needle of Heaven,' 1800 feet high; affording an excellent opportunity to any member of the Alpine Club wishing for distinction, as its summit has never yet been reached" (p. 98).

Then follows a chapter devoted to Mr. Little, giving a description of his steamer, the *Kuling*, designed for the passage of the Gorges, and of the difficulties and opposition that he experienced from the authorities in his gallant attempt to navigate her from Ichang to Chungking. The seventh chapter records the author's very rash visit with his wife and daughter to the Tai-hu lake, and the dangers they encountered in forcing their way there against the advice of the natives. This is followed by an account of scenes in the rebellion, and of some waifs and strays from civilisation that the author came across, ending with an appeal for funds to get education for some of their children—a most deserving object, and one which it is to be hoped may be liberally responded to.

The three concluding chapters, which are particularly interesting, treat, among other things, of the opium question. On this difficult subject the author says:

"It might mitigate the rancour of some unlearned tongues if the anti-opium society would send out three independent men, or even one delegate in whom they had confidence, to travel through the provinces of China, and learn the place opium occupies as an article of consump-

tion. He would find that in a single province, Szechuen [where it is estimated that twenty million pounds of opium are raised annually], seventy per cent. of the men, and a large proportion of the women, inhale the drug they cultivate so extensively. He would find also that all over the Empire men in easy circumstances take their whiffs of opium, much as the same class in Europe take their wine, and that it does them no more injury than the refreshing glass and soothing cigar at home. In the cities he may discover dens and evil places of many kinds, if his taste lies that way; but in cities at home there are also objectionable places, free from the use or abuse of opium. Victims of this vice are occasionally met with in the instance of a poor working-man who, instead of sustaining himself on his wholesome rice, &c., spends his earnings on this, to him, very expensive luxury. He has acquired the 'yen,' or craving that will not be denied. He perishes from starvation; the drug does not nourish him; and the exhaustion from lack of food probably intensifies the craving for the indulgence. There are weak brethren everywhere; but are we all to abjure the means of recreative pleasures because weaklings cannot control their appetite, or have an impaired digestion? Are there not an anti-tobacco society and a total abstinence society? And yet the trade in cigars and pipes flourishes, and the revenue on wines and spirits does not fail. In the same category is the anti-opium society. America has even her anti-tea-and-coffee missions. Where shall we stop, and whither are we being driven? Are we to go back to the days of mead and beer? Well, there were giants in those days, and England had her heroes then as now. We are not better or wiser than our fathers were, but we live longer and enjoy life more; and that this is the result of a more diversified and less heavy regimen may be safely assumed" (pp. 292, 293).

And this, it must be remembered, is not the hastily formed opinion of a casual tourist, but the deliberate judgment of a man who has resided for sixteen years in the country, and has had exceptional opportunities of knowing what he is writing about. That it will not affect the action of those who are clamouring that Indian opium should be entirely excluded from China is very probable, as their organisation has survived the crushing exposure of their errors by Sir Rutherford Alcock about eight years ago in two most able articles, in which he showed that, at the very time a man of the influence and position of Li Hung Chang was memorialising the emperor to stop the importation of the foreign drug on the ground that it was stealing away the intellects of the people, he was himself a principal shareholder in the opium production of Szechuen.

M. BEAZLEY.

Books and Men. By Agnes Repplier. (Boston, U.S.: Houghton, Mifflin, & Co.)

It is long since a pleasanter book of essays than this has reached us from America. It gives evidence of wide reading, intelligent observation, and a fine critical faculty on the part of its author; and withal it is written with a becoming lightness of humour, not untinged with satire, which would make any subject interesting.

In the paper on "Children Past and Present," the author compares the treatment of the young people of former generations with the treatment accorded to them to-day; and in what may be regarded as a companion

essay, entitled "What Children read," she extends the comparison in the direction of character. The ideal child now is certainly an entirely different creature from the ideal child of the days of our grandmothers. "We cannot go back to any period when school life was not fraught with miseries," says Miss Repplier; and assuredly, if anything could convince us that we of this generation are morally better than our forefathers, and that the so-called good old times were in reality bad and brutal old times, it would be the difference between then and now in the treatment of women, of children, and of the brute creation. The children used to be something like a distinct, subordinate race which had to be suppressed; but now they are little men and little women who, if the truth must be told, rule rather than obey. Miss Repplier's comparison of the young people of Miss Edgeworth's *Tales* with the young people presented in the pages of Miss Alcott's books is well drawn. The "foolish, warm-hearted, impetuous" little Rosamond is "of importance in the household only through the love" her family bear her. Otherwise, her position is "strangely insignificant." Her opinions do not carry much weight, and she is never called on to act as "an especial providence" to anyone. "We do not behold her winning Godfrey away from his cigars, or Orlando from fast companions, or correcting anybody's faults, in fact, except her own, which are numerous enough and give her plenty of concern" (p. 83). When we come to the modern child, as depicted by Miss Alcott, all this is changed. Rose, the "bright little heroine" of *Eight Cousins* and of *A Rose in Bloom* is

"of the utmost importance to all the grown-up people in the book, most of whom, it must be acknowledged, are extremely silly and incapable. Her aunts set the very highest value upon her society, and receive it with gratified rapture; while among her male cousins she is, from the first, like a missionary in the Feejees. It is she who cures them of their boyish vices, obtaining in return from their supine mothers 'a vote of thanks which made her feel as if she had done a service to her country.' At thirteen she discovers that 'girls are made to take care of boys,' and with dauntless assurance sets about her self-appointed task" (p. 84).

Possibly, as Miss Repplier hints, there is, under the new mode, some danger of the little people developing into little prigs; or perhaps—and to me this seems more likely—the little people of the past, like the women of the past, were only suppressed, and, essentially, were always very much what (now that they have liberty to grow according to nature) we discover them to be. Miss Alcott's father was a pioneer in establishing this liberty; Miss Alcott herself and her sisters were among the first children to enjoy it. Her books, while they expressed the spirit and tendency of the time, in their turn did, no doubt, help on the democratic movement. "Is it, after all, mere pique," asks Miss Repplier, "which inclines us to Miss Edgeworth's ordinary little boys and girls, who, standing half-dazed on the threshold of life, stretch out their hands with childish confidence for help?" (p. 93). But I suspect the truth to be that children have more real confidence in their elders in these days

when they are encouraged to seek information and guidance, knowing that their questions will, at least, receive a civil response, than ever existed when such questions were pretty certain to be met with the chilling retort that boys and girls "should see, hear, and say nothing." Did the boys and girls see and hear less than they do now, merely because they dared not to speak, and therefore could not ask for guidance? Even Rosamond was, probably, hardly a fair specimen of the average child of those days. Miss Edgeworth, like Miss Alcott, was in advance rather than behind her times; and her stories were designed to teach lessons to parents in the management of their children, as well as to instil into the children proper behaviour to their elders.

In the essay "On the Benefits of Superstition," Miss Repplier makes incidental reference to this change in the behaviour—if not in the character—of children. Children, she says, "have ceased to read fairy stories, because they no longer believe in fairies. They find Hans Andersen silly, and the *Arabian Nights* stupid." She relates an experience of her own with one of these sceptical youngsters:

"What did Kriss Kringle bring you this Christmas?" I rashly asked a tiny mite of a girl; and her answer was as emphatic as Betty Prig's, when, with folded arms and a contemptuous mien, she let fall the ever memorable words, 'I don't believe there's no such a person'" (p. 40).

Yet, when I remember the popularity of *Alice in Wonderland*, I cannot but think that Miss Repplier has made too hasty a generalisation. I should like to know what ground she has for her statement that modern children "find Hans Andersen silly." As to the value of the supernatural, Miss Repplier is quite right when she says, "the supernatural, provided it be not too horrible, is legitimate food for a child's mind"; but that such beliefs as that "were-wolves roamed in the forests, and witches rode in the storm" are precisely the kind to make children, or anyone else, "happy," is, at least, doubtful. What is called superstition is valuable, whether to children or to men and women, only so far as it helps them out of a too narrow and "matter-of-fact" existence by teaching them that there is a higher truth than the truth of facts—namely, the truth of ideas.

In the pleasant paper on "Curiosities of Criticism" Miss Repplier remarks that "mere preference on the part of a critic" is not "sufficient sanction for his verdicts, or, at least, it does not warrant his imparting them to the public." Nevertheless, I will venture to say (merely as a statement of my individual experience) that I read *Books and Men* with more than ordinary interest and attention, and that, when I came to the end, I experienced a sensation of disappointment akin to that unforgotten misery of childhood when, dipping for another sugar-plum, I have found the bag empty.

WALTER LEWIN.

NEW NOVELS.

Robert Leeman's Daughters. By J. Fogerty. In 3 vols. (Bentley.)

At the Moment of Victory. By C. L. Pirakis. In 3 vols. (Ward & Downey.)

Margery (Gred). By George Ebers. Translated by Clara Bell. In 2 vols. (New York: Gottsberger; London: Trübner.)

Stories Weird and Wonderful. By J. E. Muddock. (Chatto & Windus.)

The Wizard's Lute. By George Gresswell. (Griffith, Farran, & Co.)

Skill wins Favour. By Mrs. George Elliott Kent. (Roper & Drowley.)

An I. D. B. in South Africa. By Louise Vescelius-Sheldon. (Trübner.)

In *Robert Leeman's Daughters* Mr. Fogerty recovers much of the old power which made *Lauterdale* the novel of the season nearly twenty years ago. His present venture is strong in both branches of the fiction-writer's art—description and character-drawing. From the time when we are first introduced to the heroine to the last glimpse we obtain of her, Muriel Leeman, the elder of Leeman's two daughters, is limned with rare skill and individuality. It is a touching chapter where at two or three years of age Muriel is carried out to sea, off the Irish coast, the sole occupant of a small boat which had drifted with the tide. We cannot follow her fortunes very closely; but she is providentially rescued by a Dutch captain, and tended by his wife, until the vessel reaches Holland, and Muriel is adopted by M^{me}. Zelis, the wife of a Dutch advocate. Step by step, and with touching pathos, the author traces the affection which grows up between the waif and her guardian. Years roll on, and at length the news reaches Robert Leeman and his wife in the United States that their elder child still lives, having been miraculously preserved. Leeman journeys to Holland to bring her home; but he is disarmed by the strength of the tie between Muriel and her adopted mother, and with a noble self-sacrifice he resolves to honour the bond which, if rudely snapped, would mean death to two lives. On his return, the brave man has another desperate and heart-rending trial; for, in her anger, his wife curses the woman who has brought up her child, and lavished upon her all the wealth of affection of which her large womanly nature is capable. Many stirring scenes follow, with partings of a happy or a painful nature; and Mrs. Leeman is at length constrained to bless, where she had once bitterly cursed. The book is not without its amusing passages, also, as when Robert Leeman thus delivers his views upon the insignificant kingdom of Holland:

"This little water-logged country appears to me scarcely worth all the money expended in keeping it pumped out. If the people were to pack up all the nice crockery and paintings they have, and come out to the States, we could settle them somewhere in a dry corner, and absorb the population in a month."

This novel is very strong; human emotions and passions are dealt with in a manner that commands admiration and assent; and, in style, the work is infinitely superior to the

vast majority of present-day novels, having much of the charm which distinguished the literary offspring of the older writers of fiction.

Mrs. Pirakis is a novelist of experience—one who has written many entertaining stories. She is an adept at weaving a plot, and this faculty has not failed her in composing *At the Moment of Victory*. Whatever faults might be found with it, it is eminently readable—which of itself is a considerable tribute to pay to any novel. There is, perhaps, something too much of the melodramatic in the career of Etelka McIvor, who unites in herself British and Italian qualities, and is a firm believer in fate. It was fearful to contemplate what might occur when a certain year "was a portentous one to Etelka; before it ended an evil planet would be at the square aspect of the place of the sun at her birth." We meet in these volumes with an attempted poisoning, villainy redundant on the part of a confidential servant, and planet-reading extraordinary. The love which poor Madge Cohen cherishes for Lance Clive, however, quite redeems everything; and we are glad when, after much suffering, happiness dawns for the heroine. Now and then we are shown a powerful scene, instinct with passion; and all through the interest is kept thoroughly alive.

George Ebers's *Gred*, a tale of Old Nuremberg, has been excellently translated by Mme. Clara Bell, under the title of *Margery*. Those who are acquainted with the writings of the first of living German novelists will require no commendation of this story. It is written in Ebers's best manner; and although the opening may seem to drag a little, the reader will be well repaid as he advances. German life and manners in the fifteenth century, as we learn them from the historians, have been happily caught by the novelist; and the many vicissitudes in the life of Margery Schopper are recited with genuine feeling. The translator, while avoiding essentially modern words and forms of speech, has wisely made no attempt to imitate English phraseology of a bygone age.

Mr. Muddock's stories are fairly entitled to the epithets he claims for them—"Weird and Wonderful." Persons of an imaginative temperament would do well not to read them about the witching hour of midnight, as some of them would be apt to make the flesh creep. "The Compact," "The Bell of Doom," and "The Shining Hand," are told with considerable literary skill, and all the sketches possess thrilling interest. This is a capital book for the seaside, because its strong sensations are not likely there to gain the upper hand.

The Wizard's Lute is in the fine old sensational vein, with horrors galore. As in the case of tradesmen and others, a sample or two of the goods supplied will be better than any amount of description. On p. 58 we find that furies of hideous aspect attack the hero, and tie him down tightly with strong cords. It is rather hard on him while thus helpless for other fiends to attack him—yet this is what they did: "The demons of the bottomless pits of hell surrounded me in on every side, and exulted triumphantly over me in my horrible misery." One more extract shall be given from the closing pages:

"See! See! The cruel villain is pouring a

white and glistening powder into her cup containing her medicine, which he has just poured out for her to take, and I know that it is a most deadly poison which he is about to give her. 'Oh, stay his hand, thou great king, stay his impious hand!' I cry out; but the sable monarch, sighing gently, replies, 'Hast thou, then, not yet learnt that evil cannot be stayed?'"

Certainly, evil is not stayed in this story. As a whole, the book is beyond me; and, therefore, I can only commend it in the words of the resolution passed upon Artemus Ward's famous essay: "Is cats to be trusted?"—viz., "We prefer to express no opinion upon it, and trust it will be read in other towns."

There is nothing to distinguish *Skill wins Favour* from the multitude of superfluous novels which teem from the press; and the use of such phrases as "gentle reader" does not invest it with quaintness of style. A portrait of the author is prefixed to the work; which serves at least to show that all lady authors are not plain-looking, though it affords no particular guarantee of intellectuality. As for the novel itself, it is interesting enough in some respects, but all the changes and developments of plot have been rung again and again, time out of mind. There is a wicked baronet, who takes his fill of "the roses and raptures of vice," while a struggling artist—who is really too good for this world—is kept out of his inheritance.

The mysterious title of Miss Sheldon's story, *An I. D. B. in South Africa*, is likely to puzzle the reader considerably until he discovers the meaning of the capital letters to be "illicit diamond buyer." The career of one such individual is sketched with some vigour and a certain humour; and the manner in which he escapes being sent to prison, there to reap the due reward for his offences, is so original that we must leave the reader to find it out for himself. There is a good deal of local colour in the narrative, and the interest in it is further enhanced by a number of graphic illustrations scattered about the text.

G. BARNETT SMITH.

SOME MODERN-GREEK BOOKS.

On Erotocritos and its Author. (Περὶ Ἐρωτοκρίτου καὶ τοῦ Παινετοῦ αὐτοῦ.) By A. N. Jannaris. (Athens: Constantinides.) M. Jannaris, who is favourably known by his excellent collection of Cretan popular songs and by other works, has been commissioned by the National Assembly of Crete to bring out a new edition of the romance of *Erotocritos*, which was written in the Cretan dialect; and with a view to this he has visited the chief libraries of Europe, in the hope of discovering manuscripts of the poem, as well as historical and other notices which might elucidate it. The only existing MS. which he has been able to discover is in the Harleian Collection in the British Museum, and this will form the basis of the new edition. It is a handsome illuminated MS. of the commencement of the eighteenth century, written by a native of the island of Zante, and contains an accurate text of the original Cretan poem. The appearance of this poem, which is already advertised, will be looked forward to with much interest; and its importance will be appreciated when it is remembered that the text now in circulation is the result of a later adaptation, by which the forms of the language employed were assimilated to those

of ordinary modern Greek. Meanwhile, in the present work M. Jannaris gives us his Prolegomena, consisting of information respecting the person, the nationality, and the date of the author; an analysis of the contents of the poem; a summary of the opinions of literary men concerning it; a history of the text; an account of its dialectal peculiarities; and a glossary. The editor has spared no pains in collecting materials which may serve to illustrate these points; and being himself by birth a Cretan, he is peculiarly fitted to deal with all questions which concern the language. As regards the author, it is stated in the subscription at the end of the poem that his name was Vincenzo Cornaro (Βιντσέντζος Κορνάρης), and that he was born at Steia (Στεία), a town in the eastern part of the island. The latter of these statements has been confirmed by M. Jannaris, who observes that the dialect used in the composition of the work displays features peculiar to the eastern districts of Crete, and to Seteia in particular; and the proofs which he brings of the connexion between the family of the Cornari and that place remove any doubt that might be felt as to the genuineness of the name—to which it may be added that the circumstance that this family lived in Carpathos before they settled in Crete would account for a person of Venetian extraction using Greek as if it were his mother tongue. The date is a more difficult question. In the family tree of the Cornari, which M. Jannaris has constructed from the works of the Venetian genealogists, Barbaro and Musazzo, extending from the fourteenth to the beginning of the seventeenth century, there are five persons of the name of Vincenzo; and he adduces reasons to show that all of these must be excluded from consideration except one, who was born in 1486. At the same time, he remarks that the town of Seteia was ruined by an earthquake in 1508—a catastrophe from which it never recovered; and that the poem must have been written before that year—that is to say, before the poet was twenty-two years of age. The improbability of this he explains away by saying that the subject of romantic love is one best suited to a youthful poet; but this will hardly satisfy us when we consider that the work extends to 8000 lines. Of the merits of *Erotocritos* very various estimates have been formed, the most favourable being that of Coray, who called it "the Homer of the popular Greek literature." With all deference to the judgment of this famous scholar, we cannot but regard this as a greatly exaggerated view. It is a graceful love-story of the days of chivalry, full of noble sentiments, and told in a spirited manner in correct verse; but it does not rise to the level of first-rate poetry, and in some parts it is wearisomely prolix. Its attractiveness is proved by its widespread popularity among the Greek people, which has won for it the character of a national poem; but by men of letters of other nationalities, while they will not ignore its literary merit, it will be valued rather as an interesting specimen of a poem in the Cretan dialect. The portion of M. Jannaris's work which relates to the forms of that dialect is excellent, though it would have been an advantage if those features which are peculiarly Cretan had been pointed out, whereas many that are noticed by him are common to other dialects, and some even to the ordinary popular language. The same praise and a similar criticism are applicable to the glossary, which is highly serviceable, but would have been more so if it had been simplified by the exclusion of the most ordinary Greek words, especially such as are identical in ancient and modern Greek, and are therefore familiar to all scholars.

Die Chronik von Morea; eine Untersuchung über das Verhältnis ihrer Handschriften und

Versionen. By John Schmitt. (Munich: Buchholz & Werner.) The Chronicle of the Morea, which is the chief authority for the early history and feudal organisation of the Frank Principality that was established in the Peloponnese subsequently to the Fourth Crusade, exists both in a Greek and a French version, besides translations or adaptations in Italian and Spanish. The French text, which is in prose, is found in a MS. in the library at Brussels; while the Greek metrical chronicle exists in two MSS., one of which is at Copenhagen, the other at Paris. Of these latter the Copenhagen text is the fuller and more complete, but the Paris text is superior in orthography, diction, and versification. The question has been much debated whether the French or the Greek version is the earlier, and the opinion of the learned has preponderated in favour of the former; but the relationship of the two Greek texts to one another has never hitherto been discussed, though this point is necessarily an important factor in determining the previous one. In the present treatise, Dr. Schmitt has investigated afresh these questions and others connected with them, and high praise is due to him for the learning and acuteness which he has shown in his work. His conclusion is that the Copenhagen Greek text is earlier than that contained in the Paris MS.; and that from this original composition the French chronicle was made, with considerable omissions, and a more compressed style. It is impossible, within the limits of a brief notice, to do justice to his arguments, and still more so to discuss such features in them as appear debateable; but we believe that he has succeeded in proving his point. His view is, that the original document, as we find it in the Copenhagen MS., was written about the year 1330; and he accounts for the mixture of fiction and legend with historical fact which it contains, by regarding it as an epic composed for the glorification of the chief personages of the early period of the occupation, about whom, in the course of time, various stories had gathered. The author seems to have been a Frenchman or a Gasmul, as the children of mixed marriages between a Frank father and a Greek mother were called; and this would account for the numerous faults of language and metre which are found in his verses. On the other hand, the compiler of the Paris Greek version, which was made about 1388, is shown to have been a Greek by his speaking of the conquerors as "them" in passages where the other version speaks of them as "us"; and this is corroborated by his softening down the violent expressions which the author, in his fervent partisanship for the Western Church, employs with reference to the Greeks and their religion. In this text the diction is improved, and the versification corrected; and Dr. Schmitt's argument, drawn from this point, in favour of the priority of the Copenhagen text seems to us unanswerable, viz., that no one would go out of his way to alter good verse into bad, which must have been the case if the more accurate form of the poem had been the earlier; for the errors which have been spoken of are not mere blunders, such as might be caused by careless transcription or ignorance, but arise from a radically wrong conception of the metre. In some instances the desire for metrical improvement has been carried so far that, in order to facilitate this, a proper name has been corrupted in the Paris version, which was accurately given in that of Copenhagen—e.g., *Φαπάρ* for *Μονφάρ* (Monferat). With regard to the still more important question of the relation of the Greek to the French chronicle, Dr. Schmitt points out that in places where the writer of the former narrates events in his own words, the French writer refers for the same to a "conte" as his authority, which seems to be the Greek

chronicle. He also says that he will tell his story briefly, and not as he "found it written," by which he also implies that it was compressed from a longer work. Much stress is laid on the greater fullness of facts which is found in the Greek chronicle as a proof of its priority; and, in evidence of this, an elaborate comparison of the two is instituted in respect of the events narrated, the speeches introduced, and the descriptions. The arguments deduced from this are not absolutely conclusive, for it is allowed that the French chronicle contains some details which are wanting in the Greek. Indeed, these two versions are so free in their relation to one another that great caution is required in arguing on this subject, so as to distinguish what may be later amplifications, derived from independent sources, from facts which must have been introduced at an early period, and thereby imply priority of composition. Dr. Schmitt seems also rather to weaken his argument on this point, when he refers to the fact that the speeches which are found at length in the Greek are either not introduced at all, or only in a few words, in the French, as showing that the former was the earlier; for nothing would be more natural in a half-epic poem than that fictitious speeches should be put into the mouths of historical personages. Still, it cannot be denied that, on the whole, this comparison of passages is strongly in favour of Dr. Schmitt's view. Much interesting information will also be found in this volume respecting the Italian version of the Chronicle, and of that in the dialect of Aragon, which was made under the superintendence of Heredia, the Grand-master of the Knights of St. John, and is a compilation rather than a translation, for other documents have been laid under contribution in forming it.

History of the Greek Colony in Corsica. (Ἱστορία τῆς ἐν Κορσικῇ Ἑλληνικῆς ἀποικίας.) By N. B. Phardys. (Athens: Constantinides.) In the year 1675, when the Turks, having made themselves masters of Crete, were proceeding to subjugate those parts of the Morea which were still independent, six or seven hundred of the inhabitants of the district of Maina, as the old Taenarian peninsula is now called, having previously entered into negotiations with the Genoese government, left their homes, and migrated, first to Genoa, and afterwards to Corsica, which island was then in the possession of that power. There they were established at a place called Paomia, on the west coast, northward of Ajaccio, with the understanding that they should defend the interests of the Republic against the unruly Corsicans. This duty they conscientiously performed, and on several occasions they rendered signal service to the Genoese; but in consequence of the quarrels in which they were thus involved they were forced in 1731 to withdraw to Ajaccio. In 1768 Corsica passed from the hands of Genoa into those of France; and shortly after this the Greeks were restored by the French to the neighbourhood of their original settlement, and there they built the town of Cargese, where their descendants still dwell. The present volume is the most reliable account that has yet appeared of the romantic origin and stirring history of this little community; for, whereas former writers on the subject have trusted for the most part to the traditions of the people, the facts which are here narrated are derived from documentary evidence. The author, M. Phardys, took up his abode in Corsica as manager of a school which was established at Cargese by two patriotic Greeks of Marseilles, who desired to avert the threatened extinction of the Greek language in that colony; and during the two years that he resided in the island he investigated the municipal archives

of Ajaccio, the archives of the Greek family of the Stephanopoli-Comneni in that city, and other sources of evidence. As regards the first-named of these collections, he tells us that, owing to the length of time which elapsed before he was able to consult it, it was impossible for him to examine it to his satisfaction, but he gives an account of its contents for the guidance of subsequent enquirers. Much information is drawn in this volume from a document written in the first half of the eighteenth century by one Papa-Nicolaos, which contains a history of these Greeks from their leaving their starting-place, the town of Vitylo in Maina, until they retired from Paomia to Ajaccio. Another very curious document, which M. Phardys prints in full, is the will of the Bishop of Maina, Parthenios Kalandes, who accompanied the settlement. Among the points on which light is thrown in this work is the original composition of the body of emigrants, which seems to some extent to have been made up of persons from various parts of Greece, refugees apparently, who had betaken themselves to independent Maina. Thus, in the early registers mention is made of natives of Oos, Smyrna, Chios, Paros, Roumelia, &c. The history of the relation of these Corsican Greeks to the see of Rome is also an interesting one. Originally it was agreed that they should retain the belief and the forms of worship of the Eastern Church, on condition of their acknowledging the supremacy of the Pope; and this arrangement was allowed on the whole to continue until the commencement of the present century. Then, however, the Propaganda interfered, and required that those among them who were intended for the priesthood should be educated at Rome. At the present time, according to M. Phardys, the Liturgy (Eucharistic Office) is the only service of the Eastern Church which is in use at Cargese. It is to be regretted that the question of the descent of Napoleon Bonaparte from these Greeks has been passed over very lightly here. The evidence on the subject may be unsatisfactory, but it is certainly curious; and attention has lately been drawn to it by the republication of the *Memoirs* of M^{me}. Junot, who was herself a Corsican Greek, and was intimate with the Bonaparte family. At the end of M. Phardys's volume there is a small collection of the Romaic songs of Cargese; some of these will be found—with slight variations, such as naturally arise from oral transmission—among the ballads from Corsica that were published in the *Pandora* of Athens by M. Pappadopoulos in 1864, and among those printed by the present writer in the *Journal of Philology* for 1876. Of the future of this community M. Phardys takes a despondent view. They are rapidly losing their language and their sense of nationality, and in the ordinary course of things they will soon be merged among their Corsican neighbours.

NOTES AND NEWS.

WE understand that, besides all the 250 large paper copies of the new edition of Mr. Browning's works, three thousand copies of the ordinary post-octavo edition have been already sold. A thousand of these were taken by America.

MR. FREDERICK WEDMORE, who is at present at Buxton, is working steadily upon his volume on Balzac. He hopes to finish it during the autumn.

MR. GRANT ALLEN is collecting for republication a number of his popular scientific articles which have appeared during the past few years in the *Cornhill*.

MRS. HAWES will issue in September, with Messrs. Sampson Low, a new work, entitled the *Art of Housekeeping: Elementary Advice addressed to Young Housekeepers in the Shape of Letters to a Daughter*. The book contains a variety of useful hints served up in a novel form, and it is intended to be a sort of *vade mecum* to a bride.

MR. GUY LE STRANGE's long expected work on the descriptions of Palestine by Moslem geographers and travellers during the middle ages will be published by the Palestine Exploration Fund this autumn. In the chapter devoted to Jerusalem, a mass of evidence has been brought together (nearly all from Arabic authorities never before translated), which proves conclusively that the Dome of the Rock was built by the Arabs, and was not—as the late Mr. James Fergusson contended—a Christian edifice perverted from its original purpose. Another chapter will describe the glories of Damascus under the Omayyad Caliphs, and of the Great Mosque burnt to the ground by Timur. There will also be a list in alphabetical order of all the notices of minor towns, villages, &c., in Palestine and Syria mentioned by Moslem writers.

MR. J. F. HOGAN, author of "The Irish in Australia," &c., has nearly completed an Australian romance, which will be published in the autumn. A collection of his short colonial stories was published in Melbourne a few years ago. Mr. Hogan has recently been appointed London correspondent of the *Melbourne Herald*.

THE Syndics of the Cambridge University Press have decided to publish a smaller edition of the "Cambridge Bible for Schools," adapted to the requirements of junior students and elementary schools. The first volumes of the new series will be the First Book of Samuel, edited by Prof. A. F. Kirkpatrick, and the Gospel according to St. Matthew, edited by Rev. A. Carr, which will probably be published simultaneously in the autumn. Other volumes are in preparation.

MR. HODGES has ready for publication a new and revised edition, with introduction by Mr. Frederick Stokes, of Dr. Maitland's *The Dark Ages: a Series of Essays illustrating the State of Religion and Literature in the Ninth, Tenth, Eleventh, and Twelfth Centuries*.

MAISONNEUVE & Co., of Paris, have in the press a second and revised edition of Prof. Maspero's charming little volumes of *Contes Populaires de l'Egypte Ancienne*. The new edition will contain a translation in full of the Lepsius papyrus, entitled "Le Roi Khoufou et les Magiciens," and also translations of several fragments of a popular tale, entitled "Le Roman d'Alexandre," from a Theban-Optic document of the Arab period, partly based upon, and partly reproducing almost verbatim, certain of the fragments attributed to Callisthenes. The Lepsius papyrus, of which we have heard so much yet know so little, is of considerable length, and contains four complete tales relating to feats of magic. These tales are recounted to King Khufu by his four sons, in order to amuse him in his hours of idleness. The device by which the stories are introduced, and the extravagant character of the incidents, indicate how the *Thousand and One Nights* may have owed something of their origin to the literature of ancient Egypt.

THE Queen has been pleased to cause letters patent to be passed under the great seal granting a charter of incorporation to the Royal Historical Society, of which Her Majesty is patron.

WHEN the members of the British Archaeological Association visited Gainsborough last

Saturday, the vicar (Canon Warner) exhibited a bundle of Cromwell letters, which were stated to be unpublished. One of them, from Mrs. Whistone, Oliver's only sister, contains a strong protest against "his killing of the king."

MR. WM. E. DOUBLEDAY, chief assistant in the Nottingham Free Public Reference Library, has been appointed librarian of the new library in Lisson Grove, Marylebone, which is to be formally opened on Monday next, August 12, at 6 p.m.

MRS. IRELAND has been asked to give six more lectures on Browning in February and March next, at Southport, and also to write three articles on Browning's Women in the *Woman's World*.

THE memorial from men of letters and others to the Home Secretary, already referred to in the ACADEMY, asking for a remission of the unexpired portion of the sentence passed on Mr. Henry Vizetelly, the publisher, received about one hundred signatures, including Sir Algernon Borthwick, Sir E. W. Watkin, T. P. O'Connor, Samuel Storey, Charles Bradlaugh, Dr. C. Cameron, the Earl of Desart, Sir J. E. Millais, Sir John Gilbert, W. P. Frith, Birket Foster, Prof. Henry Morley, Prof. Geddes, J. Arthur Thomson, Edmund Gosse, Dr. R. Garnett, Dr. F. J. Farnivall, Oscar Browning, J. Addington Symonds, Leslie Stephen, Dr. R. Maitland Coffin, Norman Macooll, Jas. S. Cotton, the Hon. Roden Noel, Havelock Ellis, Robert Buchanan, Walter Besant, the Hon. Lewis Wingfield, Thomas Hardy, W. Clark Russell, H. Rider Haggard, Hall Caine, "Ouida," Mrs. Frances Hodgson Burnett, Mrs. E. Lynn Linton, Mrs. Mona Caird, G. A. Sala, Edmund Yates, Frank Harris, Archibald Forbes, H. W. Lucy, H. D. Traill, A. W. Pinero, William Archer, Augustus Harris, Henry Irving, Henry Arthur Jones, Fitzgerald Molloy, William Sharp, Ernest Rhys, and the Hon. F. C. Lawley. The memorial was duly presented to the Home Secretary on July 28; but, so far as we know, no answer has as yet been received beyond a formal acknowledgment.

UNIVERSITY JOTTINGS.

MR. THOMAS CASE, fellow of Corpus Christi College, and formerly of Balliol, has been elected to the Waynflete professorship of moral and metaphysical philosophy at Oxford, vacant by the death of Prof. Chandler. Mr. Case is best known as the author of *Physical Realism: an Analytical Philosophy from the Physical Objects of Science to the Physical Data of Sense*, which was published by Messrs. Longmans at the end of last year.

MR. HUBERT HERKOMER, A.R.A., honorary fellow of All Souls College, has been re-elected to the Slade professorship of fine arts at Oxford for a further term of three years.

THE Camden professorship of ancient history at Oxford, vacant by the resignation of Canon Rawlinson, has not yet been filled up. But it is generally anticipated that the choice of the electors will fall upon Mr. H. F. Pelham, at present reader in ancient history.

IN addition to the names mentioned in the ACADEMY of last week, the Rev. Dr. C. H. H. Wright, examiner in Hebrew and New Testament Greek in the University of London, has been appointed by the senate of that university as their delegate at the forthcoming International Oriental Congress at Stockholm and Christiania; while Miss Amelia B. Edwards hopes also to be present as the representative of the Egypt Exploration Fund.

IT is understood that Prof. James Thomson will shortly be compelled by ill health to resign

the professorship of civil engineering and mechanics at Glasgow. The appointment is in the gift of the Crown.

THE council of University College, London, have conferred the status of emeritus professor upon Mr. A. B. W. Kennedy, who recently resigned the chair of engineering and mechanical technology, after a tenure of several years.

THE Library of Trinity College, Dublin, will be closed from August 19 to August 31 inclusive.

THE University of Yale, at its recent commencement, conferred the degree of D.D. upon the Rev. A. M. Fairbairn, principal of Mansfield College, Oxford; and also proposes to send a delegation to the opening of Mansfield College in October.

TWO women's colleges, Wellesley and Vassar, are now associated in the maintenance of the American School of Classical Studies at Athens; and each of them is represented by a woman on the managing committee. A woman was also a student at the school during the winter of 1885-86.

THE new buildings of the Sorbonne at Paris, though not yet completed, were formally opened on Monday last, August 5. The total expenditure is estimated at twenty-two million francs (£880,000), towards which the municipality will contribute one half. The largest theatre, which will seat 3000 persons, is decorated with an immense allegorical painting by M. Puvis de Chavannes.

THE results of the University of St. Andrews L.L.A. (Women's) Examination for the present year have just been issued, from which it appears that 536 candidates entered for examination at 26 centres. Of these, 194 entered for the first time, as compared with 174 in 1888, when the number of subjects in which a candidate required to pass in order to obtain the title was raised from five to seven. Taking a joint view of all the subjects in which candidates entered, passes were obtained in 570 instances, and honours in 182. 116 candidates passed in the full number of subjects required for the L.L.A. diploma. From the commencement of the scheme in 1877, 2210 candidates in all have entered for this examination, and of these 816 have obtained the title.

ORIGINAL VERSE.

WHAT THE SONNET IS.

FOURTEEN small baleful berries on the hem
Of Circe's mantle, all of greenest gold;
Fourteen of lone Calypso's tears that roll'd
Into the sea, for pearls to come of them;
FOURTEEN small signs of omen in the gem
With which Medea human fate foretold;
Fourteen small drops, which Faustus, growing
old,
Craved of the Fiend, to water Life's dry stem.
IT is the pure white diamond Dante brought
To Beatrice; the sapphire Laura wore
When Petrarch out it sparkling out of thought;
The ruby Shakspeare hewed from his heart's core;
The dark, deep emerald that Rossetti wrought
For his own soul, to wear for evermore.

EUGENE LEE-HAMILTON.

OBITUARY.

W. R. S. RALSTON.

A WIDE circle of friends, in Russia as well as in this country, will hear with deep regret of the death of Mr. W. R. S. Ralston, which took place, very suddenly, on the morning of Tuesday last, August 6, at North Crescent, Bedford Square, whither he had lately moved from his old rooms in Alfred Place. Of late years his

health had broken down, and he had become subject to fainting fits, caused by a weak heart.

William Ralston Shedden Ralston was born in 1828, being the only son of W. P. Ralston Shedden, some time a resident at Brighton. He himself added the name of Ralston to his paternal name. He was educated at Trinity College, Cambridge, taking the degree of M.A. in 1860; and he was called to the bar at the Inner Temple in 1862, though he never practised. From 1863 to 1875 he served on the staff of the department of printed books in the British Museum. He was twice appointed Ilchester lecturer at Oxford by the Taylorian trustees; and he received many marks of distinction from learned societies in Russia. That which he most valued was the rare honour of being elected a corresponding member of the Imperial Academy of Sciences of St. Petersburg in 1886.

Ralston's name will long be remembered as the first to introduce into England the popular literature of Russia. His earliest book, we believe, and also his best known one, is *Kriloff and his Fables* (1869), which has passed through several editions, and still retains its popularity despite the growing publication of folklore. The life of Kriloff, prefixed to this book, shows not a few traits of character that were common to the Russian story-teller and his English translator; for there can be no doubt that Ralston was attracted to the popular literature of Russia by certain features which most Englishmen are slow to recognise. It was the simplicity, the warm-heartedness, the loyalty, the religion of the peasants—as opposed to the artificial life of the cities and of the official classes—which won from Ralston his early and undying affection for the Russian people, so that he himself became in temperament, and to some extent in manner, a Russian among Englishmen. No one who was honoured with Ralston's acquaintance could fail to be struck by the extreme heat of his sympathies, which caused him to feel the wrongs and to suffer the misfortunes of others as keenly as if they had been his own. Devoted as he was to folklore, it was always the human element of pathos, not the scientific result, which attracted his interest; and it pleased him better to tell stories to an audience of children than to collect them for comparison.

Among his other works may be mentioned *Songs of the Russian People* (1872), *Russian Folk-Tales* (1873), and *Early Russian History* (1874), which last volume embodied a course of his Ilchester lectures at Oxford. He also translated into English, under the title of *Liza* (1869), one of the romances of his friend Turgeneff, whom he was proud to welcome to England as his guest a few years ago. During the period of his greatest literary activity he was a frequent contributor to the magazines and reviews, though he rarely wrote on anything outside his own special subjects—Russian and folklore. Perhaps the last article which his failing health allowed him to undertake was a review of Mr. Stead's *The Truth about Russia*, in the *ACADEMY* of January 19, 1889; and it was a source of gratification to him that his defence of the Orthodox Church against Mr. Stead's strictures was read and appreciated in the highest quarters. To the last, he was the enthusiastic interpreter of the Russian people in England.

J. S. C.

HORATIUS BONAR, D.D.

It is fitting that the *ACADEMY* should contain some record of this remarkable man, who died in Edinburgh on July 31, in his eighty-first year. For although to discuss his theological opinions, or the views on ecclesiastical questions which he consistently advocated during a long

public life, is beyond the province of a literary journal, yet his claims as a writer, and especially as a religious poet, deserve recognition.

Dr. Bonar's works both in prose and verse are far too numerous to mention in detail; but he will be best remembered as the author of *Hymns of Faith and Hope*, which have attained wide popularity. His long poem, in blank verse, entitled *My Old Letters*, which appeared in 1877, though containing passages of delicacy and beauty, was not altogether successful. Indeed, it was as a lyricist that he reached his highest excellence. "I heard the Voice of Jesus say," and "A few more Years shall roll" (set to music by Sir Arthur Sullivan), are not only successful hymns, which appeal to the intelligence of uncultivated people, but beautiful poems with the qualities inseparable from lyrics of a high class. When this much is true of any short poem it takes rank as literature, and its author will never be forgotten.

Born in 1808, Horatius Bonar was ordained a minister of the Established Church of Scotland; but he was one of those who seceded in 1843, and founded the Free Church. For many years minister at Kelso, he subsequently removed to a charge at The Grange, Edinburgh, where he remained until his death. A staunch ecclesiastical Conservative, and one who in public controversies knew how to be bitter, in private life he was always genial, while his ripe scholarship and his knowledge of men and things made personal intercourse with him most pleasant. One could not be in his company, and notice his intellectual face with its massive forehead, without supposing him to be a man of power, and the impression was fully confirmed when one heard him talk. The present writer will never cease to remember gratefully Dr. Bonar's little acts of kindness and words of encouragement at a time when he much needed such sympathy.

H. T. MACKENZIE BELL.

MAGAZINES AND REVIEWS.

THE new number of the *Contemporary Review* contains an article by Mr. M. H. Spielmann on a subject that gentleman has made his own—the reorganisation of the Royal Academy. Mr. Spielmann insists both readably and strongly upon the insufficiency of the reforms proposed in the academical body. Without committing ourselves wholly to the advocacy of Mr. Spielmann's views, we recommend the article as one well worthy of attention. It comes from a close student of the matter.

THE most valuable article in the August number of the *Archæological Review* is the reprint of a lecture read before the British and American Archaeological Society at Rome by Domenico Tesoroni upon "The Anglo-Saxons at Rome." A good deal of new evidence from the papal archives is here brought together regarding the early settlement of Anglo-Saxon ecclesiastics in the neighbourhood of the Vatican, though we incline to think that the writer attaches too much weight to the statements of some of the Anglo-Saxon chroniclers. The first article, by Mr. David MacRitchie, entitled "The Finn-men of Britain," though it contains one or two statements of interest, seems to us to be, on the whole, a typical example of inconsequent theorising. Nor do we think that Dr. Gaster has much that is new to tell about the Runic inscription on the famous bracelet from Petroasa at Bucharest—except that Prof. Odobescu claims to have found in it an additional character (c), making the whole read "gutani ocvi hailag." The quarterly summary of archaeological discovery and work in Great Britain is useful. But why should Ireland be excluded?

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUCHOT, J. G. Histoire du communisme et du socialisme. Paris: Ghibo. 3 fr. 50 c.
BROGLIE, Duc de. Histoire et diplomatie. Paris: Calmann Lévy. 7 fr. 60 c.
FISCHER, H. Klassizismus u. Romantik in Schwaben zu Anfang unseres Jahrhunderts. Tübingen: Laupp. 3 M.
HELMUND, G. Anthar-Sage. Leipzig: Seemann. 5 M.
LE MONNIER, l'abbé. Histoire de Saint François d'Assise. Paris: Lecoffre. 13 fr.
MARX, A. Griechische Märoben v. dankbaren Thoren u. Verwandten. Stuttgart: Kohlhammer. 3 M.
MOHR, Die Kirchen v. Köln, ihre Geschichte u. Kunstdenkmäler. Berlin: Lederer. 3 M. 50 Pf.
MOSSÉ, B. Dom Pedro II, Empereur du Brésil. Paris: Firmin-Didot. 4 fr.
NEUKOMM, Edm. Histoire de la musique militaire. Paris: Baudoin. 3 fr. 80 c.

THEOLOGY.

- WUNDERER, O. Bruchstücke e. afrikanischen Bibelübersetzung in der pseudocyprianischen Fehlschrift Mahortato de paenitentia, neu bearb. Erlangen: Blassing. 1 M. 50 Pf.

HISTORY, LAW, ETC.

- FORTES rerum Bernensium. 5. Bd. 1830-1838. 2. Lfg. Bern: Schmid. 5 M.
HAMBROGER, J. Die französische Invasion in Kärnten im J. 1809. Klagenfurt: Bauckner. 3 M. 15 Pf.
OUME KANINBO. De la transaction en droit français comparé avec le code civil italien et le projet de code civil japonais. Paris: Larose. 6 fr.
PALLU DE LEBERT, Ch. Les Festes de la Numidie sous la domination romaine. Paris: Picard. 6 fr.
WINCKLER, H. Untersuchungen zur altorientalischen Geschichte. Leipzig: Pfeiffer. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BACHUDARIAN, J. Inwiefern ist Leibniz in der Psychologie e. Vorgänger Herbarts? Jena: Pöhl. 1 M. 30 Pf.
BORCKERT, H. Anatomisch-physiologische Untersuchung der Hartschleibe v. Cyclopterus lumpus L. Kiel: Lipsius & Fischer. 1 M. 30 Pf.
HILDEBRAND, F. Ueb. einige Pflanzenbastardierungen. Jena: Fischer. 4 M.
LAHURE, J. Ueb. die russischen Aellen. St. Petersburg: Eggers. 4 M. 80 Pf.
MOSEBY, A. Monographie Chrysididarum orbis terrarum universal. Berlin: Friedländer. 8 M.
MORGENSTERN, G. Oyprien, Bischof v. Carthago, als Philosoph. Jena: Pöhl. 1 M.
VERWORN, M. Psycho-physiologische Protistenstudien. Jena: Fischer. 10 M.

PHILOLOGY, ETC.

- ALLMER, A., et P. DÉSARD. Musée de Lyon: Inscriptions antiques. Paris: Picard. 30 fr.
KÄHNER, F. De Aristophanis Ecclesiazusson tempore et choro questiones epiroticæ. Jena: Pöhl. 1 M. 30 Pf.
LAGARDE, F. de. Uebersicht üb. die im Aramäischen, Arabischen u. Hebräischen übliche Bildung der Nomina. Göttingen: Dieterich. 30 M.
ΠΑΡΑΔΗΜΤΗΡΑΚΟΝΟΥΛΟΣ, Θεοδ. Βάσανος τῶν περὶ τῆς ἑλληνικῆς προφορᾶς ἑρασμικῶν ἀνομιῶν. Athens: Beck. 10 fr.
SINGER, L. Zur Rother-Sage. Leipzig: Fock. 1 M.
ZIELKE, A. Untersuchungen zu sic Eglamour of Art's. Kiel: Lipsius & Fischer. 3 M.

CORRESPONDENCE.

THE NAMES "PALEMON" AND "ARCITE"; AND THE DEATH OF ARCITE.

Cambridge: August 5, 1889.

We know that the names Palemon and Arcite in Chaucer are taken from the names Palemone and Arcita in Boccaccio; also, that Boccaccio's chief authority for his story was the *Thebaid* of Statius. I see no reason why Boccaccio may not have been thinking of Statius when he adopted these names. "Palaemona" occurs, as an accusative case, in *Th.b.*, vii. 421, where the reference is to the sea-god so named; and Statius even has the adjective "Palaemonius," *Theb.* ii. 381. As to Arcite, it may have been suggested by the name "Atys" in Statius. If any one cares to dispute these suggestions, I set no store by them, and am not prepared to defend them; indeed, Arcite is much more like the Archytas of Horace. But this, at any rate, I am clear about, that, whether Arcite and Atys are connected or not, it can hardly be denied that the pathetic description of the death of Arcite is

precisely parallel to that of the death of Atys, as described in the *Thebaid*, viii. 637-651. I make no apology for quoting this fine passage at length.

"Talla nectebant, subito cum pigra tumultu
Expauit domus, et multo sudore receptus
Fertur Atys, seruens animam iam sanguine nullo,
Qui manus in plaga, dependet languida ceruix
Exterior clypeo, crinesque a fronte supini.
Prima uidet, caramque tremens Iocasta uocabat
Ismenen: namque hoc solum moribunda precatur
Uox generi, solum hoc gelidis iam nomen inerrat
Faucibus: exclamant famulae: tollebat in ora
Ulrgo manus; tenuit saeuus pudor; attamen ire
Cogitur (indulget summum hoc Iocasta iacenti),
Ostenditque offertque: quater iam morte sub ipse
Ad nomen uisus, delectaque fortiter ora
Sustulit: illam unam neglecto lumine coeli
Adspicit, et uultu non exsatiatur amato."

It must be remembered that Ismene was Atys's intended bride. When we read the words of Chaucer:

"Dunken his eyen two, and failleth breeth:
But on his lady yit caste he his ye,
His laste word was—Meroy, Emelye!"

it is only fair to remember that Statius had already written such lines as

"illam unam neglecto lumine coeli
Adspicit, et uultu non exsatiatur amato:"
and again:

"solum hoc gelidis iam nomen inerrat
Faucibus."

WALTER W. SKRAT.

THE TRIPARTITE LIFE OF ST. PATRICK.

Oxford: July 29, 1889.

The ACADEMY for July 13, 1889, contains a letter by Dr. MacCarthy, which I should have noticed at once had I then been at Oxford; for, though it corrects, I am glad to say, some errors (mostly clerical or typographical) in the Rolls edition of the Tripartite Life, it makes nine misstatements as to Rawl. B. 512, the Bodleian MS. whence the bulk of the text is printed.

Fo. 5 a. Here, according to Dr. MacCarthy, the MS. has *Padraic*, without a mark of length over the former *a*. This matter, like most of his criticisms, is of little importance. The mark in question is faint; but to-day, in a good light, I certainly saw it. Here, also, he alleges that the MS. has *fetarlicci*. It has *fetarli*, with a dash over the *i*.

Fo. 8 a. 2. The MS., according to Dr. MacCarthy, has *herent haitem*. Here are two misstatements. First, for the alleged *herent*, the MS. has distinctly *h*, then a combination of *r* and *e*, then *t*, and, lastly, a flat stroke over the compound character. This, according to palaeographers who know their business, stands for *haberet*, and is, no doubt, a scribal error. The *habetur* of the Rolls edition is taken from Colgan, *Trias Thaum.*, p. 128, col. 2, who seems to have had that word in one or more of his codices. If our scribe had meant Dr. MacCarthy's *herent*, he would either have written the word at length or expressed the *her* by *h* with a horizontal line through the first downstroke; but, for a contraction of *herent* or other forms from *herco* I have looked in vain through Walther's *Lexicon Diplomaticum*, Chassant's *Paléographie des Chartes*, and Hardy's list of abbreviations in vol. iv. of the *Registrum Palatinum Dunelmense*.

Secondly, for Dr. MacCarthy's *haitem* (a mere *vox nihili*), the MS. has the ordinary sign for *autem*, namely *h*, with an apex touching the top of the second downstroke.

In the same column the MS. has, according to Dr. MacCarthy (*pro*) *fidem*. It has, however, (*profid*), the *d* being followed by the curve used by Irish scribes to denote such desineness as sense and grammar may require. I printed,

accordingly, *pro fide*. So in fo. 5 a. 2 the MS. has, according to Dr. MacCarthy (*re*) *táisechaid*. It has, however, *ré táisech*, the *h* being followed by a similar curve.

Fo. 14 b. 1. The MS., according to Dr. MacCarthy, has *nomen*. Here, for the fourth time, he suppresses the fact that he is giving merely his extension of a contraction, which in the present case is *nō*.

Fo. 20 a. 2. In order to support his contention (which I do not dispute) that "*ipse*" begins a sentence, Dr. MacCarthy alleges that the MS. has *Ipse* (with a capital "*I*"). It has *ipse*.

Fo. 25 a. 1. Here he alleges that the first word in this column is (as, no doubt, it ought to be) *Sicque*. But it is *Sic*, followed by the ordinary compendium of *quod*.

The letter under notice also contains a criticism on the quotation from the copy of Tigernach's Annals, in Rawl. B. 488, printed in p. 572 of the Rolls edition of the Tripartite Life. Here the cruel kindness of the editor of the ACADEMY has again permitted Dr. MacCarthy to expose his ignorance of the elements of Irish grammar. The third line of the first quatrain, printed in p. 572, stands thus in the MS.:

u in each. muidmedoin,

that is, *cóic maic Eachach Muidmedoin* "five sons of Eachu Muidmedon." In transcribing Irish MSS. the contraction *m* must be read, according to the requirements of sense and grammar, *mac* "son" or *maic* (Middle-Irish *meic*, *mec*, or *mic*) "son's" or "sons." Here Dr. MacCarthy actually prints *cóic mac*. What would be said of a person, professing to be a Latin scholar, who, meaning "five sons," wrote *quinque filius*? This, *mutatis mutandis*, is what has been done here by the "Todd Professor of the Celtic Languages."

Dr. MacCarthy, lastly, blames me for printing *effectus*, *Constantinopolitanis*, *archiepiscopus*, &c., for the *effectus*, *Constantinobalistanis*, *arciepiscopus*, &c., of an ignorant copyist. My answer is that the rules regulating the Rolls series require that each document should be edited so as to represent with all possible correctness the text of the author, and that it would have been absurd to attribute to a scholar like Tigernach the blunders of the scribe of Rawl. B. 488.

Dr. MacCarthy is so obviously eager to find fault that he must be pained by the fewness of the errors which he has detected in the 875 pages of the Rolls Tripartite Life, &c. I will try to comfort him by pointing out three mistakes in that book which I have lately discovered.†

P. 38, l. 17, for *semen read semed*; and in the translation (p. 39, l. 20) transpose "offspring" and "seed."

P. 151, l. 12, for *fragrant* (?)—the *bal* of the Irish text—*read bright*.

P. 228, l. 25, for [Ma]nisechfaid *read Nisech-faid*, and in the translation (p. 229, ll. 29, 30) for "Unless . . . saith Patrick" *read* "What the woman has done is no error. [Otherwise], saith Patrick." The Index of Irish words (pp. 612, 657) should be corrected accordingly.

The three words just quoted—*semed* (rectius *sedmed* or *sedmeth*, as in the Book of Lismore, fo. 134 a 2), *bal* and *sechfaid* are etymologically interesting. *Semed* "offspring," with its hard *m* and long *e*, points to a primeval *segmeto-*, cognate with Latin *seges*, the British relative of which has been found by Prof. Rhys in the Welsh *hau* "to sow," *heuodd* "sevit." *Bal*

* See the ACADEMY for September 15, 1888, p. 173, col. 1, where Dr. MacCarthy gives *cell* as an accusative singular. See also the ACADEMY for April 2, p. 238, and for July 30, 1887, p. 72, col. 3.
† There is a typographical error in the Index of places, p. 635, col. 2, l. 91, where "Scire, gen. 310," should form a separate article.

"bright," or perhaps "brightness," occurs in the Book of Lismore, fo. 23 b 1, as the name of a well. It is probably equivalent to the Hesychian adj. *φάλλος λευκός*, or the subst. *φάλλος* of the grammarians. And *sechfaid* "error, mistake," also written *sechbaid*, is cognate with the Latin *secus* and *sequior*.

WHITLEY STOKES.

P.S.—In the ACADEMY for September 15, 1888, Dr. MacCarthy says that the verb *dorargert* is a *vox nihili*, and thus proves that he does not know that it is a common practice of Irish scribes to express *ng* by *gg*. I have since found that this practice is not mentioned by O'Donovan, Zeuss, or Windisch. It may therefore be well to give a few examples from Middle-Irish MSS. in Oxford, London, and Dublin. First, from the Rawlinson copy of the Tripartite Life: *aggel* fo. 26 a 2, *coggab-sat* 6 b 2, *coggabtais* 15 a 1, *Conaigg* 9 a 1, *doraiggert* 21 a 1, *eggnamo* 11 a 2, *iggebad* 9 b 1, 10 a 2, *igGránard* 19 b 2. Secondly, from the Egerton copy of the same Life: *coggarar* fo. 3 a 2, *róchoggair* fo. 3 b 1. Thirdly, from Harl. 5280: *loggair*, fo. 63 a, *Sregg* 63 a, *mogg* 63 b, *inscigg* 65 a. Fourthly, from H. 3, 18, *mogg* p. 64 a, *bagg*, *crobagg* 64 c. In the Trinity College Liber Hymnorum, we find *dosreggat* (Goidilica, p. 71). In short, Dr. MacCarthy might almost as well say (perhaps, indeed, he would say) that the Greek *τέρας* or the Gothic *laggs* was a *vox nihili*. The mediaeval Welsh also sometimes expressed *ng* by *gg*. Thus *loggeu*, *lyggesawo*, *Gram. Celt.* 117. W. S.

VIRGIL IN THE MIDDLE AGES.

New York: July 25, 1889.

My thanks are due for the kindly review of *Master Virgil* in the ACADEMY of June 8, from the pen of Count Ugo Balzani. My genial critic will hardly expect me, however, to yield those points on which we differ, inasmuch as he credits me with careful research, and doubtless anticipated the obstinacy of conviction such as is natural and human.

Frankly, there is much to be said for each of the hypotheses formed respecting the origin of the Virgilian legends. For that reason I was much interested by Prof. Viator's letter in the ACADEMY of July 6. I was not aware of his essay, "Der Ursprung der Virgilsage," until after my book was printed; and then it was called to my attention by that good scholar and critic, Prof. Crane, of Cornell University. But it seems to me, judging from the abstract now presented in English, that I can agree with Prof. Viator in his conclusions; and I can almost believe that, were he to glance at my book, he would find there the supplement to his methodically destructive criticism of Prof. Comparetti's theory. His merits as a scholar give propriety to the controversial air which he assumes; but as for myself, after I stated once and for all my opinion, to have persisted in a disputatious mood towards the distinguished Italian, whose erudition is so thorough and whose field of labour is so wide, would have been absurd. Moreover, my purpose was constructive, and the argument was necessarily laid down upon lines unsuited to the purpose of analytical review.

The objection to the duplex theory of learned and popular tradition to account for the origin of the Virgilian legends rests, it seems to me, upon the two facts—that this theory is altogether outside of the record, and that to go outside of the record in the case is needless. Now the record shows that tales, the same in every respect with the exception of proper names, were told of others before they were told of Virgil; that these tales—for example, the burial of a magical book with

its author, the making of a metallic head which talked, the moulding of talismanic figures and automatic statues, the planting of magical gardens, the creation of magical ships and the like—were so well generalised by use as to make extremely important changes necessary in giving them a local habitat, and that those additions which would have given them the appearance of being indigenous, say to Italy, were not attached to them as told concerning Virgil. Of course, this statement would have to be modified for a time subsequent to that in which the legends first appeared, but it is only their origin that is in dispute.

The record also shows that it was a Lotharingian monk, John of Alta Silva, who created the figure of Virgil, as a small, round-shouldered, absent-minded philosopher, and credited him with the authorship of a work on the science of astrology, the very theme which in the lapse of centuries has fallen out of the MSS. of Macrobius; that it was a French poet, Herbers, who popularised this romantic figure, to which the real Virgil stands almost in the same relation that Dr. Jekyll stands to Mr. Hyde; that an Englishman, John of Salisbury, was the first to allude to the magical anecdotes of Virgil; that another Englishman, Alexander Neckam, was the first to gather them in a group, and his paragraph covers all the motives which inspired this legendary movement from first to last; that those who first expanded Neckam's collection were Conrad of Querfurt, a German; Gervase of Tilbury, an Englishman, and Helinand, a Fleming; that the first to add alchemy to the list of Virgil's attainments was Vincent of Beauvais, a Frenchman—and finally, that all these were men of some education, members of that republic of letters which transmitted from one age to another the traditions of learning.

I submit that this record needs no additions or interlineations from a hypothetical popular lore to connect it with the known facts, opinions and beliefs of post-classical times. Possibly the controversy is not important in itself; but it becomes important when viewed in its relation to the development of natural science, mechanic arts, and literary expression in the middle ages. I cannot help feeling that there would have been less difference between Comparesetti's position and my own, if some accident had forced him to rewrite his work; for, in that case he might have given more prominence to this remark (*Virgilio nel Medio Evo*, parte seconda, p. 97)—

" Questa corrispondenza fra i risultati di due fasi diversissime del nome virgiliano è veramente uno dei fatti più considerevoli nella storia di questo nome, il quale nelle sue peripezie, non solo subisce la influenza di più vicissitudini del pensiero, ma molte di queste riassume in è tanto profondamente che ne deviene il simbolo e il rappresentante."

It seems to me that this sentence involves a large concession to the doctrine that the real, solution of the Virgilian problem is in its unity, and not in its diversity.

J. S. TUNISON.

"CLEANSHIP."

Oxford: August 6, 1889.

In Cockayne's edition of *Hali Meidenhad* for the Early English Text Society, p. 21, l. 28, we find

" to herien hare drihtin & þonken him zearne þat his mihte hare icleanschipe chaste after þatha heften ifondet flesches fulða,"

which makes no sense.

I am indebted to Mr. G. F. Warner of the British Museum for collating the passage with

the MS., which shows that the printed text omits *held before ham*. Read

" þat his mihte held ham i cleanschipe chaste, a'fer þat ha heften ifondet flesches fulða"—i.e., "that his might held them in cleanship chaste, after that they had experienced flesh's filth."

Possessors of the Early English Text Society publications, and of Mätzner's *Wörterbuch*, where the passage is quoted under "cleanship," may be glad to make the correction. I fear that Cockayne's edition of O.E. and early MS. texts require a good deal of revision for purposes of modern scholarship. When "the inevitable German" takes them in hand, he will do a service to the dictionary.

J. A. H. MURRAY.

THE OLD NORTHUMBRIAN GLOSSES IN MS. PALATINE 68.

Berkeley, California: July 15, 1889.

It seems to me that there should be no special difficulty about the first component of Prof. Napier's new Northumbrian gloss (see *ACADEMY*, July 29). Surely *brond* (*brand*) is well enough known in the sense of "mildew," which is the one here intended. This meaning is the seventh under "Brand" in the New Oxford Dictionary, is common in Modern High German, and recognised in OHG. (Graff. 3, 309), and is, moreover, found as No. 1757 of the Corpus Glossary, where Sweet has "Brondoom," but Wright-Wulker (*Anglo-Saxon and Old English Vocabularies*, 44, 14) the undoubtedly better reading "brond," "oom," as a gloss for *rubigo*.

As for the latter half of the Northumbrian gloss, I am scarcely prepared to hazard even a conjecture. On the one hand, since *erugini* is a dative, one might consider the *e* following *brond* to be the dative case-ending. On the other, there is a temptation to assume that we have in *egur* a corruption of part of the Latin word, namely, *erug-*. This hypothesis would gain some support from the citation of the corresponding passage in the Old English poetical version of the Psalms, where the translator, unable to extract any meaning from *aerugini* (or did he have a different Latin text before him?) renders it by *erucan*. The translation runs in Grein (Ps. 77, 461):

"Sealde erucan yfelan wyrme,
lét hiora wyrta westme forelitan."

If the Northumbrian glossator felt similarly uncertain about the Latin word in question, he might possibly have written *erugini* i. *brond*, *erug*. Out of this some copyist, or he himself if he were careless, could perhaps have made *brond egur*, that is, *brondegur*. But this is a fancy which I should not think it worth while seriously to defend.

ALBERT S. COOK.

THE UNAUTHORISED REPRINTING OF POEMS.

British and Foreign Bible Society,
London: August 7, 1889.

In reply to Mr. Waddington's letter in the *ACADEMY* of last week I can only express my hearty regret that some alterations have occurred in the reprint of his sonnet. This was, of course, by oversight, not design. The character of the poem seemed to me to warrant the belief that I only honoured the author by its wider circulation; and that he would have welcomed this. I am sorry that, in a moment of overwork, any miscalculation was made, and that in the rapid passage through the press the slightest injury was done to Mr. Waddington's lines. I have forwarded to him the guinea which he states would have been his charge for the use of the poem.

GEO. WILSON.

SCIENCE.

Hymns from the Rigveda. By Peter Peterson. (Bombay Sanskrit Series, No. XXXVI.)

It is pleasant to notice the publication of any work intended to facilitate the native study of the book which, both historically and poetically, is the most important literary monument of ancient India. Portions of the *Rigveda* are prescribed among the subjects for the M.A. degree in the universities of Calcutta, Madras, and Bombay; and selections from the *Sima* and the *Yajurveda* as well are set for the Shastri, or highest examination in the Punjab University. But the knowledge of the *Veda* acquired by the few students who take up these higher examinations cannot but remain superficial and barren till the results of Western research have been made more accessible to them than has hitherto been the case. If the necessary aids can be supplied, Vedic studies are more likely to be promoted in India by being brought within the sphere of the B.A. degree. The only Indian university, apparently, in which they are prescribed in the B.A. course is Bombay. Here a well selected list of thirty-four hymns of the *Rigveda* (a large proportion, as might have been expected, coming from the seventh book) has been set for that examination in the years 1888 and 1889. Prof. Peterson's book aims at furnishing the student with the materials necessary for understanding these hymns as far as is possible in the present state of Vedic research.

The volume consists of three parts. The first part contains the text of the hymns in the *Samhitā* form, with the accents marked as in Max Müller's edition. Prof. Peterson wisely follows the lead of Hillebrandt in printing the stanzas in such a way as to bring out their strophic character. It is, however, not clear why the *gāyatrī* stanza, which contains three *pādas*, should not be printed in three lines. It would probably have been an advantage to prefix to each hymn at least the name of the deity invoked, if not that of the metre in which it is composed. For the benefit of such students as do not possess a copy of the Bombay University calendar, it might also have been worth while to insert a list of the hymns the book contains in the table of contents.

The second and longest part (p. 205) contains the *Padapāṭha*, Sāyana's commentary in *extenso*, reprinted from Max Müller's edition, but with collations made by Prof. Peterson; and, lastly, copious exegetical notes, embodying, among other matter, the opinions of Max Müller, Roth, and other leading Vedic scholars, on difficulties of interpretation. For the explanation of Vedic forms the student is referred to the Sanskrit grammar of Prof. Whitney, whose chapter on the accent in the *Veda* is reprinted as an appendix. A few more notes in the department of literary history might, perhaps, have been added with advantage; as, for instance, on the *Bṛhaddevatā* (p. 105). The student is, however, possibly supposed to consult Weber's *History of Literature* in such matters.

When Prof. Peterson speaks of Sāyana, quoting the *anukramanikā* of "Sakaśāyana" (p. 53) he, no doubt, means "Kātyāyana." It is not quite accurate to say that the particle *śi* is in the *Pada* text "always put

to call attention to a dual" (p. 13). It is rather employed, among other uses, to indicate *pragrihya* vowel. Duals in *d* are not followed by *iti* in the Padapāṭha. In note 1, p. 222, Prof. Peterson rejects Max Müller's reading, *abhitah sthitan*, as contrary to the MSS.; but the correction *abhitah sthan* ought surely not to be written as two words. In note 2, on the same page, it might have been added that whether *yagnam* or *yagna* be read, Śāyana is misquoting the verse (X. 14, 4) referred to in Aśvalāyana, II. 19.

Both text and commentary appear to be very correctly printed—a matter of no small importance in a work designed for students. The prose translation of the hymns, which forms the last part of the volume, is closely and at the same time tastefully done. To take note of the following points in it will, perhaps, almost savour of hypercriticism. In verse 5 of X. 14, it is hardly admissible to take *d nishadya* as referring to Yama. In verse 12 of the same hymn *Asutrip* is rendered "by insatiate" (*a-su-*); but the Padapāṭha, the accent, and the obvious connexion with the word *asum* in the same verse, are all in favour of taking the word to be *asutrip*, "life-devouring." To render *rdganau*, referring to Yama and Varuna, as "twin kings" may be misleading in verse 7. Some attempt might have been made to reproduce the remarkable alliteration of this latter verse: *Prehi, prehi pathibhih paviebhish yatrá nah páruve pitarah parayuh* ("Proceed, proceed, along those pristine paths by which our progenitors have passed away").

Some may be of opinion that to furnish the student with notes and a translation only is to make him too dependent, and that a better intellectual stimulus would have been supplied by substituting additional notes and a vocabulary for the translation, and possibly adding a sketch of Vedic accidence and metre. This, however, is after all only a matter of opinion. In any case, Prof. Peterson is to be congratulated on having contributed to the advancement of Vedic study in India; and native students should be grateful to him for having given them so much valuable help towards an appreciation of what is most valuable in the ancient literature of their country.

A. A. MACDONELL.

SOME GEOLOGICAL BOOKS.

Fossils of the British Islands, stratigraphically and zoologically arranged. Vol. I.—Palaeozoic. By Robert Etheridge. (Oxford: Clarendon Press.) Many years ago, while Mr. Etheridge was engaged in his palaeontological labours as an officer of the Geological Survey, he realised the necessity of obtaining a complete census of the ancient forms of life which are represented in our British rocks. It needed a bold man to attempt such a task—the task of registering the stratigraphical distribution of all the fossil animals and vegetables entombed in the strata of these islands; but Mr. Etheridge felt equal to the work, and set about it in earnest, commencing his labours as far back as 1865. Twenty years passed—every day having recorded at least its line—and he found himself in possession of a mass of manuscript information absolutely unique. Book after book, containing hundreds of columns and many thousands of original references, had been patiently compiled: and every palaeontologist who had the privilege of consulting these registers not

only admitted their extreme value, but desired their publication. It was evident, however, that the publication of a dense mass of tabular matter, appealing only to a limited section of the scientific world, would be a serious undertaking and might involve considerable loss. The Clarendon Press is consequently to be congratulated on having undertaken the issue of so useful a work, thus giving to every student of palaeontology the immense advantage of having at his command the stores of information which had been accumulated for the compiler's private use. Mr. Etheridge has given, in his introduction to these tables, an interesting statistical sketch of the progress of British palaeontology. It appears that, going back to 1822, we find only 752 extinct species recorded from all the rocks of Britain. In 1854 Morris catalogued 4000 species; but this number was more than trebled in the next twenty years, for by the end of 1874 no fewer than 13,300 had been described; and in 1888 the number had grown to 18,000. In the present volume the author deals only with palaeozoic fossils, numbering 6022 species, referable to 1588 genera. It is, therefore, evident that some 12,000 species, occurring in the secondary and tertiary strata, remain to be registered; and it is satisfactory to learn from the preface that this mass of matter is already complete in manuscript. Such a work as Mr. Etheridge's hardly admits of criticism of the usual kind, inasmuch as its value lies mainly in the accuracy of its tabular information and its overwhelming multitude of references. All that can reasonably be done is to pick out a few examples and deal with them as test cases. This we have done, and are able to report with satisfaction as to the result. It is only by continued use that the real value of such a work comes to be fully realised. There can be no doubt that to those who are in any way occupied with the study of the palaeozoic fossils of Britain, Mr. Etheridge's volume must prove of great service; while to those who have occasion to name, classify, and arrange a collection of such fossils it will become simply indispensable.

Geology and Mining Industry of Leadville, Colorado. With Atlas. By S. F. Emmons. (Washington: Government Printing Office.) The publication of this volume—which forms the twelfth "Monograph" of the United States Geological Survey—has been anxiously expected for several years, a full abstract having been issued in advance as far back as 1881. Now that the noble volume, with its atlas, is in our hands, it is easy to realise the difficulties and delay involved in its production. The importance of Leadville as a mining centre justified the production of a comprehensive report which should describe the district in detail not less from an industrial than from a scientific standpoint. Mr. Emmons, who was entrusted with the survey of the district, has proved himself in every way equal to the task—a task rendered peculiarly difficult by the high altitude, and consequently inclement climate, of the mining region, by the fact that the surface of the country is concealed beneath detritus, and that when the survey was commenced there was no accurate topographical map for the use of the geological surveyors. Notwithstanding these difficulties, Mr. Emmons has produced a volume which may be described as one of the finest in the series of monographs which the survey has hitherto issued; and this is saying a good deal where the standard all round is so high. The volume is divided into two parts, the first describing the geological structure of the district, while the second deals with the mining industry. Some of the most interesting chapters in the book are those relating to the genesis of the Leadville ores. The ore-bodies are for the most part deposits of silver-ores in the blue limestone,

near its contact with over-lying sheets of porphyry, known as white porphyry. The ultimate source of the metallic minerals seems to have been in the eruptive rocks; and analysis of the porphyry has revealed the existence of minute proportions of the heavy metals, including gold, silver, and lead. It is supposed that solutions containing these metals derived from the porphyry circulated through the limestone—which is a dolomitic rock of lower carboniferous age—and as each particle of the carbonate of lime was dissolved out, a particle of the metallic mineral was deposited in its place. The ore was, therefore, not formed in pre-existing cavities in the limestone, but it merely replaced the solid rock by a gradual process of interchange, known technically as "metasomatism." The minerals appear to have been deposited originally as sulphides—as galena, blende, argentite, and pyrites—which by alteration through meteoric agencies became converted into oxidised products. It is proved that the deposition of the ores could not have been later than the orstaceous period. In order to arrive at these conclusions it was necessary that the geological field-work should be supplemented by a thorough petrographical and chemical examination of the rocks and ores. The rocks were accordingly studied, with all the refinements of modern microscopy, by Mr. Whitman Cross, while the ores and rocks were examined chemically by Mr. W. F. Hillebrand. To complete the monograph, it was desirable that the metallurgical operations involved in the treatment of the Leadville ores should be scientifically examined. This work was entrusted to Anthony Guyard—a well-known metallurgical chemist, whose contribution to the monograph has a melancholy interest, in consequence of his sudden death in Paris, followed, as it was, soon afterwards by that of his brother Stanislas, the distinguished orientalist.

Mineral Resources of the United States, 1887. By David T. Day. (Washington: Government Printing Office.) Notwithstanding the importance of the mineral industries of this country, we have no work exactly corresponding with the *Mineral Resources of the United States*. It is not simply a collection of statistics, like the volume which annually issues from our Home Office; but, in addition to its tables of figures, it forms a repertory of general information on minerals and metals, containing numerous articles of sufficient interest to stamp it with permanent value. The present volume, which is the fifth of the series, is quite equal to any of its predecessors. Coal and petroleum, iron and iron-ores, copper and lead, are, as a matter of course, the subjects which occupy the bulk of the book, each of these subjects being treated in a masterly manner by a specialist. It is, however, among the minor articles that some of the most interesting passages are to be found. Thus, Mr. Packard, in reporting on aluminium, describes the recent advances in the production of some of its alloys, like ferro-aluminium; Mr. Weeks, in dealing with manganese, gives an account of Hadfield's manganese-steel; Mr. Kunz, in contributing his annual article on precious stones, sketches the history of the rise and progress of diamond-mining in South Africa; while Mr. W. C. Day treats of the industries connected with salts of potassium and sodium. Altogether, the *Mineral Resources for 1887* is a volume which reflects much credit on the chief of the department of mineral statistics and technology, under whose superintendence it is prepared, and on the Geological Survey, by whose enlightened policy it is given to the world.

Practical Metallurgy and Assaying. By Arthur H. Hurns. (Macmillan.) In connexion with the Birmingham and Midland

Institute, there has been established a School of Metallurgy, of which Mr. Hiorns is the principal. In this capacity, he has felt the need of a text-book for students in his laboratory, and to supply this need has prepared the present work. His knowledge seems to have been derived, in large measure, from the course of instruction at the Normal School of Science and Royal School of Mines, at South Kensington. Those who have passed through the courses at that institution will recognise at once the extent of the author's indebtedness in this direction. All the ordinary operations of the metallurgical laboratory, and the usual methods of dry and wet assaying, are clearly and concisely described; while the addition of a section on electro-metallurgy, contributed by Mr. T. J. Baker, gives a special character to the book. As an introduction to practical metallurgy, Mr. Hiorns's work will be of much service to the student.

The Metallurgy of Gold. By M. Eissler. Second Edition. (Crosby Lockwood.) The processes of gold-extraction have now been brought to such perfection that even low-grade ores can be profitably treated; and the art ought to settle down as a steady industry, removed as far as possible from its speculative phase. Mr. Eissler's long experience of the subject, obtained chiefly in the mining districts of California and Idaho, fully entitles him to write with authority. The new edition of his work has been much improved by the introduction of additional matter, such as a description of the Newbery-Vautin process, which was curiously overlooked in the former issue, though the section on chlorination was otherwise good. As English books on the metallurgy of gold are very scarce, Mr. Eissler's volume will no doubt work its way into favour with practical students of mining and metallurgy interested in the extraction of the noble metal.

Petrographical Tables. By Prof. H. Rosenbusch. Translated and edited by Dr. F. H. Hatch. (Sonnenschein.) The very convenient tables for the microscopic determination of rock-forming minerals, issued a short time ago by Prof. Rosenbusch, of Heidelberg, have been rendered into English by Dr. Hatch, of the Geological Survey. The technical terms have been translated with accuracy, the arrangement of the tables has been slightly improved, and some additional data have been introduced. The student of petrography, with these tables before him, is not likely to go far wrong in the diagnosis of minerals under the microscope.

SCIENCE NOTES.

THE following are the arrangements for the forthcoming meeting of the British Association at Newcastle-on-Tyne:—At the first general meeting, on September 11, at 8 p.m., Sir F. Bramwell will resign the chair, and Prof. Flower, the president-elect, will assume the presidency, and deliver an address. The different sections will assemble on the following morning for the reading and discussion of reports and other communications. The following are the presidents of the sections: (A) mathematical and physical science, Capt. W. de W. Abney; (B) chemical science, Sir I. Lowthian Bell; (C) geology, Prof. James Geikie; (D) biology, Prof. J. S. Burdon-Sanderson; (E) geography, Col. Sir F. De Winton; (F) economic science and statistics, Prof. F. Y. Edgeworth; (G) mechanical science, Mr. William Anderson; (H) anthropology, Prof. Sir W. Turner. On Thursday evening, September 12, there will be a *soirée*; on Friday evening, September 13, Prof. W. C. Roberts-Austen will deliver a discourse on "The Hardening and Tempering of Steel"; on

Saturday evening, September 14, Mr. B. Baker will deliver a discourse on "The Forth Bridge"; on Monday evening, September 16, Mr. Walter Gardiner will deliver a discourse on "How Plants maintain themselves in the Struggle for Existence"; on Tuesday evening, September 17, there will be a *soirée*; and the concluding meeting will be held on the afternoon of Wednesday, September 18. Excursions to places of interest in the neighbourhood of Newcastle will be made on the afternoon of Saturday, September 14, and on Thursday, September 19.

DR. R. SCHÄFER and Mr. H. B. Woodward have called attention, in the August number of the *Geological Magazine*, to the pressing need of an "International Record of Palaeontology." New species of fossils are being daily described in various countries, and it is of first importance to the student that an authentic register should be preserved. It was one of the objects of the *Geological Record* to secure such a register; but as this annual has not been sufficiently supported, it is now suggested that the Palaeontological Record should be taken up by the International Geological Congress.

THE Association for the Improvement of Geometrical Teaching has begun the formation of a library of reference of mathematical text-books. It is, of course, intended chiefly for works of recent date; but it contains a loan collection of older works, lent by Mr. F. Hockliffe, of Bedford, among which may be mentioned Cocker's *Arithmetic*, Tacquet's *Elementa Geometriæ*, and D'Chales's *Elements of Euclid*. The library is at present under the charge of Mr. C. V. Coates (2 Prince's-mansions, Victoria-street), who will be glad to receive donations of books, pamphlets, &c., on behalf of the association.

DR. E. J. ROUTH's Treatise on Elementary Statics will be published shortly by the Cambridge University Press.

THE Rev. H. A. Macpherson, author of "The Birds of Cumberland," has published a pamphlet (R. H. Porter) upon *The Visitation of Pallas's Sand-Grouse to Scotland in 1888*, together with an Account of its Nesting, Habits, and Migrations, prepared chiefly from information collected by Prof. Alfred Newton and Mr. J. A. Harvie Brown. At the end is a rough map, showing the earliest arrivals of the bird. The most noteworthy features in this report are (1) the almost simultaneous presence of flocks of sand-grouse in many parts, including the western and northern islands, during the latter half of the month of May; and (2) their almost complete disappearance before the end of the year. There is some evidence for their having bred in one spot on the Moray Firth; but this evidence is not strengthened by Mr. Macpherson's assurance that he "saw the spaniel that found the nestlings." Though the preface is dated June 25, nothing is said about the appearance of the bird within the present year; nor is any mention made of the "Sand-Grouse Protection Act," which received the royal assent on December 24, 1888.

PHILOLOGY NOTES.

MR. HUGH RAYNBIRD—whom we assume to have been a missionary in Chutia Nagpur—contributes to the current number of *Trübner's Record* an Uraon folk-tale of the Sun and Moon, which bears some likeness to the Greek myth of Chronos devouring his own children. Mr. Raynbird adds that he has ready for publication (if means be forthcoming) an ethnological sketch of the Uraons, with a collection of their tales, songs, and riddles in the original, with translations and a full grammar and vocabulary—in fact, an Uraon chrestomathy. The Uraons, or

Uraons, as Mr. Raynbird spells the name, are an aboriginal tribe of Dravidian origin in Chutia Nagpur, best known from Col. Dalton's description of them in his *Ethnology of Bengal*. As they are rapidly becoming converted to Hinduism on the one hand, and to Christianity on the other, it is the more important that we should have an authentic record of their beliefs and customs.

PROF. KÖLBING has published (Breslau: Koebner) a careful and thoroughly satisfactory edition of the three Middle-English versions of *Ipomedon*, a romance originally written in French by Hue de Rotelande, in the twelfth century. Only one of these versions has been printed before—viz., that of the Harleian MS. 2252, which may be found in Weber's *Metrical Romances*; and this version happens to be by far the least interesting of the three. The text which Prof. Kölbings has printed from a MS. in the Chetham Library is nearly four times as long, and in all respects greatly superior, though unfortunately the MS. is late and bad. The third version is in prose, and is preserved in a MS. belonging to the Marquis of Bath. Prof. Kölbings's introduction and notes are a marvel of exhaustive research. The index of proper names is only too full. We see no advantage, for instance, in filling a whole page with the numbers of the lines in which the name of Ipomedon occurs. If an index is to be so minute as this, it ought to be so frame as to constitute an analysis of the story. Prof. Kölbings has in preparation an edition of the original Old French poem, which has not hitherto been printed.

Latinsk Litteraturhistorie for Gymnasier og Filologiske Studerende. Af Bastian Dahl. (Christiania: Cammermeyer.) This book is professedly based on a similar but smaller manual by Prof. Onorato Occioni of Rome. We have not seen Prof. Occioni's book; but the present work is certainly superior in fulness of information to any other history of Latin literature, of the same moderate size, that we have seen. Although it may fairly be described as a pocket volume, it gives an account of all the extant works of Latin literature down to the end of the Western Empire, excluding only what may be classed as patristic, together with lists of the MSS. and the more important editions. There are also notices, sometimes very full, of the lost works of which we possess descriptions in ancient writers. Notwithstanding its necessary conciseness, the book is no mere catalogue, but is really interesting reading. The history is divided into five periods, and within the limits of each period the several departments of literature are separately treated. This is the right plan, though it has the disadvantage that the works of writers like Cicero and Seneca have to be dealt with in four or five different places, so that the reader fails to obtain a connected view of their literary activity as a whole. One feature of the book which deserves imitation is the ingenious device (which we have not elsewhere met with) of printing the titles of lost works, and the names of authors whose writings have perished, in special forms of type.

FINE ART.

THE SWORDS OF THE WIKINGS.

Den Yngre Jernalders Sværd. Et Bidrag til Vikingetidens Historie og Teknologi, ved A. L. Lorange. Udgivet ved Ch. Delglobe. (Bergen: John Griegs Bogtrykkeri.) Large 4to, pp. 80 With Engravings and Eight colour-printed Plates.

AFTER the brilliant Bronze culture of Scandinavia comes its Iron Age, now generally

acknowledged to be very old, some five centuries before Christ.* This last gradual revolution is for practical purposes divided into two, or perhaps three, periods. But the very last is hard to date, from the paucity of characteristic grave-finds; for convenience it has been commonly called the Heathen Wiking period, from the close of the eighth to the close of the tenth century. Our material is chiefly the contents of grave-hows—the mounds raised over the dead and hiding their grave-gear. In Denmark and South Sweden, however, these grave-mounds are comparatively few when iron first comes in. In any number they are found only in one Scandinavian folk-land (Norway), where, though burning the dead was more common than burial, both customs were in use at the same time in different parts of the country. But the tumuli increase as Iron progresses, and their contents also multiply, with the wonderful result that more than half the old-finds of Norway, from the Stone Age downwards through the Bronze Age, and till the rise of the Wiking period, belong to the narrow Wiking period. For this there must have been a cause; and Lorange reasonably thinks it was simply the continued heathendom of the country, the grave-customs more and more accentuating the gift to the dead of arms and ornaments worthy the halls of Walhall. This signifies a special worship of the Aea-gods by the chief clans of Norway—the surrounding lands being wholly or partially Christian, and heathen tumuli and grave-goods for the deceased having there fallen away, often, in fact, prohibited on pain of death. Hence the extreme scarcity of weapons from this period outside Scandinavia in general, Norway in particular. For instance, the Wiking sword, with its great differences of material and shape and size, but always the special arm of the high-born and the cavalry—in Sweden and Denmark together, the number found scarce reaches 100; in Norway alone, chiefly in grave-hows, the total, as far back as 1885 (and many have turned up since), was, according to that first-rate authority, Prof. Olaf Rygh, 288 one-handed, of the large and costly double-edged 716, while 468 were doubtful—thus, in all, 1472.

Now, more and more during the present century, opinion has gained ground among the leading European antiquaries that the Wiking weapons, especially the sword, were of fine quality, usually far superior to the arms wielded by their foes, were of native Scandinavian make, and, of course, proved the excellence of the iron of Scandinavia and the skill of its smiths. But, the types of the Wiking brands being so distinct and easy to recognise, every such blade, wherever exhumed, in France, England, Germany, or elsewhere, was claimed as Wiking, and brought into connexion with their forays and settlements and conquests. It was at this point, a good many years ago, that the gifted Norwegian archaeologist, A. L. Lorange, keeper of the Bergen Museum, determined to collect facts and to draw his own conclusions. The result is an energetic reaction and protest

against the received theories. The one extreme begets the other, and he almost teaches us that the swords were nearly *all* foreign and imported.

He proves this (1) negatively. He ransacks the metallurgy of the North, especially its iron, collects all references to smith's-work, gathers up local tradition and actual usage in village districts still, and shows that under the circumstances, down to late in the middle age, the production in thinly peopled Scandinavia of a good Wiking-blade at a price possible to a soldier was physically and mechanically impossible. They had no cast iron, still less any puddling. The only iron available there, as in other lands generally, was bog-ore (limonite), from which were painfully extracted, by the well-known primitive wood and charcoal fed furnace and the helpful hand-bellows, small balls of Osmund-iron with their minute percentage of steel, which grew less with every hardening and every welding. Thus, a bog-iron brand would bend or break, as we know that everywhere in Europe it did, even in skilled Gallic and Roman hands. Hence, the gradual introduction into the Roman armies of swords with a greater amount of steel, manufactured for general sale in factories established where the native ore was fitter for steel, and where mechanical appliances and a large supply of skilled labour were at hand. To make sure of victory, the Roman chiefs had even legionary smiths, working with choice local or imported steel. It is, therefore, clear that the Northern smiths could only produce from inland resources everyday things and simple implements—at the best, axes, and now and then a helmet.

(2) Positively.—Legend and saga in the North call their swords "Welsh" (= foreign) or "Hunnish"; and we know that they were acquired by purchase or war from the French and German kingdom of the Franks, from Noricum, the Rhine, Switzerland, Bayeux, Poitou, Dorestad, and elsewhere, splendid specimens being also given to his brother-in-law, Theoderic, the Ostrogoth in Italy, by the Vandal king, Traamund (*ob.* 523). Thus, heathen or half-heathen Northmen, and Christian or half-Christian Westerns, fought with more or less equal weapons. But the well-armed pitiless pagan was so much the more dangerous; and accordingly Charlemagne and his followers forbade the export of arms and horses to unfriendly lands, just as we English forbid the sale of muskets and powder to our own dangerous neighbours.

(3) Lastly, by direct proof.—Gradually feeling his way by various methods of cleaning, Lorange found that the more or less ruined or eaten blades or fragments were often beautifully damascened in the later or "unflowered" way, and that numbers of them bore either a trade mark, or a foreign manufacturer's name in Roman letters, or both—usually not stamped, but the punched openings filled in with bits of iron or steel or silver wire, hammered down so as to be almost indestructible. Even where the wire was gone, it had left traces. The Northern early iron swords, third to sixth century, damascened or manufacturer-marked, or both, are spoken of by the author at p. 25. On this later "Wiking" class the factory marks are lines or circles, or cross-hatchments of various

kinds. More than a dozen swords, wire-named Vlfberht, still remain from Norse finds, besides many where the name part has mouldered away. One maker's short name is Rex. Another little group, but found outside Norway, has a name whose first link is Ingel. Of all these cutlers we know nothing; as little as we do of the firms or factories called "The Wolfmark," Toledo, Solingen, and Andrea Ferrara, whose excellent (genuine or imitated) blades are still so highly prized. I have myself a "Toledo" which, doubled up from hilt to point, springs back again like a flash of lightning.

The above is only a slight outline of a most interesting volume, abounding in all sorts of curious learning connected with the subject. Of course in time students will see that the author has overshot his mark. No one can gainsay that the same Northern races which could locally buy flint in the Stone Age and produce their neolithic masterpieces, which could import bronze and add to their gold in the Bronze Age and make their bronzes the finest in Europe, could also purchase steel and silver in the Iron Age, as we know they did, turning out splendid work with the means at their command, as good workmen can still. That the sword import was yet larger, though the imitation of the foreign models was respectable, we must all admit. There were skilled men in the North as well as abroad, in spite of Scandinavia not having weapon factories.

But still, with all drawbacks, this original essay is the most valuable work ever written by the lamented author, and in several large points it will hold its own. It does honour to Norway and the Bergen Museum which has issued it, as well as to the princely fund ("Joachim Frieles Legat") which has defrayed the cost, and the energetic printer (John Grieg) in his provincial town. It is a sumptuous volume—good paper, and fine types. The museum official, Herr Ch. Delglobe, who has carried out the author's dying wish by seeing the not quite finished MS. through the press with some small re-arrangements, has done his work well, and deserves our thanks. He has added the *résumé* in French. Of course, we can see that many things would have been shortened or softened down, had the author lived finally to edit his MS.

But now comes my right as fault-finder. There is no index. Nor can I see by what accident the Northern hero in our national epic *Beowulf* is (p. 26) called a German ("den tyske Beowulf"); and the line referred to should be 1697, not 630. Lastly, one, only one, of all the Wiking swords here spoken of was Runic, bore the name of its owner in Old-Northern Runes, as I was able to point out to my friend Lorange. It was the fine and then nearly perfect two-edged Sæbi brand (Hoprekstad, Sognefjord), taken from a barrow in 1825. Lorange cleaned the blade in 1881, detected the trade-mark, and at once sent me drawings, afterwards kindly forwarding the sword itself with several others to the Danish Museum for my examination and opinion. I found that the staves were Runes; and they were clear enough, one solitary letter being slightly indistinct, but fully legible. My drawing was acknowledged to be correct by the officials, and by my artist, Prof. Magnus Petersen. Yet more,

* See hereon my notice of Prof. O. Montelius's valuable work on the Bronze Age (*Academy*, May 8, 1886, p. 332).

the blade was in excellent condition, the edge on each side a little injured here and there, while the substance of the sword was quite sound. All this will be admitted by anyone glancing at the careful chemitypes in my work. Long before this was published, I communicated to Lorange my reading:

OH ÞURMUB

(Owns-me Thurmuth=Thurmuth is my owner).

He gives it so accordingly, on my authority, on p. 15.

The remarkable fact here was, my discovery and proof that the mark for ÞUR was phonetic, was expressed by Thur's sign, the famous Asiatic Swastika (卐), also found (as I showed) on early Christian monuments for the divine lord in the new creed, CHRISTUS. Just so we write Xmas, but pronounce Christmas, &c. Accordingly, I published my exact chemitypes of the whole sword (one-fifth) and of the runic part separately (full size), in vol. iii. of my folio *Old Northern Runic Monuments* (1884), with a long text, pp. 407-411; and, repeating the chemitypes, with a very short text, in my quarto *Hand-book* (1884), p. 242.

Now, as stated by me in my text (folio, p. 408), without my knowledge and by whose direction I know not, this runic blade while in the Danish Museum was treated with strong acid. The result is that the inscription is nearly ruined and can no longer be deciphered. Even more, great gaps are now on the edges above and below, and there are holes right through the very body of the sword, still further destroying the letters themselves. Unhappily, during Lorange's long illness, it is this ruined blade which was sent to Leipzig and engraved for his book (plate iv., 1a and 1b), instead of the chemitypes of the real sword, as given in my folio and quarto. This untoward accident is the only serious mistake in the execution of the plates. It is my right and duty to mention this, as otherwise a reader who perceives that no such inscription as that given in my name by Lorange is now to be seen on the colour-printed plate might think that in 1884 I was guilty of something like "falsarium" or "lively imagination."

The Bergen Museum has generously distributed a number of copies to men of science in different countries, and has also just concluded arrangements by which copies may be obtained in London from Messrs. Williams & Norgate for the moderate sum of twelve shillings.

GEORGE STEPHENS.

NOTES ON ART AND ARCHAEOLOGY.

MR. RICHARD PINKER—a sculptor whose work in portraiture is rightly esteemed—has just completed in the clay the statue of the late W. E. Forster, which is to be cast in bronze and finally set up on the Thames Embankment. It represents Mr. Forster in the act of addressing an audience—presumably the House of Commons. A book—doubtless none other than a blue book—is held in one hand, and the other hand is placed behind the hip. Mr. Pinker has but a very little softened what has been described as the occasional asperity of aspect which was worn by the regretted statesman. The likeness is upon the whole as true as it is agreeable and convincing; and we are glad that the country possesses—in addition to the

medallion in Westminster Abbey—this interesting record of the face and presence of a notable man.

THERE is now on view at the People's Palace in Mile-End Road a loan exhibition of high-class pictures and other works of art, which will remain open until the middle of September. Sir J. Linton has superintended the hanging, and there are altogether 355 specimens, arranged in twelve rooms. Of owners, the largest contribution comes from Mr. D. Massey Mainwaring, including several masterpieces of the old Dutch school, an "Assumption" by Murillo, "The Italian Masquerade" by Watteau, and Sir Joshua Reynolds's portrait of Admiral Keppel. Lord Revelstoke has sent a landscape by Cuyp, a portrait by Rubens of his first wife, and Sir F. Leighton's "Golden Hours"; and Mr. W. H. Smith specimens of Canaletti, Ross Bonheur, and Clarkson Stanfield. Among artists who have lent their own works we may mention Mr. Watts, Mr. Briton Riviere, Mr. Pettie, Mr. John Collier, Mr. Aumonier, Mr. Henry Moore, and Mr. North. There are also a series of Rembrandt's etchings, contributed by Mr. J. S. Heseltine; a collection of drawings in black and white, by Mr. W. L. Thomas; and a set of contemporary copies of Hogarth's "Harlot's Progress."

THE annual congress of the Archaeological Institute has been held during the present week at Norwich, under the presidency of the Duke of Norfolk. Mr. J. Willis Clark, of Cambridge, was president of the architectural section; and the Rev. C. R. Manning, rector of Diss, was president of the antiquarian section.

MR. HENRY LITTLEHALES—who dates from Clovelly, Bexley Heath—has published (Rivingtons) a useful little pamphlet, containing a list of the parish churches in England (not including Wales) which retain special mediæval features, glass, vestments, plate, &c. The list is arranged in alphabetical order of counties, though the principle on which the parishes are classified within the counties is not apparent. It seems that Norfolk has by far the larger proportion of these interesting relics (77 churches); then follow Kent, Suffolk, Gloucestershire, Derbyshire, and Essex. Yorkshire is very poorly represented for its size; while Cheshire, Middlesex, and Monmouthshire have each only one such church. An engraving is given of the pewter christmatory at Granborough, Bucks. Of course, such a list as this can only be tentative; and the compiler will be glad to receive any additions and corrections sent to him at the above address.

MESSRS. TRÜBNER have issued this week, in a handsome quarto volume, twenty lithograph plates containing the copies of inscriptions at Siût and Dêr Bîfeh, made by Mr. F. Ll. Griffith during the winter of 1886-87, when he was working as student of the Egypt Exploration Fund. Mr. Griffith has already given some account of these inscriptions in recent numbers of the *Babylonian and Oriental Record*.

MUSIC.

MUSIO BOOKS.

Half a Century of Music in England. By F. Hueffer. (Chapman & Hall.) This work was completed by Dr. Hueffer only a short time before his death, and the volume has been prepared for the press by Mr. H. A. Rudall. Had the author revised the proofs himself he would probably have made several alterations. In the introductory chapter, for instance, praise is bestowed in somewhat too liberal a manner, and the list of English composers of repute could have been improved both by addition and by subtraction. In this chapter the author traces the progress

of music in England generally from 1837 to 1887, and he had to compress much matter into little space. The production of Mendelssohn's "St. Paul" was a noteworthy feature of the first year of the Queen's reign; but otherwise the season was described by a contemporary writer as "dull and dreary." But now, what with our Philharmonic, Crystal Palace, Richter, Henschel, and Popular Concerts, not to speak of many other musical attractions, our seasons are busy and interesting. The prominence given to English music at our provincial festivals is one of the many signs of progress. Dr. Hueffer speaks hopefully of the future prospects of English art. He thinks it by no means impossible that a composer worthy to compare with Schumann, Mendelssohn, and other illustrious names, may soon arise in this country. He devotes his next chapter to Wagner, and very naturally makes copious extracts from the recently published Wagner and Liszt correspondence, which he himself translated. Wagner's letter accepting the invitation to conduct the Philharmonic Concerts in 1855 is published for the first time. It was placed at the author's disposal by Mr. Ousins. Wagner visited London three times during the present reign. He came in 1839, a "poor, unknown, and struggling" man; he was here, as just mentioned, in 1855; and again in 1877, when he was at the zenith of his fame. Liszt, of course, has a chapter to himself. His fourth visit to this country was in 1840, as a pianoforte player, when his clever, but apparently eccentric, performances were, with one or two exceptions, unfavourably criticised. After a lapse of forty-six years, he came again in 1886. His reception was enthusiastic, and Dr. Hueffer asserts "that much of this enthusiasm proceeded from genuine admiration of his music." Yet, immediately afterwards, he tells us "that the multitude, even the musical multitude, know little and care less about the real essence of his music." It was, we believe, Liszt's past fame as a pianist—for his praises had been told by many illustrious men and women of note—which caused the excitement. In the account of Liszt's various visits to England (the earlier ones in 1824, 1825, 1827, are briefly noticed) the author found Miss Ramann's *Franz Liszt and Moscheles's* diary of much service. Berlioz in England is the subject of the next chapter; and many interesting details are given about his doings here, and about the production and failure of "Benvenuto Cellini" in 1853. In a few concluding remarks Dr. Hueffer discusses the question of form. He very properly pleads that a distinction should be made between the essential and the accidental; that no form "be placed on the pedestal of immutable things like a dogma of the Roman Church." Sage advice; but musicians do not agree as to what ought to be retained and what rejected.

J. S. SHEDLOCK.

MUSIO NOTES.

THE Gloucester Musical Festival will be held during the first week of September. The vocalists announced include Mme. Albani, Miss Anna Williams, Miss Hilda Wilson, and Messrs. Edward Lloyd and Brereton. The conductor will be Mr. O. Lee Williams, and the leader of the choir Mr. Carrodus.

THE following are the dates fixed for the novelties at the Leeds Musical Festival: on Wednesday evening, October 9, Mr. Corder's Cantata, "The Sword of Argantyr"; on Thursday evening, October 10, Mr. Orser's Cantata, "The Sacrifice of Freia"; on Friday morning, October 11, Mr. Parry's "Ode on St. Cecilia's Day"; and on Friday evening Prof. Stanford's Ballad, "The Voyage of Maelduna."

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SATURDAY, AUGUST 17, 1889.

No. 902, New Series.

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LITERATURE.

CHAUCER.—*The Legend of Good Women.*
Edited by the Rev. Walter W. Skeat.
(Oxford: Clarendon Press.)

LITTLE more than a half a year has elapsed since Prof. Skeat published his admirable edition of Chaucer's Minor Poems; and already he is re-awakening the gratitude of all students of Middle English and lovers of its great poet by a fresh gift, distinguished by all the excellent qualities of its predecessor. His new volume is not indeed so large nor so varied in its contents as that containing the Minor Poems, nor does it offer to Prof. Skeat's ingenuity and erudition nearly so many knotty points for discussion and explanation. Yet the position of "The Legend of Good Women" in the list of Chaucer's works is one of great importance. To quote the professor's own words, Chaucer

"here, for the first time, writes a series of tales to which he prefixes a prologue. He adopts a new style, in which he seeks to delineate characters; and, at the same time, he introduces a new metre previously unknown to English writers, but now famous as the 'heroic couplet.' In all these respects the legend is evidently the forerunner of the 'Canterbury Tales,' and we see how Chaucer was gradually, yet unconsciously, preparing himself for that supreme work."

Important, however, as for all these reasons the "Legend" is, it has hitherto fared badly at the hands of editors. The introduction into the text of a balade of twenty-one lines upsets the regularity of the numeration of the couplets; and, till Dr. Furnivall arose, no one ever succeeded in counting the number of lines in the poem correctly. Genuine verses were omitted or inserted in their wrong order, and a spurious line accepted after l. 2338. Worse than this, of the two groups into which the MSS. for the "Legend" naturally fall, headed respectively by MS. Gg. 4.27 of the Cambridge University Library, and MS. Fairfax 16 from the Bodleian, until the Chaucer Society published its splendid Parallel Texts only the second and inferior group had been adequately represented in any printed edition. Unfortunately the MSS. of this second group have a bad trick of leaving out very essential words; and thus in edition after edition Chaucer was credited with having written a very large percentage of lines which by no possibility could be made to scan. Among these, however, as Prof. Skeat is careful to point out, we are not to reckon the numerous clipped lines, in which the first foot consists of only a single syllable. On this subject, indeed, the editor has a grievance. The existence of such lines in Chaucer's couplets, both octosyllabic and decasyllabic, cannot be seriously doubted for a minute by anyone who has given atten-

tion to the witness of the best MSS. Nevertheless, Prof. Skeat tells us, "most persistent efforts are constantly made to deny this fact, to declare it 'impossible,' and to deride 'him' for having pointed it out." Sad to say, if the present writer's memory is to be trusted, the ringleader in these attacks has been no less a person than Mr. Russell Lowell in his delightful article on Chaucer in *My Study Window*, published now some twenty years ago. Nor was Mr. Lowell's ear altogether at fault, although in his anxiety for Chaucer's honour he was unjust to Prof. Skeat. Great metrist as he was, Chaucer had yet to feel his way to success; and while he often uses the single-syllable foot with notable effect, often, alas, its appearance raises an unholy desire to tamper with MS. authority! Thus in line 245 of the "Legend."

"Half | her beaute shuldé men nat fynde."

Or, again, in line 1828—

"Fa | der, moder, husbond, al y-fere,"

the stress falls naturally on the first syllable and helps the sense, as well as the rhythm, of the verse. But often this is not the case, and the stress which falls on such words as "of," "with," "for," "in," &c., is only meaningless and unpleasant; witness such lines as 111:

"Of | this flour, when that it shuld uncloze,"

or, from the prologue to the "Canterbury Tales"—

"In | a gown of faldyng to the kne."

But a great poet's peculiarities, even when regrettable, are not to be smoothed away; and thanks are due to Prof. Skeat for his present able defence of an honest text.

Not the least interesting feature in the "Legend of Good Women" is that the existence of an earlier form of the prologue in the Cambridge MS. enables us to see Chaucer at work. By a little manipulation Prof. Skeat is able to exhibit both the draught and the revised version in a manner which points out very clearly their agreements and differences. Of the 545 lines of which the original prologue consisted about one-half were retained unaltered; while upwards of a hundred were expunged altogether and their place taken by a somewhat greater number of new lines, raising the new total to 579. The longest and most important of the expunged passages is that which (with the exception of ll. 265, 266, and 288) extends from l. 258 to l. 312. Here the God of Love reminds Chaucer of how

"Sixty bokes olde and newe
Hast thou thyself, alle fulle of stories grete
That bothe Romains and eek Grekes trete
Of sundry women, which lyf that they ladde,
And eek an hundred gode ageyn oon badde."

An interesting reference to the extent of one branch of a mediæval poet's library, if only it may be taken literally. The whole passage, with its vigorous ending

"What eyleth thee to wryte
The draf of stories, and forgo the corn?"

is of extreme interest; and, as Prof. Skeat remarks, its preservation in the Cambridge MS. is a clear gain. Many of the altered lines show that Chaucer was more successful than many of his fellow poets in the matter of revision. The famous

"Farwel my book and my devocioun"

appears but poorly in the first draught as:

"Farwel my studie, as lasting that sesoun."

and similar improvements abound. All these are very conveniently shown in Prof. Skeat's arrangement of the text; while students who wish to read straight on without regarding such minutiae have only to confine their attention to the second of the two versions.

It has been already said that "The Legend of Good Women" does not offer to the commentator the same field for ingenuity as some of Chaucer's earlier works. At the outset Prof. Skeat seems to have felt this rather keenly, as the first two or three pages of his commentary are needlessly diffuse and discursive, and explain points, such as the use of the double negative, of which it is hardly conceivable that any students likely to use this edition should be ignorant. It is needless, however, to say that as soon as real difficulties begin to arise Prof. Skeat's notes at once attain their usual excellence. Especially good are his explanations of such words as "totelere," "lavender," "estres," "rade-nore," &c., while his references to Chaucer's authorities leave little to be desired. Surely, however, it is misleading to quote Virgil's beautiful line—

"Non ignara mali miseris succurrere disco"

—as having suggested Chaucer's

"And, for he was a straunger, somewhat she
Lyked him the bet, as, god do bote,
To som folk ofte newe thing is swote,

where the thought seems quite different and much less creditable to Dido.

The useful glossary to this volume, as to the Minor Poems, is mainly, Prof. Skeat tells us, the work of Mr. C. Sapsworth, Scholar of St. John's College, Cambridge. A glossary can be thoroughly tested only by use; but so far as this one errs, it appears to do so chiefly on the side of redundancy. Surely, anyone capable of reading Chaucer at all cannot stand in need of explanations of such current words as "dote," "drake," "erst," "eventide," "fain," "florins," and "forsworn"—glaring superfluities culled from only a few pages. It may be noted, also, that "Forgat" is misprinted "Forgat," that the word "Chevisaunce" occurs in l. 2434, not, as stated, in l. 2439, and that "Halwes," in l. 1310, is better explained as referring to shrines than to saints. But we shall soon be saying, with Edward Fitzgerald, "These are my crosses, Mr. Wesley"; and to note such minutiae is itself a compliment. Everyone who cares for Chaucer must possess himself of this work, and no one who possesses it can be otherwise than grateful to its editor.

ALFRED W. POLLARD.

"EMINENT WOMEN SERIES."—*Jane Austen.*
By Mrs. Charles Malden. (W. H. Allen.)

No writer in this series, not even Mr. Ingram in his memoir of Mrs. Browning, has been more heavily handicapped by paucity of material than Mrs. Charles Malden. If it could be truthfully said of any human being that he or she lived a life in which nothing happened, surely no life could more completely justify the saying than that of Jane Austen. Even the books which are probably destined to secure for her a literary immortality slid into the world so quietly that it is difficult

to think even of the publication of *Pride and Prejudice*, or *Sense and Sensibility*, as an occurrence which rises to the dignity of an event. She was born; she lived for forty-one years, during which she had not the commonplace but always interesting experience of love and marriage; she wrote her half-dozen books; and then she died: this is literally all there is to be told about Jane Austen. Nor does the life of the writer provide any more material than the life of the woman. Her nephew says that while she lived "few of her readers knew even her name, and none more than her name"; and, though Mrs. Malden remarks that "this is, perhaps, too broad an assertion," there is no reason to doubt its substantial accuracy. All the novels of Jane Austen which appeared before her death were published anonymously, not because of that love of mystery which is only one form of the passion for fame, but because the writer had a genuine shrinking from anything like personal publicity, and an equally genuine but much more extraordinary belief that there was nothing in her books calculated to rouse the interest or curiosity of strangers. As a matter of fact, it may be said that while Miss Austen, during her life-time, found not a few appreciative readers, she had been dead some time before the world at large made the discovery that a novelist of exceptional genius had lived and written and passed away.

Jane Austen's father, George Austen, was a member of an old Kentish family, a clergyman, and the holder of two adjacent Hampshire livings, Deane and Steventon, his distinguished daughter being born at the rectory of the latter parish in the year 1775. Her mother, Cassandra Leigh, was the daughter of another clergyman, and niece of Dr. Theophilus Leigh, who held the mastership of Balliol College for more than half a century, and was one of the wits of his day. Mrs. George Austen is reported to have possessed much of her uncle's brilliance; and, though it is by no means easy to make here any definite application of the law of heredity, it seems probable that Jane Austen inherited her intellectual outfit mainly from the Leigh family. At Steventon, the girl who was destined to be known wherever English books have penetrated spent the first twenty-five years of her placid life, beginning early to read, to observe, and to write, but not disdaining more commonplace activities, being a capital needlewoman and a fair musician. Visiting in the country was less easy a hundred years ago than it is now; but the Austens seemed to have mixed freely with the society of the neighbourhood, though Jane's greatest social delight was found in the companionship of her elder sister Cassandra, the object of her life-long devotion and the sympathetic recipient of all her thoughts and plans. As a rule, sisterly love, however ardent, must be to some other passion "as moonlight unto sunlight, or as water unto wine"; but Jane Austen knew no other passion, and so in her little kingdom Cassandra remained supreme. The three or four incipient romances of which she appears to have been the heroine never came to anything; and Mrs. Malden is successful in showing that the love story told with much circumstantiality in the *Reminiscences* of Sir Francis Doyle is either altogether foundation-

less, or is an incorrect version of a true story in which Cassandra, not Jane, Austen was an actor.

Her life was therefore emphatically the life of a writer, and in very early childhood her mind showed its bent in the direction of letters. At twelve years of age we find her providing little dramas for home representation. And a little dramatic *jeu d'esprit*, "The Mystery: an Unfinished Comedy," which Mrs. Malden has been able to reproduce in its completeness—or rather in its incompleteness—shows that the childish playwright was already a humourist; and that she had even thus early acquired some of that easy lightness of touch which gave to her mature work one of its greatest charms.

Jane Austen was about seventeen when she made her first attempt in narrative fiction; and her two earliest stories were written in letters—an inartistic form which had been made fashionable by the success of Richardson and Miss Burney, but which her true instinct led her soon to abandon. The tales were shortly afterwards entirely recast. One of them, *Lady Susan*, was thrown aside, and remained unpublished until many years after the author's death; while the other, which had been originally called *Elinor and Marianne*, received the new title of *Sense and Sensibility*, and was the first of Miss Austen's novels to be presented to the world. Though written so early, the book did not appear until 1811, and in the meantime she had had a somewhat discouraging experience of publishers. In 1797, Cadell had refused *Sense and Sensibility* without seeing it; but in 1803, *Northanger Abbey* was offered to a publisher at Bath, who not only accepted it, but gave its author the magnificent sum of ten pounds. The conclusion of the story is curious. Mrs. Malden tells that:

"on second thoughts the worthy man seems to have repented of his bargain, for he never brought it out, and the MS. remained in oblivion for thirteen years longer. By that time Jane Austen had begun to recognise her position as a successful author, and thought with justice that if she could recover the MS. it might be published without detracting from her fame. Henry Austen, her third brother, who had often helped her in her intercourse with publishers and printers, undertook the errand, and found no difficulty whatever in regaining the work, copyright and all, by repaying the original ten pounds. On this occasion the publishers learnt his error (which Mr. Cadell probably never did); for as soon as Henry Austen had safely concluded the bargain, and gained possession of the MS., he quietly informed the unlucky man that it was by the author of *Pride and Prejudice*, and left him, we may hope, raging at himself over the opportunities he had missed of making so good a stroke of business."

Pity for publishers may be supposed to be an emotion unknown to authors; but it is impossible to a mere bystander not to pity the poor man of Bath who, even in a very small way, had been the first to appreciate Jane Austen, and who was surely a victim of rather sharp practice on the part of her clever brother. Other publishers were at once more discriminating and less unlucky, and the success of *Sense and Sensibility* brought her small struggles to an end. Henceforward there is nothing to tell but the story of a quiet continuous success. Her

admirers steadily increased in number, among the warmest of them being the Prince Regent—a much abler man than it has of late been fashionable to regard him—who invited her to Carlton House, and expressed his desire to have one of her novels dedicated to him. This was in 1815, when it seemed probable that a long and prosperous career was ahead of her; but the end was nearer than anyone could have supposed. In the early part of 1816, while she was at work upon *Persuasion*, we find her complaining of feverishness and bad nights. She rapidly lost strength, and it was with great difficulty she finished the book in the July of that year. In the January of 1817 she felt so much better that she began another novel; but again strength failed her, the work was abandoned, and, on July 18, Jane Austen passed quietly away.

Mrs. Malden has done her work carefully and conscientiously; though it must be said that she might, and doubtless could, have produced a volume which would have been more interesting and satisfactory to those by whom Miss Austen's works are known and loved. She has chosen the possibly more useful, but certainly duller, task of endeavouring to attract what, it is to be feared, is the much larger number of those to whom the great writer is almost or altogether unknown; and to this end she gives a summary of each story, illustrated by copious quotations. I cannot think the plan a well-chosen one. The charm of Miss Austen lies not in her outline, but in her modelling; in the finish and harmony of her detail, in her penetrative imagination, in the exquisite delicacy of her literary touch. A mere sketch of the course of her narratives can render none of these things; and even quotation—at any rate, such quotation as is possible in a book of some 200 pages—can render them very feebly and ineffectively. It is not easy to assume the mental attitude of one to whom Jane Austen is a name and nothing more; but my feeling certainly is that were I such a person I should not feel specially drawn to the perusal of *Sense and Sensibility* or *Mansfield Park* by Mrs. Malden's summaries and samples. No one will deny that it is difficult to write mere criticisms of books which shall be interesting, instructive, and appetising to those who have not read the books criticised; but though difficult it is not impossible, and the attempt to produce such descriptive criticism is worth making. It has, indeed, been successfully made with regard to this very writer; for it is not too much to say that the ignoramus will obtain a clearer impression of the nature of Miss Austen's power and charm from a few sentences in Macaulay's essay on *Mdme. D'Arblay* than from Mrs. Malden's six chapters of running description and comment. It is a pity that this should be so, for the author's occasional critical remarks are characterised by a sympathetic discrimination which would have enabled her to produce a really interesting book had she hit upon a happier method.

Of Jane Austen herself this is not the place in which to speak. The remarkable and admirable qualities of her work have long been obvious to every cultivated reader; and of a writer who has justly taken rank as a classic it can do no harm to say that her limitations are not less visible. Her work

displays creative imagination, wonderful power of observing, fine feeling for dramatic situation, and perfect command of her literary vehicle; but we cannot help feeling conscious of a certain lack of weight which comes of her steady avoidance of the heights and the depths of human nature. We are charmed always, but seldom, if ever, deeply moved. Though in various respects Jane Austen may be compared favourably with George Sand, George Eliot, and Charlotte Brontë, we feel that these writers have spells of which she knew not the secret. It is in virtue of their combination of veracious and uncompromising realism with unfailing vivacity and ever-present grace that the novels of Jane Austen are unique in literature.

JAMES ASHCROFT NOBLE.

Swiss Travel and Swiss Guide-Books. By W. A. B. Coolidge. (Longmans.)

It would be difficult to find a better instance of the specialisation of study at the present day than is afforded by this book. Mr. Coolidge, the well-known editor of the *Alpine Journal*, is recognised as the leading authority on the Alps. He has, doubtless, climbed more mountains and read more books about mountains than any other living man; and now, lo! he comes to us not with a string of thrilling adventures and picturesque descriptions, but with a history of Swiss guide-books, the like of which was never before heard of. We trust that his book will find readers, for, indeed, it deserves them, little attractive as its title may appear. Much of its contents is extremely interesting, and not least interesting are the notes.

The volume consists of two parts of unequal length. The first and longest deals with the subject from which the book derives its title.

"Three main periods may be distinguished in the history of Swiss travel. Roughly speaking, we may say that, before the Reformation, travellers, not being merchants, came to what is now Switzerland bent on some serious errand, military, religious, or medicinal. During the next three centuries Switzerland became the home and field of the renewed study of the physical sciences. Then, from about 1750 onwards, pleasure-travelling came into fashion, confined at first to cities, later extended to lakes and the hills around them, finally aiming at the complete conquest of the highest summits and the exploration of the most remote and most insignificant nooks of the ice and snow region."

The accounts of the journeys of travellers in the first period are all interesting. Pilgrims to Rome from the north and west had to cross the Alps somewhere, and for the most part they chose the great St. Bernard. About 1154, Nicholas, Abbot of Thingö in Iceland, drew up a careful itinerary of the road from Basel to Aosta, and this must be considered the first known germ of the Swiss guide-book. Henceforward, books on parts of the Alps were written from time to time. Most important is Scheuchzer's work (Leyden, 1723), which covers a large area and already foreshadows the modern epoch. We need not here follow our author into his learned and exhaustive bibliographical studies. Suffice it to say that as travelling facilities increased, as roads were made, bridges built, houses of entertainment set up, and so forth, travellers came in greater

numbers and for longer visits, and thus guide-books of increasing fulness were required. In 1793 the first edition of Ebel's guide appeared at Zürich, and this soon swallowed up all competitors. The first edition of Murray (founded on Ebel) came out in 1838. Baedeker arose in 1844, Von Tschudi in 1855, and Ball in 1863. Each of these authors wrote for a particular class of travellers. In 1793 Gibbon complained of the "incursions of foreigners" to which Lausanne was then open on all sides; for such Ebel catered. By 1863 the full-blown climber existed in sufficient quantity to make possible the publication of that remarkable work, *Ball's Alpine Guide*.

In relating the development, which has thus been briefly sketched, our author informs us of a multitude of interesting facts, which are accessible in no other modern work. His long foot-notes are full of good things. But there seems to be no reference to John Evelyn's delightful account of his passage of the Simplon in 1646; and in the list of early huts built at great heights, there is no mention of those on the south slope of Monte Rosa.

The second part of the book is entitled "How Zermatt became a Mountaineering Centre." The history of the village is traced from 1280, when it is first mentioned, down to the present day. The author has laid all manner of materials under contribution, and has produced a delightful continuous story. It is much to be hoped that he will not be contented with this single example of his constructive skill. At the present time, the mediæval village politics of Switzerland might well receive more attention than they do. A charming work might be written upon them, and no one is richer in the needful preliminary knowledge than Mr. Coolidge.

W. M. CONWAY.

An Author's Love. Being the Unpublished Letters of Prosper Mérimée's "Inconnue." (Macmillan.)

ACCORDING to Victor Hugo, if I remember right, Mérimée possessed a grovelling soul. According to M. Jules Lemaitre, who represents one of the latest phases in French criticism, Mérimée's attitude towards the great sum of things was "the most distinguished" that can be adopted by the human "mind" and "conscience." Both blame and praise may well seem a little exaggerated. A man is not necessarily base because he declines, even when summoned by the sackbut, psaltery, and dulcimer of Victor Hugo's incomparable verse, to fall down and worship the Republican fetish which that great poet had set up. Neither is it a mark of unusual heroism to affect to despise the world, and yet to neglect no opportunity of securing the world's good things.

Whether Mérimée, however, was base or of supreme distinction, this at least is certain, —and from a critical point of view much more important—that he knew how to write. His stories are admirable. They are well constructed. They are varied in subject. They are short. They are telling. The style, while "sober, expurgate, and spare" of ornament and picturesque detail, possesses a kind of classic interest rare in

these Corinthian times, and so retains a charm which is above fashion. In brief, *Colomba*, *La Vénus d'Ille*, *Tamango*, and half a dozen more that I could name, are young still, though half a century has passed since most of them first saw the light. And not only was Mérimée a good book-writer, he was, what many authors otherwise great are not, a delightful correspondent. His letters are all that letters should be, light, bright, graceful, easy, like talk when talk is at its best, yet possessing that daintier perfection of form which belongs to written as distinct from spoken speech.

And his letters have served him in good stead. When he died on the 23rd of September, 1870, amid the crash of the Franco-German War, it may well have seemed as if the interest attaching to his person and fame would thenceforward be very Platonic. Cold and reserved in manner, with something of Britannic formality and aloofness in his general bearing — so at least his livelier compatriots were wont to affirm—it is clear that he did not strike contemporaries as a particularly sympathetic figure. They admired his literary craftsmanship, held in due respect the keen edge of his tongue, and otherwise did not care very much about him. Nor was there apparently any reason to suppose that posterity would care very much either. But with the publication of the *Lettres à une Inconnue*, in 1873, all this was changed. These letters supplied the human interest which had been wanting in the life of the man who seemed to be so merely a littérateur and man of the world. Here was a Mérimée no longer distant, cold, almost supercilious; but, on the contrary, familiar, kindly, tender—at least in so far as his fair correspondent was concerned—passionate too at times, and perfectly ready to draw aside the veil of reserve with which he habitually hid what was in his heart.

Further, there was a mystery connected with the letters, and also a psychological problem of great subtlety and interest. Who was this mysterious correspondent? What was her nationality? Was she an Englishwoman, as so many of the incidents in the story seemed to suggest? How had her friendship with the famous author escaped observation for such long years? Why did the world find it so difficult to give her a name? Here were several questions round which human curiosity could chafe and dash itself into spray. And beside and beyond such minor questions lay the problem how far this woman—beautiful, rich, unmarried, evidently quite young at the date of the beginning of the acquaintance—how far she had "given all to the false one pursuing her." Had she yielded to his love-sophistries, and been overborne by his passionate array of argument? or had she early recognised that, if she gave all, she might indeed, owing to accidental circumstance, escape one half of Goldsmith's penalty, and not "make a penitent," but that she would inevitably "lose a lover"; and that, virtue apart, it was not worth while to risk the loss of a lover so clever, so sympathetic, so perennially interesting, and with whom it was so delightful to make secret excursions round and about Paris, and to carry on a clandestine correspondence.

The advantage to Mérimée's name and fame of the publication of the letters was so great and obvious that some persons, of cynical temperament, have been found to doubt whether there ever was a real "Inconnue" at all; and whether Mérimée did not invent her, and write the letters in cold blood to serve as a kind of posthumous "mystification." This I do not myself believe. Mérimée was clever enough for anything, and in no sense what the French call "un naïf"; yet even he would have found it difficult to give to a correspondence wholly imaginary such a very genuine ring. The letters, however, being there, the temptation to give them a complement, and supply the "Inconnue's" replies, was great. What more alluring literary exercise than to go through each letter and endeavour to reconstruct in thought the letter from which it partly sprang, or to which it was in part an answer? Is it to a temptation of this kind that we owe the two volumes before me?

The preface helps us very little. It consists mainly of extracts from earlier criticisms on Mérimée's letters; but contains no word that might serve to explain whence the replies had been obtained, or furnish a guarantee of their authenticity. And if the preface is reticent, the "epilogue" is particularly ambiguous. It runs thus:

"By the tideless sea at Cannes on a summer day I had fallen asleep, and the plashing of the waves upon the shore had doubtless made me dream. When I awoke the yellow paper-coloured volumes of Prosper Mérimée's *Lettres à une Inconnue* lay beside me. I had been reading the book before I fell asleep; but the answers—had they ever been written, or had I only dreamed?—The Author."

After this I think even simplicity itself is not bound to believe that "the author" of these volumes and the "Inconnue" are one and the same person. Would the real "Inconnue," wishing to re-read her dead friend's letters by the shores of the blue Mediterranean, have read them in the "yellow paper-coloured volumes?" Would she have wandered so far into dreamland as not to know whether her answers had ever been written? I trow not. With the help of the "epilogue" it seems not difficult to account for certain slight apparent anachronisms of speech and thought in these letters—anachronisms which might otherwise be puzzling. When I read that "epilogue" I ceased to wonder why letter *ci*, which purports to bear the date of September 1844, had so distinctly reminded me of *Robert Elsmere*.

But though the reader of *An Author's Love* may not feel sure that he is reading a "true story," yet he will be hard to satisfy if he does not acknowledge that he is reading very good fiction. The replies of the imaginary "Inconnue"—if so be, as I venture to think, that she is imaginary—are clever, interesting, and conceived with much dramatic power, though with too great a tendency perhaps to passion and "gush." In short, the correspondence is a correspondence decidedly *bin trovato*. I can imagine Mérimée himself enjoying it thoroughly, and smiling his fine smile as he compared each imaginary letter with the one he had actually received.

FRANK T. MARZIALS.

The Prophecies of Isaiah. Expounded by Dr. C. von Orelli. Translated by J. S. Banks. (Edinburgh: T. & T. Clark.)

THE orthodoxy of Germany is the heresy of England. Who can fancy one of our short church commentaries prefaced with such a frank admission as this?

"The traditional views on the origin of many Old Testament books and parts of books cannot be justified upon tenable grounds, as serious-minded research, which seeks but for truth and not for the proof of a thesis, has shown, and will again and again show" (German edition, p. 8).

But even in England and Scotland the clouds are drifting away. An English Wesleyan professor has been found to translate, and an Edinburgh publisher to issue, a part of the first volume of this commentary—that which relates to the much-studied school or succession of prophets known collectively as "Isaiah." The importance of this work is small enough for the pure scholar, but not inconsiderable for the churchman. Direct attacks on critical (as distinguished from hypercritical) Biblical study may in our day be disregarded as overshooting the mark. But the cultivated clerical disdain which is still "waiting," with an affectation of a critical spirit, for something to be "made out" is a more dangerous adversary; and such a book as Orelli's *Isaiah*, with all its imperfections—nay, by reason of them—may tend to produce a healthful change in the attitude of the clergy towards facts. For both Prof. von Orelli and his friend Prof. Hermann Strack are, in spite of appearances, essentially as orthodox from an English as from a German point of view. They will only concede to criticism as much as they see to be compatible with the highest possible estimate of Old Testament inspiration. And yet see how much they grant! Prof. Strack is not indeed prepared for Maccabean psalms, but as compared with Delitzsch he is certainly a somewhat strict critic; and both Delitzsch and he (and, we may be pretty sure, Prof. von Orelli) are agreed as to the Maccabean date of the Book of Daniel. It is almost needless to add that even in the Hexateuch the right of critical analysis and the existence of some critical results are conceded by this neo-orthodox school with a distinctness which contrasts refreshingly with the opposition or significant silence of leading churchmen in England.

The critical student will, as I have hinted, be disappointed with this book. Prof. von Orelli gives no help towards the settlement of those critical and exegetical problems which, in spite of the facts once for all ascertained, do undoubtedly exist. Bredenkamp's commentary is scarcely larger than Prof. von Orelli's, and yet how much more attention it gives to the open questions! Prof. von Orelli actually endorses as original the symmetrical arrangement of Is. xl.-lxvi. in their parts first suggested by Friedrich Rückert; and he thinks it enough to quiet the troublesome critics of ch. vii.-xii. with the remark that these chapters "form a compact whole," and that "the attacks upon the Isaianic composition of ch. vii. really rest upon objection to the miraculous element in the narrative." Chap. x. 5-xii. 6, too, he boldly assigns to the age of Tiglath-Pileser in the teeth of the monumental statements. And yet if English

clergymen can only be induced to follow such a guide as Prof. von Orelli not merely in their private study, but in their public teaching, he will have earned the gratitude of lovers of prophecy. How distinctly he maintains the view, which is at any rate so much nearer historical truth than the traditional, that "Isa. xl.-lxvi. springs from the last of the three sections of the Babylonian exile" (p. 212)! How frankly he admits, with regard to 2 Isaiah and 2 Zechariah, that "the sacred writings of the Old Testament lose nothing in dignity, while they gain in intelligibility, and therefore in value for the reader, if assured results of real science are accepted" (p. vi.)!

The fault which I find with Prof. von Orelli as a church critic is that he determines points which, from his own orthodox point of view, ought rather to have been left open. It were surely madness to deny that the theories which assign certain prophecies in Isa. i.-xxxix. to dates later than 586 B.C. are highly plausible. The right course would have been to admit this, and to add that the commentator waited for more light, being anxious to avoid disintegration so long as any hope of psychologically explaining Isaiah's authorship of these chapters, and so magnifying his divinely given power of predicting the future, could fairly be cherished. I do not think that the critical remarks on Isa. xiii. 1-xiv. 23 and the other disputed chapters will often strike any well-trained student as having more than a provisional value, as being more than a sop to the questioning intellect not yet arrived at its full strength. Nor is this misplaced dogmatism compensated for by helpfulness either in linguistic difficulties or in Biblical theology. The philological notes are meagre in the extreme. Only in text-critical matters is there a sign of somewhat more boldness than we are accustomed to in orthodox critics—a boldness which, of course, falls far short of Klostermann's or Bredenkamp's. On Biblical theology more suggestive notes certainly ought to find a place. That the author of *Old Testament Prophecy*—now becoming pretty well known to the higher class of our students—could have furnished such I cannot for a moment doubt.

The greatest drawback is the woodenness of the translation. What is to be said of "Howl, ye Tarshish-farers" (p. 135); "The earth *aches* [?] and pines" (p. 140); "Those strike up loud songs" (p. 140); "For a place of horror is prepared of old" (p. 175); "I girdled thee" (p. 255); "A Miracle of a Councillor" (p. 63); and many another unfortunate or unintelligible collocation of words? It will, I think, be hopeless for this volume, in its present form, to compete with Dr. Driver's more complete, more thoroughgoing, and not less fundamentally Christian text-book on Isaiah. In his next edition the author will, I suppose, take account of this fine specimen of moderate and reverent criticism, and perhaps correct his unintentionally misleading references to myself (see p. 346, for instance, where I am made to say the *opposite* of what I have really stated, and many a passage in which my early volume of 1860 seems to be referred to). If he will also make some concessions to the not unfriendly criticisms offered above, I shall welcome him as an ally in the advocacy of

that compromise which the clergy must soon enter into with a power too strong for good or evil to be slighted—the historical criticism of the older Scriptures.

T. K. CHEYNE.

The Divine Comedy of Dante. Translated into English Verse, with Notes, by J. A. Wilstach. In 2 vols. (Boston, U.S.: Houghton, Mifflin & Co.)

THE public is again presented with a new translation of Dante. It is one which, unfortunately, cannot be pronounced successful either in form or execution. The form seems quite original; and in the absence of any explanation or justification of its choice by the author it is difficult to divine the motive for such a selection. It consists of stanzas of nine lines each, at first sight like those of Spenser, but with a very peculiar arrangement of the rhymes as follows:

a bb a cc dd ee | d ff gh gg ii,

and so on. This complicated system of rhymes has the disadvantage of retaining all the difficulties involved in a *tersa rima* translation, without the counterbalancing advantage of preserving (more or less) the metrical form of the original.

Next as to the execution, the author starts with the excellent principle that "fidelity to the Italian poet has been the *jus et norma* of the translator dealing with the text." How far he has succeeded in this may best be judged by allowing a few specimens of one of the most familiar cantos to speak for themselves. We will take *Inf.*, canto iii., 1-9:

"Through me are found the grieving City's walls,
Through me the way is to eternal pain,
Through me those lost are never found again.
Justice the Founder urged of my grim halls,
And Power Divine which reared the courts above
And Wisdom Infinite and Primal Love.
Save things eternal, was created nought
Before myself, eternal I and drear.
All hope surrender, ye who enter here."

Again, ll. 11, 12—

"Above a gateway's lofty arch of gloom,
The meaning's hard, it speaks an awful doom."

L. 18,

"Oh'hanno perduto 'l ben dell' intelletto,"

appears as—

"Who God, the mind's best dower and prop, have lost."

Worse still is the rendering of the *terzina*, ll. 37-39—

"Mischiate sono a quel cattivo coro,
Degli Angeli che non furon ribelli.
Nè fur fedeli a Dio ma per se' loro."

"Mixed are they with that choir, nor bad nor good,
Of Angels, not for rebels, imps and elves,
Nor not for God, but only for themselves."

The construction here is so obscure that one almost suspects some misprint. L. 97,

"Quind' fur quete le lanose gotte,"
is expanded into—

"Then to the woolly cheeks, which thus had got
A fitting answer, fitting quiet came."

Passing over many other similar passages that we had marked, we will only add the last line of the Canto—

"E caddi come l' uom cui sonno piglia."
"I fell like one who slumber cannot brook."

We may compare with this the still more celebrated conclusion of Canto V.,

"Mentre che l' uno spirto questo disse
L' altro piangeva sì che di pietade
Io venni meno e com' io morisse;
E caddi, come corpo morto cade."

which appears thus—

"And so was moved
The other spirit that his sad eyes missed
No word of hers that he wot not with tears.*
And pity made me faint and chilled with tears
And grief; and fell I as the dead, who nothing list."

In what possible sense can this be called "translation"? One of the worst instances of this expansion of the original, because the writer does it with his eyes open, and adds a note calling attention to it, is in *Purg.* iii., 137, when the beautiful line,

"Mentre che la speranza ha fior del verde"—
is translated

"Long as hope's torches in the bosom burn!"

to which the note is added—"The extinguished lights of the Bishop of Cosenza (see l. 132) have suggested a metaphor beyond the letter of the text"! I am far from pretending that nothing that Dante wrote is incapable of improvement; but it is clearly no part of a translator's office to undertake it, and he must be a bold man who thinks he can improve upon the incomparable episode of Manfred. We are not informed why the author has performed a similar office for *Inf.* iii. 54:

"Ohe (sc. insegna) d'ogni posa mi pareva indegna."

"That pause it scorned, as doth a furious steed."

It is possible, however, sometimes to be too literal, and by a mere verbal or etymological repetition of an original word to produce a wholly different or quite inadequate idea. Thus "mortal scroll" for "scritta morta" in *Inf.* viii. 127 scarcely conveys any meaning at all; nor does "nursing Rome"† for "alma Roma" in *Inf.* ii. 20; and Can Grande della Scala is hardly recognisable as "the Great Dog of the Ladder" (vol. i., p. 9).

The notes added to each canto are sometimes interesting, especially when Mr. Wilstach cites parallel passages from Virgil, of whose works he has made a special study, and has already published a translation. But the notes need careful revision, since inaccuracies and other mistakes are not infrequent, to say nothing of occasional sheer flippancy and irrelevance. As an example of the two latter, take the note on *Inf.* vii. 1, where it is supposed that the description of Plutus "clucking" in alarm at the invasion of his

* Observe that the original for all the words in italics is simply *piangeva*.

† This epithet, the difficulty of which was felt by several of the old commentators, seems to mean something like "benignant" or "gracious" in the obsolete sense of benefit-conferring—*s.g.*,

"So hallowed and so gracious is the time."
Shakespeare.

This would be explained by the many passages in which Dante dwells upon the numerous blessings to the human race of which Rome has been the source (*s.g.*, *Conv.* iv. 2, 4, 5; *De Mon.* ii. 11, 12; *Purg.* xvi. 108, &c.; *Par.* vi., and other places). I believe the only other place where Dante uses the word is in *Par.* xxiv. 138, where it seems to have much the same meaning. The words refer to the inspired authors of Scripture, "Poiché l'ardente Spirto vi fece almi," which Mr. Wilstach not very happily renders "When nursed your writing mood the Holy Spirit first."

dominions is suggested to Dante by "some scene in Florence wherein he figured as an unsuccessful applicant for an accommodation at a bank. He probably has had reason to dread the bank-messenger"! &c. Also see *Inf.* xix. 52-57, where we have a note of portentous length—*appropos* (?) of the strife of Guelfs and Ghibellines—on the treatment of the religious question in the constitutions of the United States, with the comments of various American judges, and the remarkable *obiter dictum* of the author himself that Roger Williams, one of the original Baptist settlers of Rhode Island (1636), was the Dante of his times!

To justify what was said about mistakes, take the following: In *Inf.* xiv. 32, the words attributed apparently as a verbatim quotation to the letter of Alexander to Aristotle are quite imaginary, and very vaguely represent anything in the original. In the next note, on l. 57, *Mongibello* (*i.e.*, Etna) is comically derived from the Latin *Muloiber*, whereas it is known to be a tautologous compound of *Mons* or *Monte*, and *Djebel*, the Arabic name for "mountain." (We have an exact parallel in English in such names as Penhill, Pinhoe, Pentridge, and others.) On p. 1, Good Friday is said to have been on March 25, 1300, whereas it was certainly on April 8. When on i., p. 415 Charles of Anjou is described as "the descendant of the poet's friend and benefactor (?), Charles Martel, of Hungary," it is possible that there is merely a slip or misprint for "ancestor." He was, in fact, his grandfather. There is a curious piece of purely *a priori* and imaginary mythology in the note on *Purg.* xxxiii. 49: "The Naiades offended Themis. She punished them with loss of cattle and crops"! The fact is, as is well known, that the Naiades are wholly out of place here, Dante having been misled by the *lect. fals.* "Naiades," instead of "Laiades," which was found in his day in the passage of Ovid which he is imitating. It is singular to find a translator of Virgil quoting from Cicero, *De Amicitia* (i., p. 186). But the most astonishing blunder of this class occurs on i., p. 344: "The name 'Lethe' suggests a potent name in modern authorship"—*viz.*, Philaethes! Before it could suggest this it must have produced its natural effect in respect of the rudiments of Greek.

E. MOORE.

NEW NOVELS.

Cleopatra. By H. Rider Haggard. Illustrated. (Longmans.)

That Other Woman. In 3 vols. By Annie Thomas. (White.)

Princess Sunshine. In 2 vols. By Mrs. Riddell. (Ward & Downey.)

Under a Strange Mask. In 2 vols. By Frank Barrett. (Cassells.)

Captain Kangaroo. By J. Evelyn. (Remington.)

The Queen of Bedlam. By Capt. King. (Frederick Warne.)

Romance of the Alter Ego. By Lloyd Bryce. (Brentano.)

Miss Eyre from Boston. By Louise C. Moulton. (Boston, U.S.: Roberts.)

Hermia and What Dreams may come. By Gertrude Franklin Atherton. (Routledge.)

To a critic, the primary interest of Mr. Rider Haggard's new book is its style. It has been the vogue to decry this author for his lack of literary refinement, and there is no doubt that few successful novelists have given so many hostages to eager and jubilant foes. But to the present writer, at any rate, it is clear that much misapprehension has existed on this point. A backward mental glance, a reminiscent survey of Mr. Haggard's writings, evokes a sentiment of interest and sympathy; for they display, one by one, amid much crudeness and commonplace, a steady growth towards a style. Tentative efforts are always interesting; and though in its highest phases style is so absolutely the blossom of a rare and perfect human plant that it may be considered as inborn, it is also, in nine out of ten instances, a thing to be consciously cultivated and trained to a high degree of beauty and grace. The greatest of novelists are not the most perfect of artists, though they have wrought the most perfect episodes, fashioned the most lifelike personages, and depicted the most memorable scenes. For whether, as in Defoe, directness of narrative, or, as in Scott, romantic imagination, or, as in Balzac, the passionate quest of verisimilitude, dominates the creative impulse, it is obvious to the critical reader that each of these three great masters and archetypes is often heedless, sometimes to the verge of recklessness, of the real, or imaginary, or fantastic, so-called "exigencies of art." Except in the high art of simple, vivid narrative, Defoe has no claim to be considered a stylist among the masters of fiction. Scott never wrote a flawless romance, for even the *Bride of Lammermoor* has radical shortcomings; and in all the marvellous range from *Eugénie Grandet* to *Le Lys dans la Vallée*, from *Cousin Pons* to *Peau de Chagrin*, Balzac never once omitted a varying proportion of irrelevant, and therefore inartistic, detail. Yet Defoe, Scott, and Balzac tower above far more technically perfect writers, such as Flaubert, Gautier, Daudet, Guy de Maupassant, even as giants among pigmies. To return to the matter in hand: the greatest novelists have always evolved a style, through many tentative efforts and failures; and it is therefore foolish to assert that this or that author will "never do anything" because he has spluttered and splashed instead of swimming quietly in his earliest "dips" into the sea of fiction. It would be carrying the argument to absurdity to urge that all tentative efforts should be regarded with a solicitude so tender as to be mawkish. It is a truism that a hundred failures go to one real or partial success, just as a thousand acorns may fall in vain ere one shall survive all mischances and become an oak. But when an author has written several books, and when in each there is manifest a distinct advance, or at least a strong tentative effort towards a better style, it may be taken for granted that his aesthetic sense for language is simply less developed than that of his, in this respect, more accomplished fellows. It is no reproach to a writer that he has attained, instead of having

inherited, what is called "style." Now, though in *Cleopatra* Mr. Haggard writes often in commonplace fashion, sometimes heedlessly, and occasionally even indulges in slovenly collocations and inexpedient devices, he displays a very marked advance in literary composition. In the face of serious difficulties, some obvious and others probably beyond the view of the ordinary reader, he has attempted in this historical romance a feat that might have daunted the bravest literary adventurer. The shadow of a great genius has long seemed to wait warningly before the story of "Royal Egypt" and "peerless Antony"; and it required a brave spirit, or a very audacious one, to face the inevitable comparisons and detractions. Yet, of course, any such comparisons are absurd, for the method and manner of dramatic poetry have no more to do with the manner and method of fiction than, as it used to be the fashion to say, with Mesopotamia. *Cleopatra* is so able an historical romance that one is tempted to believe Mr. Haggard may have just awakened to his capacities as a novelist: that, in a word, he may have a future. In everything save in style, he has escaped failure where such past masters in the art as the German Ebers and the Austrian Hammerling have only relatively succeeded. It is beside the mark that Mr. Haggard has neither the profound yet vital learning of the writer of *Uarda*, nor the exquisite insight, grace, and charm of the author of *Aspasia*. He has something which both Ebers and Hammerling lack—swiftness of movement, forceful directness of narrative. It would be useless to dilate upon Mr. Haggard's conception of his chief personages, for, naturally, there are readers who will differ as widely upon the character of Cleopatra as Mr. Swinburne and Mr. Skelton do upon that of Mary of Scotland. Speaking for himself, the present writer thinks that Charmian is the most lifelike and impressive personage in the tale, and that Antony is the most shadowy and unsatisfactory. In point of weird and grandiose fancy, perhaps I should say imagination, the author has written nothing to surpass one or two episodes in this book.

The new production by the lady who writes under the pseudonym of "Annie Thomas" has the radical fault of most three-volume novels—it is too long. Of course, critical cavil is not justified because the story in question expands to close upon seven hundred pages. It might be of double that length, or treble, and yet be a work of due proportion. But of its six hundred and eighty-two pages, five hundred seem to me quite unnecessary. The story, such as it is, could have been easily told within the remaining number of pages, and, in all probability, would then have conveyed a much stronger impression. It is not fair to condemn a book simply because it does not interest one; therefore I will content myself with saying that readers who have enjoyed Mrs. Pender Cudlip's previous stories will undoubtedly relish her latest society tale. It is brightly written, if without reserve or any distinctive quality.

Mrs. Riddell's new book consists of three stories, of which much the longest is "Princess Sunshine," and the most immediately interesting, "A Terrible Vengeance." The

third is a clever, but not very novel poison story, called "Why Dr. Cray left Southam." In the chief story, which is worthy of the popular author of *George Geith*, Mrs. Riddell has scope for her best qualities; yet in her endeavour to create a new type in Gregory Gifford—a type with which she is evidently only theoretically familiar—she seems to me to have failed curiously. The excellent and literary Gifford is not real; if he were so, he would be of the prig, priggish, which he is certainly not meant to be. The story is told with some power as well as grace, and is in its degree a work of art, well proportioned and carefully worked out as it is. It is marred occasionally by such banalities of commonplace, on the part of the author herself, as "Ah, me! Ah, me! how many gallant soldiers the world wots not of are at this moment fighting battles that will never be chronicled in any earthly record," &c.

Under a Strange Mask has not the spontaneity and individuality of that delightful book *The Admirable Lady Biddy Fans*; but here, as elsewhere, Mr. Frank Barrett manages to engage the reader's close attention. It is dubious policy, however, to rely upon such an outworn device as that of "the lunatic relative in the west wing of the old manor-house," on the one part, or, on the other, to trust too much to the heedlessness of readers, as where Lord Redlands is described as making a discovery of iron ore on his estate, from evidences which were unmistakably obvious, and could by no reasonable possibility have escaped the notice of his "forbears." Mr. Barrett's strong point is invention, but in this respect he is not seen to advantage in *Under a Strange Mask*.

Mr. Evelyn's Australian story is evidently the production of one who has never seen the Southern Cross. It is a boy's romance rather than a novel, and not a very successful one at that. Can the shade of the immortal G. P. R. James have inspired the author of *Captain Kangaroo*? I seem to recognise the once beloved and familiar strain:

"... across which, one day near Christmas of the year 184—, a horseman might have been seen wending his way. He was a young man, ... but bearing the unmistakable stamp of a gentleman" (p. 32).

The next four or five books on my list all happen to be of American origin. Captain Charles King is a highly popular military novelist—the James Grant of the States—though less verbose and more vigorous in style than the author of *The Romance of War*. His latest book is a romance of frontier life, and, despite its title, has nothing to do with lunatics. It is a capital story of its kind, brightly told.

Less ably written, but perhaps likely to prove more generally interesting, is the *Romances of an Altar Ego*, by Mr. Lloyd Bryce. It is a story of confusions manifold, resulting from the identical physiognomies of two very different individuals; and mesmerism and thought-reading play their now familiar parts in mystification.

Mrs. Louise Chandler Moulton is a charming story-teller. There is not one of the fourteen tales in her new book which will not

afford pleasure to "the general reader." They are concise, vivid, and excellently written; on the other hand, it may fairly be objected that her heroes and heroines are conceived too similarly. There is a vague and illusive yet none the less perceptible resemblance among all the men and among most of the damsels. Individually, each story is delightful; collectively, they prove, or seem to me to prove, that the author is wise in refraining from the dangerous venture of a novel.

The two stories by Mrs. Gertrude Franklin Atherton, the Californian novelist whose name has of late been so much before the American public, are authorised reprints. As such, a brief word must suffice for them. *What Dreams may come* is a romantically conceived, and rather too romantically written, psychological tale, very able in parts and occasionally truly imaginative. It is crude in style and sometimes in thought, and the dialogue in particular is often forced and unnatural. Still, it is a book of note, and is likely to interest deeply many readers. *Hermia: an American Woman*, on the other hand, is a work of singular promise; perhaps, even, it justifies those who look to Mrs. Atherton as the coming American novelist. It is easy to understand how it has passed through so many editions, and encountered such a clamour of abuse; for, though absolutely void of just cause of offence, it is at once unconventional and true to life. In the main, it is written with skill and verve, though it is to be hoped the author has already outgrown an occasional exasperating tendency to rival one or two of her country-folk in the introduction of fantastic and exaggerated epithets. Metaphors and similes: alas, what destructive reefs beset the frail shallop of the literary voyager! But *Hermia* must be read; it is a significant book.

WILLIAM SHARP.

SOME SCOTCH BOOKS.

Out-of-Door Sports in Scotland. By "Ellangowan." (W. H. Allen.) Whether to console the man who cannot this year visit Scotland, or to amuse him who fortunately finds himself in a Highland lodge, no pleasanter book can be desired than this. By means of the latest and most authentic statistics, the author tries to give a true account of the cost and probabilities of sport at present attainable by the devotees of fishing and shooting. Too many books on Scotch sport reflect the past rather than the present state of the Highlands. Appended to the chapters which treat of the stag, grouse, and salmon, are anecdotes of poaching and of gamekeepers, of the patrons and parasites of sport, which lighten the book; while a couple of essays on golf and curling succeed better than any other papers which could be pointed out in acquainting the Southron with the mysteries of these national Scotch sports. "Ellangowan" calculates that no less than fourteen and a half million acres are available in Scotland for the animals of sport. There are more than a hundred deer forests, let on an average of 1s. 6d. per acre; and it is calculated that each stag which the lessees of these shoots costs fifty guineas. When he states, however, that salmon-fishing is the most costly of all Scotch sports we should certainly differ. Rivers can be procured at reasonable rates, or, at all events, rods can be procured on rivers by those who

possess any experience. The estimate of £5, too, for each salmon is as a rule too high. It is supposed that a hundred thousand pounds are spent annually in Scotland upon trout and salmon-fishing. Tweed salmon, it is calculated, costs the angler £2 each; and this may well be true. Similarly, each Loch Leven trout costs its captor five shillings. As for grouse, it is supposed that in a good season 500,000 brace a year will be shot, each of which costs the lessee of the moor a sovereign. "Ellangowan" carries his statistics further; and, assuming that each of the 2500 shootings and stalkings in Scotland is visited by only ten persons, calculates that the mere travelling expenses of these amount to £500,000 at £20 for each person. One chapter contains a good account of the *Salmo ferax*. Indeed, the whole round of Scotch sports is ably passed under review in this book. These chapters are somewhat discursive at times, and show a good deal of repetition. Nor is careless writing sufficiently guarded against. The author "remembers of" a thing two or three times. He uses big and often vulgar words: "reliable" for "trustworthy"; "expiscate"; "intestinal" for "intestinal," and the like. Sandy is fond of fine words, and always calls a man an "indevedual"; but to make a hill-shepherd talk of "the contingencies and vicissitudes of the lives of grouse" is unreal. Shooters of the bird will be amused at "Ellangowan's" specific against thirst on the moors—to masticate a fresh-pulled turnip! He omits to say how this vegetable can be found on a heathery expanse. Indeed, his gastronomic tastes are curious. He recommends farmyard or granary rats as an article of diet. They are "quite as palatable as rabbits when nicely cooked." His suggestion that young men should improve their shooting by practising at innocent gulls comes with bad grace from a sportsman, who, like a fisherman, is generally humane, whatever the popular view may deem him. These are, however, blots on what is both an amusing and a useful book.

An Edinburgh Eleven, by Gavin Ogilvy, ("British Weekly" Office) cannot be said to challenge comparison with the larger of Mr. Barrie's works, such as *Auld Licht Idylls* and *A Window in Thrums*. It consists of a series of twelve sketches, photographic and anecdotal, of Edinburgh professors and other notabilities, including Lord Rosebery, Mr. Robert Louis Stevenson, and Mr. Joseph Thomson, which had previously seen the light in a well-known weekly newspaper. They are clever, of course, but it was hardly worth while to publish them in volume form. Certain of them, particularly the papers on Lord Rosebery and Mr. Joseph Thomson, are suggestive of "cracking up," if not of log-rolling. The subjects of others again, such as Profs. Calderwood and Chrystal, may be good enough for Edinburgh students to tell comic stories of in their rooms, but who out of this special circle cares for them? Incomparably the best paper in this collection is that on Mr. Stevenson. It is a piece of keen, candid, but not unkindly criticism. It is well that the author of *The Black Arrow* should be told that his self-consciousness has become self-satisfaction, that "the critics have put a giant's robe on him, and he has not flung it off." There is hardly a sentence in this essay which is not worth tons of facetiae, such as "Prof. Calderwood sees the ladies into the cabs himself; it is the only thing I ever heard against him"; and "In appearance he (Thomson) is tall and strongly knit rather than heavily built, and if you see him more than once in the same week, you discover that he has still an interest in neckties." This is not humour; it is not wit; it is merely that atrocity known as "comic copy."

Quiet Folk, by R. Menzies Fergusson (Simpkin Marshall & Co.), is a rather thin book, in almost every respect inferior to *My College Days*, which, as "edited" by the same hand, we noticed favourably some time ago. Mr. Fergusson, although he occasionally writes with a pretty pensiveness which is not, however, free from the suggestion of affectation, is at his best when he is in his undergraduate vein. He seems very fond of St. Andrews, and rather too fond of quoting Mr. Andrew Lang's verses in praise of it; while his commendation of certain of the teachers in that university, and particularly of Principal Tulloch, is unstinted. Mr. Fergusson should not attempt anything in the way of criticism. When he does, he merely strings together a number of commonplaces. It is really too bad to tell us at this time of day that Homer is "a revealer of what before existed, but which lacked the spirit of life"; that Wordsworth "seems to be the prophet of the spiritual aspects of the world, as well as the prophet of the moral experiences of the soul"; and that Scott "re-united by the golden band of genius the past of the Elizabethan period with the present of our Victorian era." Some of the Scotch character-sketches that appear in *Quiet Folk*, such as "John the Bellman," and "Old Andrew," give the impression of reality. Mr. Fergusson's sympathies, too, are sound, and his stock of enthusiasm is practically limitless. Yet, in truth, *Quiet Folk* was hardly worth publishing.

The Historical Families of Dumfriesshire. By O. L. Johnstone. (Simpkin, Marshall & Co.) This is a second edition of an interesting and, on the whole, well-executed book, which gives a full and painstaking account of the Johnstones, the Kirkpatrick, and the various other families that have played their part in the once stormy history of Dumfriesshire. Mr. Johnstone's heart has evidently been in his work; and the trouble he has taken in connexion with it may be gathered—to give only one illustration—from the minuteness with which he discusses the (locally) momentous question whether Newbie Castle and Gretna or Graitney passed direct from the Corries to the lord of Johnstone, which has been a leading subject of dispute, not only when the Annandale peerage question was settled, but in 1772, in a case heard before the Scottish courts, on which occasion the Earl of Hopetoun, curator-in-law of the last Marquis of Annandale, produced on his own behalf a charter settling Newbie on William Johnstone of Gretna, and his wife Margaret Crichton, in 1641. In the second edition of his book, Mr. Johnstone has included a chapter dealing with the Border war of the reigns of Robert the Bruce and Edward I.

The Story of Alastair Bhan Comyn. By the Lady Middleton. (Blackwood.) This is a sort of amphibious book. Ostensibly it is a poem, divided into sections; but the interstices are filled up with historical and other notes. Lady Middleton is wrapped up in her gruesome subject—the tragedy of a scion of the House of Comyn who is ruthlessly smoked to death by his enemy, the Earl of Moray, in spite of his love for that earl's dearest possession—and she writes in what may be described as a well-educated, rather than a ladylike style. But her prose is more truly poetic than her poetry, and contains a good deal of valuable historical information and criticism. Of the poetry here is a specimen:

"I feign attack on Raikes, and spur that foe,
'I the West, through hope of mine alliance, to oppose
Raikes and Lochaber; Raikes, so rumour lauds,
Bound nobly by his pledged aid, will trust
To others, as Dunphail, his home's defending;
When by a counter movement, I can turn
And seize Dunphail, disgarrired and weak.

Sometimes Lady Middleton's verse tends to farcicality as in

"Ah! Mothering Instinct of Woman, so holy,
intense, and so pure.
Will ye start into life, into loving, at the claim, for
the cause, to the cure,
Of a mere withered Leaf!"

On the whole, it is to be regretted that Lady Middleton had not made a prose romance of her tragedy of Dunphail. Her wolf-faced serving-woman would, in that case, have been a great success.

Sir William Wallace, and other Poems. By A. A. Douglas. (Glasgow: Douglas.) Mr. Douglas means well, and his ideas are worthy of all commendation. But there seems no good reason why he should have poured forth on the reading public this flood of commonplace verse upon almost everything and everybody under the sun, from the great Scotch patriot to the late Lord Iddesleigh and Bill Scott the Surfaceman. The average quality of Mr. Douglas's verse may be gathered from

"I've stood in Modern Jericho,
Jerusalem I've seen,
I've floated on Sweet Galilee,
To Nazareth I've been."

and

"'Tis then, sweet lass, we lonely stray
To Bothwell's ancient toon,
And tell the aft-repeated tale,
Kind lass o' Uddingston."

Janet Hamilton, and other Papers. By Joseph Wright. (Edinburgh: B. & R. Clark.) The bulk of this little book is composed of reminiscences of Janet Hamilton, the humble and blind Scotch poetess, whose character and writings were so much appreciated by the late Mr. Bright. These sketches certainly show Janet—who was, so far as all her domestic relations are concerned, most happily situated—to have been a very remarkable woman, who in some respects had more of the spirit of Burns both as a poet and as a politician than almost any of his imitators. Of few folks in her "station of life" can such action as the sending to Garibaldi of a nugget of gold presented to her by one of her admirers be recorded. Mr. Wright appends to his reminiscences of Janet Hamilton a few papers and poems of his own, dealing chiefly with the religious side of Scotch life. They are simple and unpretentious almost to a fault. The fidelity to truth of

"October, when the sun sets red,
An' dips down ower the brae
Whan kintra bodies lift their neeps,
An' bairnies pu' the alae."

prevents the descent into bathos of the poem of which it is a stanza.

The Falls of Clyde, and other Poems. By the Author of "Law Lyrics." (Paisley: Alexander Gardner.) This author is not seen to such advantage in serious verse as in his "Law Lyrics," although some of those were rather unkempt. He writes of his favourite stream with great enthusiasm and vigour, and with due regard to grammar; but somehow the typical Frenchman's "magnifique!" is suggested by such lines as

"Terrific are thy Falls, sublime thy heights,
O! beauteous Clyde! Majestic are thy floods!
Celestial, pure thy storm-lit, radiant bows!"

At the same time this writer, although he treats conventional subjects after a somewhat conventional fashion, has a genuine love of Nature, and has penetrated into some of her least-known haunts. He has also a turn for writing baby verse. Occasionally he makes a true graphic hit, as in

"His lips like curving cherries
Made to marry."

NOTES AND NEWS.

WE hear that Mr. Browning has thirty fresh poems, short and long, ready for his new volume; but it will not be published till October.

LORD TOLLEMACHE, of Helmingham, has lent Dr. Furnivall his unique vellum MS. of the first prose englishting of the "Dices and Sayenges of the Philosophres." It dates about fifty years before Caxton made and printed his translation, which is independent of that in the Helmingham MS. The comparison of the two versions is full of interest for the history of English prose; and, as the Early English Text Society has lately been giving special attention to this subject, it will print the two texts of the *Dices* on parallel pages, and get some German or English editor to collect all the differences of words, syntax, and phrases in the two versions. Caxton is rather more diffuse than his foregoer; but the latter does not light up his text with a characteristic prologue, as our first printer so happily does.

MR. MARILLIER, of Peterhouse, Cambridge, is working at the life and papers of Lord Sandwich, First Lord of the Admiralty during the American War of Independence; and he speaks with enthusiasm of the value and interest of the documents and the subjects.

MR. CHARLES SAYLE—formerly of New College, Oxford, and now sub-librarian of St. John's College, Cambridge—has been for some time past engaged upon a *Life of B. Outhbert Mayne*, which he hopes to have ready by the first celebration of his festival in next March.

MESSRS. GEORGE BELL & SONS have in preparation a new series of cheap illustrated volumes dealing with subjects relating to the farm, called "Bell's Agricultural Series." The first volume, to be published in the course of next month, is *The Farm and Dairy*, written by Prof. J. P. Sheldon, formerly of the Royal Agricultural College, Cirencester, and of the Downton College of Agriculture, and late special commissioner of the Canadian government. Other volumes to follow shortly are *Manures and their Uses*, by Dr. A. B. Griffiths, late principal of the School of Science, Lincoln; *Practical Fruit Growing: a Treatise on Planting, Growing, and Storage of Hardy Fruits for Market and Private Growers*, by Mr. J. Cheal; *Feeding Stock*, by Mr. Henry Evershed; *Soils and their Management*, by Mr. William Fraem; and *The Diseases of Crops and their Remedies*, by Dr. A. B. Griffiths. Each volume will consist of about 160 pages, crown octavo, illustrated, and will be published at half-a-crown.

MR. EDWARD STANFORD has in the press two new military works by Prince Kraft zu Hohenlohe Ingelfingen, dealing with infantry and cavalry, which will form companion volumes to the same author's *Letters on Artillery*, reviewed in the ACADEMY of March 23. Like that volume, they have been translated from the German by Lieut.-Col. N. L. Walford.

MESSRS. MACMILLAN & Co. will publish early in the autumn a revised edition of Mr. Alfred Austin's poem, *The Human Tragedy*, which will contain likewise a prefatory essay on "The Present Position and Prospects of Poetry."

Popular Poets of the Period—a volume edited by Mr. Eyles—will be published in a few days by Messrs. Griffith, Farran & Co. The more important articles are by various writers of repute. Mr. Mackenzie Bell has written an introductory essay dealing with contemporary poetry.

Swallow Home in South Africa is the title of a new volume of travel announced for immediate publication by Mr. Elliot Stock.

NEXT season there will be published, simultaneously in this country and in America, a *History of England*, on which Dr. Aubrey has been engaged for some years. It is written in a popular style and on a novel plan. With due regard to chronological arrangement, subordinate matters are grouped around central incidents; special attention is given to critical and formative periods. The chief design is to trace the growth of the national life and character, and the struggle for public rights and liberties.

At a recent meeting of the Académie des Inscriptions, M. J. Halévy read a paper upon the Hebrew text of Psalm lxxviii., which begins in the Vulgate "Exurgat Deus." He contended that the order of the verses has been disturbed, and he suggested a new order, which made the whole far more intelligible. According to M. Halévy, this psalm dates from the later years of the reign of Zedekiah, when Palestine, threatened by the Babylonians under Nabuchodonosor, was looking for help to Necho, king of Egypt. Two parties then divided the school of the prophets: one, that of Jeremiah, was friendly to Babylon, and regarded the promises of Egypt with distrust; the other, led by Ananias, son of Azur, favoured an Egyptian alliance against Babylon. The writer of the psalm belonged to the latter party. As the psalm contains references to several facts recorded in the books of the Pentateuch, M. Halévy drew the inference that those books must have existed (in their present form) before the destruction of Jerusalem; and hence he argued against the critical theory which would turn into "pseudopigraphie" the most authentic books of the Bible.

SIGNORA ZAMPINI SALAZARO, who was sent to England by the Italian Government to report on the position and education of women in this country, has just returned to Italy after a two months' stay, during which she visited Oxford, Cambridge, Cheltenham, and other centres of higher education. She proposes to found an International Literary and Scientific Institute in Rome, to be started on January 1, 1890, as a centre of action for promoting the moral and intellectual progress of women in Italy. The programme of the institute is extensive, including the organisation of studies, the bringing together of natives and foreigners resident in Rome, and the providing of help to the poorer classes; but it is intended to begin in a modest way. Many friends to women's education in England are giving the scheme their support; and Signora Salazaro—who has been lecturing and writing for the elevation of women in Italy for several years, editing the well got-up *La Rassegna degli Interessi-Femminili* for eighteen months, and has the support of Queen Margheritta—will be glad to send a programme to anyone interested in her efforts. Her address till the end of November is Villa Zampini, Vomero, Naples.

THE Rev. J. Jackson Wray, pastor of Whitefield's Tabernacle, has issued an appeal for a Whitefield Memorial Fund, in order to replace the well-known building in Tottenham Court Road, which has been condemned as unsafe. This building was erected by Whitefield himself in 1756, largely with the help of Selina, Countess of Huntingdon; and many historic personages have worshipped there. Toplady, the writer of "Rock of Ages" lies buried there; and it proposed to associate his name with a large central hall for evangelic and temperance missions. The appeal is illustrated with some curious old cuts.

WE are informed that the Home Secretary has replied to the memorial addressed to him by literary men and others in the case of Mr. Henry Vizetelly that he does not think it consistent with his public duty to advise Her Majesty to interfere with the sentence.

Corrigenda.—In Mr. Whitley Stokes's letter on "The Tripartite Life of St. Patrick," in the ACADEMY of last week, p. 88, col. 1, l. 61, for "habetur," read *habetur*; and, in col. 2, l. 6, for "fourth," read *sixth*.

THE FORTHCOMING MAGAZINES.

PROF. SAYOR has written for the *Newbery House Magazine* a popular account of the cuneiform tablets recently discovered at Tel-el-Amarna, under the title of "Letters from Palestine before the Age of Moses." The September number of the same magazine will also contain a paper on "The Dervishes," by Prof. A. Vambéry, who has himself been a dervish in Central Asia; some autograph letters (with facsimiles) from Sir Thomas Wentworth, Mr. Secretary Windebank, Parson John Michaelson, of Chelmsford, &c., contributed by Miss Esmé Stuart; "Shut up in his Prison," by Canon Benham, being an account of the trial and incarceration in the Bastille (which he had himself built) of Hugh Anbriot, provost of Paris in the fourteenth century; "The Public Worship Act and its Results," by Mr. Homersham Cox; and "Women and Sundays," by Miss Wordsworth, principal of Lady Margaret Hall, Oxford.

MR. OSWALD CRAWFORD will contribute to the forthcoming number of the *Fortnightly* a paper upon "The Myths, Legends, and Folk-lore of Northern Portugal."

THE September number of *Scribner's Magazine* will contain an article on "Alexandre Dumas père," by Mr. Andrew Lang, illustrated with a portrait; "Night Witchery," describing what may be seen of nature on a very dark night with other organs of sense than the eye, with a number of drawings by Mr. W. Hamilton Gibson; an illustrated description, by Lieut. W. W. Kimball, United States Inspector of Ordnance, of the various types of magazine rifles adopted by the principal European armies; and an "end-paper" by Mr. Justin McCarthy on "Three Dream Heroines"—who are "Salley in our Alley," "Fair Inez," and "Annabel Lee." Mr. R. L. Stevenson's romance, "The Master of Ballantrae," will be concluded in the October number.

UNIVERSITY JOTTINGS.

THE University of Edinburgh will be represented at the Oriental Congress, to be held at Stockholm and Christiania next month, by Dr. D. Laird Adams, professor of Hebrew and oriental languages; and by Dr. J. Burgess, director-general of the archaeological survey of India.

THE Cameron prize in therapeutics at Edinburgh University has been awarded to M. Pasteur, in recognition of the high importance and great value in practical therapeutics of the treatment of hydrophobia discovered by him.

DURHAM UNIVERSITY proposes to confer the honorary degree of LL.D. upon Prof. F. Y. Edgeworth, of King's College, London, who has been appointed president of the section of economic science and statistics at the forthcoming meeting of the British Association at Newcastle-on-Tyne.

THE July number of *Johns Hopkins University Circulars* contains the programmes for the academical year 1889-90. A new chair has been added, that of the history of philosophy, to which the Rev. Dr. E. H. Griffin, of Williams College, has been appointed. Dr. Fabian Franklin has been promoted to be associate-professor of mathematics; and a memorial lectureship of poetry, with salary of 1000 dollars (£200) a year, has been founded in memory of the late Percy Turnbull. In addition,

the university has received a benefaction of 100,000 dollars (£20,000), as an "emergency fund," to make up in part the loss sustained by the suspension of dividends on railway investments. The Adam T. Bruce fellowship in biology has been awarded to a Japanese, Shozaburo Watase; and the list of other new fellows numbers twenty, of whom one comes from Nova Scotia. The "seminary" system seems to be making way, especially in the department of philology. The seminary is an association of the teachers, fellows, and scholars (together with such advanced students as shall have shown signs of their fitness), for the prosecution of original studies by means of discussion and criticism. For example, in the Greek seminary, conducted by Prof. Gilderleeve, the subject for study during the next academic year will be "Plato and the Literary Form of Greek Philosophy." There will be three meetings each week—two for the interpretation of the text, and one for cursory reading in Plato or conferences on kindred subjects. The subject of the Latin seminary will be "Roman Satire"; while the Assyrian seminary, under Prof. Haupt and Dr. Adler, will continue the preparation of an Assyrian-English Glossary.

MR. E. S. SHUCKBURGH, librarian of Emmanuel College, Cambridge, has published in a quaintly bound little volume (Elliot Stock) a facsimile of the unique A B C in the college library, which claims to be the earliest extant English reading book. The colophon gives the name of the printer as Thomas Petyt, of London, with no date; but the late Henry Bradshaw was satisfied that it must have been printed about 1538. In the preface is given a brief account of these A B C Primers; but we would gladly have had more information about the prayers, &c., given, about the source of the passages of Scripture quoted, and about the typography. The editor goes out of his way to state that this A B C omits the Commandments, as compared with a later Primer, which gives them in a shortened form; whereas, as a matter of fact, they are here given in a very shortened form.

ORIGINAL VERSE.

A SIBYLLINE LEAF.

With time to manhood comes this truth:
That *not* to taste, enjoy, attain;
Not—as in dreams we nursed in youth—
To love and to be loved again;
But to endure, self to control;
To shape the void and fugitive;
Firm, with still upward-labouring soul—
This is to live and feel we live!

GEORGE DOUGLAS.

OBITUARY.

WALFORD D. SELBY.

IT is with much regret that we record the untimely death, at the early age of forty-five, at his house in Clyde Street, Redcliffe Gardens, on August 3, of a most useful public servant and good scholar.

Mr. Walford Dakin Selby, eldest son of Thomas Selby, of Whitley and Wimbush Hall, Essex, has been for many years past superintendent of the search room at the Public Record Office, where his genial manners and desire to aid all real workers lent additional value to the services he had to bestow. These services were not merely perfunctory. He was a civil servant who loved his work, and made himself acquainted with the history and meaning of a great portion of the noble body of public documents under his survey, without which knowledge it is vain to grapple with the

problems constantly offered by inquirers for special facts. When that School of Charters—which ought to be at once the assistant of history, law, and literature, and the guarantee, by the diffusion of knowledge among librarians and custodians of records who attend its courses, for the protection of our precious records all over the country—shall be established in England, as may one day be hoped for, the special learning and the zeal of such an one as Mr. Selby will be greatly needed. Of the technicalities of calendars, indices, and palaeography—necessary adjuncts to his office—he was master; and his ready help in knotty points was never asked in vain. An obscure search only served to put him on his mettle. He took a large view of his duties, which rendered him at once the intelligent friend and helper of the historian, the genealogist, or the searcher into special bypaths of history or biography, whose wants he apprehended or whom his suggestions led to important discoveries.

Outside office-hours Mr. Selby's own tastes led him also to antiquarian work, making use of the opportunities he enjoyed. Recent researches into the life of Chaucer called from him in 1875 a small publication on *The Robberies of Chaucer* (Life Records, part 1, Chaucer Society); and he had, we believe, the intention of carrying these studies further. In 1882 and 1883 appeared *Lancashire and Cheshire Records preserved in the Public Record Office, London*, edited for the Record Society of those counties, two volumes, giving a calendar or account of the "classes of records, now transferred to the Public Record Office, that furnish the most important evidence for the history of the two counties"—a distinct bit of good work. In 1883, through Mr. Selby's energy, was founded the Pipe Roll Society, for the publication of a valuable class of records—the great rolls of the exchequer—and other documents, such as ancient charters prior to A.D. 1200, which has already issued ten volumes, proving a success under his continued directorship. In January 1884 Mr. Selby succeeded Dr. G. W. Marshall as editor of *The Genealogist*, beginning the new series of this quarterly with an eye "to the wide field of research offered by the public records," aiming to show "that there is no real difficulty for anyone to gain a fairly comprehensive view of the national archives." This is the key note of his work—to help to teach people what the national archives are, and how to use them in the various branches of history. A handy little booklet, *The Jubilee Date Book*, containing chronological and regnal tables, &c., published in 1887, obtained an immediate recognition among students.

The April number of *The Genealogist* for the present year foreshadowed the end. In his preface the editor relinquishes his post, reluctantly, on account of "medical advice that must be attended to." His death is a great loss to others besides friends. Many are the students, abroad and at home, who will miss the liberal scholarship, the kindly sympathy, and the helping hand of Walford D. Selby in the English Public Record Office.

L. T. S.

A NEW ROUMANIAN REVIEW.

THE first number has appeared of a new Roumanian review, *Arhiva Societatii Stiintifice si Literare din Jasi* ("The Record of the Scientific and Literary Society of Jassy"). Its contents are as varied as its title implies. Gr. Cobalcescu criticises the work of Franz Herbig, *Kreidebildungen im Quellengebiet der Dambovitia*. H. Tiktin treats of phonetic spelling, especially in its application to Roumanian; and also prints some documents of the seventeenth century,

which are valuable, as showing the condition of the language at that period. We must remember that the oldest MS. in Roumanian goes back no farther than 1436; and that the language did not develop itself in a literary form till the Transylvanian prince, George Rakoczy, ordered the Archbishop Simon Stephen to see that his clergy preached to the people in their native tongue. The article by A. D. Xenopol (author of a well-known history of the country), on society and morals during the rule of the Phanariote Hospodars from 1716 to 1822, gives an interesting picture of those corrupt days. He also writes on the derivation of the name of the place Curtea de Arges; indeed, most of the place-names of Roumania are beset with difficulties. J. Tanoviceanu communicates a family document of last century illustrative of "types and customs of bygone times." H. Titkin, in reviewing the work of Schwarzfeld on the Roumanian popular poetry collected by Aleksandri, dwells upon the alterations and "improvements" to which they have been subjected, but adds sarcastically that we cannot be surprised if a few ballads are tampered with at a time when Saulescu has published Roumanian documents known to be apocryphal and Laurian and Maksim have issued their Roumanian dictionary. The last-mentioned work, it may be remarked, has done much injury to the language by its chauvinism. In order to make Roumanian as Latin a tongue as possible, it has been the object of the editors to eject the words of Slavonic and Magyar origin, to say nothing of others, and to substitute newly formed ones derived from Latin in their place. But according to Cihac the Slavonic words in Roumanian amount to two-fifths of the whole vocabulary. The review, which promises to be a valuable one, and of great utility to the student of the languages of Eastern Europe, concludes with some other bibliographical notices of less importance.

W. R. MORFILL.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BISMARCK u. England. Geschichte der Beziehgn. Deutschlands u. Englands seit dem Krimkriege. Berlin: Eckstein. 3 M.
BOUË, A. Die europäische Türkei. Leipzig: Freytag. 19 M.
CONRADI Hirsangensis dialogus super auctores sive didascalon. Erstmalig hrsg. v. G. Schepss. Würzburg: Stuber. 1 M. 60 Pf.
LANDAU, W. Reisen in Asien, Australien u. Amerika. Berlin: Steinitz. 6 M.
LE FEVRE-DENNIER. Célébrités françaises. Essais bibliographiques et littéraires. Paris: Firmin-Didot. 5 fr.
MORF, H. Zur Biographie Pestalozzi's. 4. Thl. Winterthur: Ziegler. 6 M. 40 Pf.
NEUMANN, F. J. Grundlagen der Volkswirtschaftslehre. 1. Abtlg. Tübingen: Laupp. 5 M.
SCHREIBER, Th. Die hellenistischen Reliefbilder, hrsg. u. erläutert. 1. Lfg. Leipzig: Engelmann. 20 M.

THEOLOGY, ETC.

- CHANTREPIE DE LA SAUSSAYE, P. D. Lehrbuch der Religionsgeschichte. 2. Bd. Freiburg-i.-B.: Mohr. 9 M.
HILGENFELD, A. Libellum de aleatoribus inter Cypriani scripta conservatum, editum et commentario critico, exegetico, historico instructum A. H. Freiburg-i.-B.: Mohr. 2 M.
RIEFFERSCHIED, A. Marcus-Evangelion Mart. Luthers, nach der Septemberbibel m. den Lesarten aller Orig.-Ausgaben u. Proben aus den hochdeutschen Nachdrucken d. 16. Jahrh. hrsg. Heilbronn: Henninger. 4 M. 20 Pf.

HISTORY, LAW, ETC.

- HUBER, E. System u. Geschichte d. schweizerischen Privatrechts. 3. Bd. Basel: Detloff. 10 M.
REGASTO di Farfa di Gregorio da Catino, pubblicato a cura di J. Giorgi e U. Balzani. Vol. IV. Rome: Spithöver. 25 fr.
SCHUBERT, E. u. K. SUDHOFF. Paracelsus-Forschungen. 2 Hft. Frankfurt-a.-M.: Reitz. 8 M.
SOLTAU, W. Römische Chronologie. Freiburg-i.-B.: Mohr. 12 M.
ZEISSBERG, H. Ritter v. Zur deutschen Kaiserpolitik Oesterreichs. Leipzig: Freytag. 2 M.

PHYSICAL SCIENCE.

- NALIPA, A. Beiträge zur Systematik der Phytopten. Leipzig: Freytag. 8 M.
WEITHOFFER, K. A. Die fossilen Hyänen des Arnethales. Leipzig: Freytag. 8 M. 60 Pf.

PHILOLOGY.

- GUENTHER, G. Ueb. den Wortaccent bei Spenser. Jena: Neuenhahn. 1 M.
KERSTEN, F. De ellipsois usu Luciano. Kiel: Lipsius. 1 M. 30 Pf.
RINN, L. Les origines berbères: études linguistiques et ethnologiques. Paris: Ollivier. 10 fr.
WEISS, R. De digamma in hymnis homeridis quaestiones. Pars I. Leipzig: Fock. 1 M. 60 Pf.
ZENKER, R. Ueb. die Echtheit zweier dem Raoul v. Houdenc zugeschriebener Werke. Erlangen: Blaesing. 1 M.

CORRESPONDENCE.

THE COIRE AND ST. GALL FRAGMENTS OF THE OLD-LATIN VERSION OF THE GOSPELS.

Salisbury: August 10, 1889.

As an act of justice to two foreign scholars I write to say that Dr. Corssen's contention (ACADEMY, May 11), in which he had been preceded by the Abbé P. Batiffol, that the Coire fragments commonly known as *a*, and the St. Gall fragments known as *n*, were originally part of the same MS., turns out on examination to be perfectly right. In a recent visit to the Baeisches Museum at Coire, I was allowed, through the kindness of Herr M. Truog, to inspect the fragments of St. Luke; and I found that the measurements as to height of letters, length of lines and of columns, &c., correspond exactly with those of the MS. at St. Gall. This correspondence has been hitherto disguised by the fact that Ranke's facsimile of the Coire fragments is on a slightly smaller scale than the original, as Dr. Corssen indeed suggested. The designation *n* may therefore be removed from the list of Old-Latin MSS. of the Gospels. It is best to keep *a*, which marks the relation of the text of these fragments to that of the Vercellae MS. *a*.

H. J. WHITE.

THE ETYMOLOGY OF "WHOLE."

Oxford: August 10, 1889.

At the Oxford University Extension Meeting this year three lectures on the "Science of Language" have been delivered before large audiences by the distinguished professor of comparative philology, and were published a day or two after the last lecture was delivered. I find that in the first lecture (p. 17) the learned professor has something to say on the etymology of the word "whole." It must, I think, be due to an oversight that the lecturer has ventured to republish the ancient, and (I had hoped) obsolete heresy that this English word may be put with Skr. *kalyāna-* and Gr. *kalos*. Prof. Max Müller agrees with Curtius, Fick, Weigand, Scherer, Schmidt, Skeat, Douce, and many others in teaching that our word "whole," O.E. *hāl*, O.N. *heill*, O.H.G. *heil*, Goth. *hails*, Germ. **hailaz*, is identical with Gr. *καλός*, Skr. *kalyas*. This etymology assumes that the common base of these words was *kaljo-*, and that we have in the Germanic *haila-* an epenthesis of the *i*. Now I believe it may be affirmed without fear of contradiction that there is no certain instance of a primitive Germanic epenthesis of *i*. Gothic instances have sometimes been brought forward—namely (*af*) *áika*, "I renounce" (for **akja*) = Lat. *aiō* (for **ag-jō*), and *hráwa-* = Skr. *krávyam*, "raw flesh"; but I do not think that Prof. Max Müller would find any Germanist who would at the present day accept this explanation of *áika*, *hráwa-*, or of the word in dispute. That Germanic *haila-* rests on an Indo-Germanic **hailo-*, and not on an original **hail*, is suggested by forms from three other cognate languages—for example,

Old-Bulg. *celū*, "whole"; Old-Prussian *kailūstas*; Old-Irish *cél*, "augurium." Of course it may be said in reply that these three forms may be derived also from a base **hailjo-* by epenthesis, but I hardly think that any Indo-Germanist would be found at the present day to favour such an hypothesis.

A. L. MAYHEW.

"OLAF" AND SKYTHIAN "OLOROS."

Oxford: July 29, 1889.

Dr. Blind, in his review of Fressl's *Die Skythen-Saken*, identifies the Skythian name "OLOROS" with O.N. "Olaf." The point of the comparison is clearly that both names begin with *ol* and end with *r*, though even this is delusive, for the initial vowel of the Scandinavian name is long, while that of the Skythian name is short ("OLOROS," "OLOROS"); but, when we examine the Norse name, we find that the comparison is even more reckless than this would lead us to believe. The final *r* of the Norse name is purely and simply the sign of the nominative case; and hence it goes back to a primitive Teutonic *z*, which represents an earlier *s*. This had become *r* in Old Norse before the date of the oldest Runic inscription; but this is no proof that the change had taken place so early as the time of Thukydides. Thus the final *r* of the Norse name really answers to the final *s* of "OLOROS" or "OLOROS"; and Dr. Blind, therefore, asks us to equate "Olaf-" with "OLOR-" or "OROL-." This is obviously inadmissible.

But the absurdity of the comparison becomes more pronounced when we consider the history of the Norse name. This name affords one of several instances where our chroniclers have preserved older forms than occur in Norse itself. The name occurs in the English chronicles as "Anlaf," "Onlaf," and they are supported by the Irish representation as "Amlabh." There can be no doubt about the identity of "Anlaf" with "Olaf," later "Olaf," for some of the O.E. forms refer to the famous Olaf Tryggvason. The second portion of the name "laf" is easily explained as the Norse equivalent of O.E. *lāf*, O.H.G. *leib*, *leif*—a word embodying the same stem as our "leave," and hence meaning "what is left, relic, survivor, successor," &c. This word was in common use in personal names. Its "rule-right" representative in O.N. would be *leifr*; and this form does occur in the oldest forms of the name under consideration (see K. Gislason, *Um Frum-parta Islenskrar Tungu i Fornöld*, Kaupmannahöfn, 1846, p. 183; *idem*, "Mandsnavnet 'Olaf' i dets ældre Islandske Former" in *Annaler for Nordisk Oldkyndighed og Historie*, 1860, p. 331). The same change of Teutonic *ai* to O.N. *ä* before *k* occurs in *täkn*, "token," by the side of the regular *tekn*, and in *por-läkr* by the side of *por-leikr* (Gislason, l.c.; Noreen, *Allnordische Grammatik*, § 88, 4).

It is not so easy to explain the first member of this name, which we can restore, on the evidence of the O.E. and Irish forms, to an. Dietrich (*Aussprache des Gotischen*, p. 59) assuming *on* to be the original form, suggested that *on* was intended, which in its turn stood for *aun* (= O.E. *ean*), a fairly common Teutonic name-stem; but, as *an* was clearly the original form, this suggestion is inadmissible. The Jakob Grimm of the North, Peder Andreas Munch, has derived this name from Teutonic *anon-*, "grandfather, ancestor" (O.H.G. *ano*, O.N. *äe*, *ai*, from **ano-*). He derives the O.N. *Äle*, modern *Ole*, representing an older *Anulo*,

* A Danish "Anulo," A.D. 812, is recorded by Einhardt (Pertz, *Scriptores*, i. 199). Munch (*Saml. Afhand.* iv. 149) points out that Saxo, being unaware that this was an older form of *Äle*, identified it with the Latin *anulus*, so that he calls Anulo "Ringo."

from the same stem (*Samlede Afhandlinger*, iv. 148). This name occurs in O.H.G. as "Analo, Anelo, Anilo," &c., and in O.E. as "Onela." To this we may add O.E. "Anna," "Onna," familiar as the name of an East Anglian king, several O.H.G. names in Forstemann, and the O.N. "Önundr," from *Anwíndr* (*Anwíndr* in the English Chron.)† Munch justifies his etymology by citing the Scandinavian love for their ancestors. But still the derivation does not seem to be altogether in line with the Teutonic name-system. The fact that the name does not appear to have been used by any other Teutonic tribe leaves open the door for the suggestion that "Olaf" may have been originally a nickname. It is certain that several of the O.N. names were originally nicknames, which became perpetuated in a family, and then came into general use as personal names. We have a good instance of this process in the name "Knútr" (Canute)—a name bestowed upon the first recorded Knútr (Fundne Knútr, *bræla Knútr*), because he was found as a child with a gold ring knotted about his forehead.‡ All the early Knúts were members of the Danish royal house. An even better instance is the name "Hörða-knútr," familiar to us as Hardycanute, which does not mean "hardy Canute," as even Langebek (*Scriptores Rerum Danicarum*, iii. 425 n. g.) believed, but "Canute from Hörða-land," or Hardeyssel, in Jutland § The first Olaf was the well-known Uffo or Offa, son of Wermund, who figures in the O.E. royal genealogies, and whose saga was current in England in Matthew of Paris's time, by whom it was embodied in his *Vita Duorum Uffarum*. Saxo Grammaticus represents Uffo as succeeding his father as king of the Danes; and he adds, "Hic a compluribus Olanus est dictus, atque ob animi moderationem Mansueti cognomine donatus." The same information is given by Svend Aagesen (Langebek, i. 45). Uffo is thus the "Olaf Litil-läte" of the Langfödgatal. But it is not clear

whether Olaf in this case was a second name or a nickname. It might well be a nickname, for *luf* was used in compounds, as we see from the O.E. "*unluf*, postumus" (*Corpus Gloss.*, No. 1622). Olaf, however, cannot very well be derived from this word. The suggestion that Olaf was originally a nickname would enable us to accept Munch's etymology, and would account for the limited diffusion of this name prior to its popularisation by the canonisation of S. Olaf.

But, whatever be the origin of the first stem of this name, there can be no doubt about the utter impossibility of equating it with Oloros, five centuries or so B.C. The chronology of the Teutonic sound-changes unfortunately does not enable us to determine accurately the form this name then bore, but we know sufficient to say that it must have resembled *Anoloipos rather than Oloros or Orolos.

W. H. STEVENSON.

THE SAPOROGUE COSSACKS AS DESCRIBED BY AN ENGLISH AMBASSADOR IN RUSSIA IN 1736.

London: August 10, 1889.

In the middle of April, 1736, a Russian army was marching on Asow for the purpose of carrying out operations against the Turks. From time to time Claudius Rondeau—the English resident at the court of St. Petersburg—forwarded to London despatches describing the successes of the troops; and in one of these* he gives an interesting account of the Saporogue Cossacks, from whom the Russians during the whole of the eighteenth century drew large supplies of admirable cavalry.

"As the Saporogue-Cossacks, who inhabit several small Islands situated in the mouth of the River of the Dnieper or Boristhenes, are very much talked of at present, that Felt-Marshall Munick often mentions them in his Relations, and will probably be usefully employed by this Court against the Turks, I hope the following description of those Cossacks will not be unacceptable.

The Saporogue Cossacks are a very strong and indefatigable people. Their Cashevoy or General has a Room to himself, of about ten foot square, but the others live in large Rooms called Kureneis, in each of which there is about six or seven hundred men, whoever pleases to go into the Kurenei, may lodge and eat with them without being asked, or thanking them for their entertainment. As the whole Nation are a very extraordinary people, more used to live in the fields than in settled habitations, there is generally four or five hundred men about every Kurenei who lay in the open air, but have the liberty to come into the Room when they please without any Ceremony. The Saporogues are a sort of knights who suffer no women among them, for if any one of them was found to keep a woman he is stoned to death. They have no written Law, but all causes are judged by six or seven persons, they choose for that purpose, but their sentence cannot be put in execution, till it be approved by the Fraternity. If any theft is committed among them, and the Roberis taken he is immediately hung up by the Ribs. In case a Murderer is discovered, they dig a pit, and lay the murdered person on the Murderer and bury them both together. They profess the Greek religion, and when they were under the protection of the Turks, the Patriarch of Constantinople furnished them with priests; but since these two years, that they are under the protection of the Czarina their Priests are sent to them by the Arch-bishop of Kioff. They have only one Church, which is served by an Abbot and a few Priests, who are not permitted to meddle with any Wordly affairs further than to intercede for delinquents and to see them do public penance in the Church in case they commit any alight fault. The Saporogues admit into their Fraternity all persons of What-

ever Nation they are, in case they embrace the Greek religion and are willing to undergo seven year's probation before they are admitted knights. If any of their fraternity run away they make no inquiry after them, but look upon such as unworthy of their society. Their Riches consists in Cattle, particularly in Horses, some of them have above a hundred, and there is hardly any of those Cossacks but has ten or twenty. Tho' they have a great many thousand horses that run all together in the open fields, it's hardly ever heard that one is stolen, for such thefts are unpardonable among those people. They sow no corn; in time of war they plunder all the provisions they can from their enemies and in time of Peace they barter Horses and Fish for all sorts of necessaries. They catch vast quantity's of fish, particularly Sturgeon in the River Dnieper. In their studs they use Turkish and Oherkassian Stallions. Their Arms, that consist in Rifled Guns and Sabres, they make themselves. Nobody is admitted a knight of their society who is not very strong and well made; but any one may be admitted as Oholopps, who are their servants, and some of them have two or three. They never care to mention how many knights there is in their Fraternity, and when asked they say they cannot tell, because they increase daily, but it's assured their number exceeds twenty thousand men. It is certain the greatest part of those people are Cossacks who have deserted from the Ukraine; but the Oholopps, or servants, are mostly Poles. The Saporogues are divided into thirty Great Rooms or Kureneis, each of which has his particular Commander or Attaman, who nevertheless are all obliged to obey the Cashevoy or General. Every knight has the liberty to vote when they chose a General or Cashevoy; and in case he does not behave well they turn him out and chose another, as it is happened some years ago to the present Cashevoy, who was turned out and another elected, who is since dead, and the present was re-chosen. When a Saporogue knight dies he may leave his horses and what he has to whom he will, but generally the Church gets the most, which is given to maintain the Priest."

Such were the peculiar customs of this community, the members of which spent their entire lives in fighting. It may be that the reader of this description will remember some German customs described by Caesar, which resemble those preserved from ancient times on the islands of the Dnieper.

B. ALEXANDRENKO.

SCIENCE.

RECENT ASSYRIOLOGICAL LITERATURE.

A Classified List of all Simple and Compound Ideographs occurring in the [Cuneiform] Texts hitherto published. By R. E. Brünnow. In 3 vols. (Leiden: Brill.)

Opit Graphicheskii Raspolozhennago Assiriiskago Slovarya ("Attempt at an Assyrian Dictionary arranged graphically"). By S. W. Golénisheff. (St. Petersburg.)

Inscription assyrienne archaïque de Samsi-Ramman IV. By M. P. Scheil. (Paris: Welter.)

DR. BRÜNNOW'S elaborate and careful work will mark a new era in the progress of Assyrian studies. It contains an exhaustive list of all the Assyro-Babylonian characters with their manifold phonetic and ideographic values, whether used singly or in combination with others, so far, at least, as they have been published in what is now the bulky mass of Assyrian literature. The necessity of the work, and at the same time its laboriousness, will be apparent to everyone who takes up Dr. Brünnow's three volumes, with their large and closely written pages. It has become impossible even for an Assyriologist to

* To the Right Hon. the Lord Harrington, St. Petersburg, April 24, 1736. P.R.O., St. P. Foreign, Russia, 28.

* *Beowulf*, 63, 2616, 2932, seems to be the only instance of this name in O.E. Hence it should be described as an O.E. form of the Danish name represented by the later *Alu*, and not, as Kluge (*Eymol. Wörterb.*, s. v. "Ahn"), as an O.E. name. It may thus be added to the other purely Danish names, such as Healfdene, Halga, Heming, Ohtere, Ongenbeow, Wealpeo (?), embodied in this poem. The Danes Angandeo and Hemmingus occur in Einhardt, A.D. 811, and they are recorded in the northern chronicles. See on this subject Schiær, *Nyere Historiske Studier*, 1875, i. 65 sqq.

† This Anwíndr does not represent O.N. Eyvindr, as Ettmüller (*Lexicon*, p. 14) suggested.

‡ See the greater Olaf Tryggvason's Saga, c. 62; Jónsvíkinga Saga, ed. Oederschiöld, p. 1; ed. O. af Petersens, p. 1; *Flateyjarbók*, i. 97. The earliest dated Knútr ("Knut") occurs in 834 in Perts (*Scriptores*, ii. 217). Svend Aagesen, c. 2, says that the first Knútr was a son of Sigurd "Snake-in-eye," and that he was called "Knútr" from, apparently, a knot on his father's belt.

§ According to the great Saga of Olaf Tryggvason, c. 62, and *Flateyjarbók*, i. 98, the first Hörða-knútr was Knútr, the son of Sigurd, referred to in the preceding note, and was fostered by Gorm, son of Fundne-knútr, after whom he was called. He was, we are told, called Hörða-knútr, from Hórd in Jutland, to distinguish him from Fundne-knútr (see Steenstrup, *Normannerne*, ii. 101). He appears as "Haurda-knútr" (=Hörða-knútr) in the Langfödgatal. Similarly our own Hardycnut is called simply "Knútr" in Fagrskinna, p. 91. As he was brought up in Denmark, he may have received the addition to his name independently of his relationship to the earlier Hörða-knútr. The latter is, however, most probably the origin of his name. In a similar manner the first Hörðu-käre seems to have been a Käre from the Norwegian Hörðaland (now Hordaland) (see Munch, *Det Norske Folkes Historie*, i. 1. 576). Hörðu-käre was so-called to distinguish him from Berðlu-käre (Käre from Berðle in Nordfjord), and from another Käre distinguished as Viking-käre.

remember all the ideographic values of the cuneiform characters or the passages in which they occur. When we say that Dr. Brünnow has registered no less than 12,291 of them, and that these do not by any means exhaust all the values of the cuneiform ideographs now known to scholars, we may cease to wonder that the Assyrians themselves were obliged to make use of "syllabaries" and lexicons.

But Dr. Brünnow's work shows very plainly what the origin and development of the cuneiform system of writing must have been, and it further shows that we are but just beginning to understand both this and the so-called "syllabaries" from which a large part of our knowledge of the cuneiform ideographs is derived. Much of the crude theorising of M. Halévy and Prof. Delitzsch in regard to the Accadian or non-Semitic dialects of primitive Chaldaea has been due to an uncritical use of the "syllabaries" or a misconception of their contents and object.

Two very useful features in Dr. Brünnow's book are the appendices, in which he gives a "list of non-Semitic verb-forms," as well as of the phonetic values attached to the characters in non-Semitic Accadian only, and not in the Semitic texts. It may seem ungracious to ask him to undertake any further labour; but the very completeness of his work makes the student wish it to be made even more complete by an index of the Semitic words contained in it, the signification of each word being added wherever possible.

M. Golénisheff's book is a practical illustration of a suggestion lately made by Dr. Brünnow. In the present tentative and progressive stage of Assyrian research a dictionary of the language in the true sense of the word is out of the question, much more a dictionary in which an attempt is made to arrange the words under their supposed roots. Though Assyro-Babylonian is a Semitic language, it has undergone much phonetic change, like all languages which have been brought into close contact with others of a foreign type; and in addition, it is written in a syllabary of foreign invention, and ill-adapted to express the sounds of Semitic speech. At present, therefore, the best and most convenient way of arranging its vocabulary would seem to be that adopted by the Assyrians themselves—according to the forms of the cuneiform characters. It is this arrangement which has been employed by M. Golénisheff in his list of characters and words.

The list does not profess to do more than register the principal values of the characters, and the Assyrian words which have been explained in certain well-known Assyriological works, references to the latter being added in each case. Let us hope that the eminent Egyptologist, whose appearance in the Assyrian field is a subject of congratulation, may be induced to extend the plan of his book and undertake a work which is much needed by Assyrian scholars. This is a complete list of all the Assyrian words which have been translated or explained up to the present time, with references to the passages in which the interpretations are found. The only collection of the kind now existing is De Chossat's *Répertoire Assyrien* (1879); and this, though still useful, is every year naturally becoming more and more out of date.

Father Scheil may be congratulated on his translation of the inscription of Samas-Rimmon IV., whose reign lasted from 824 to 811 B.C. The translation is accompanied by an introduction, and a useful commentary and vocabulary. Samas-Rimmon was the son of one of the most energetic and successful of the kings of the older Assyrian dynasty, and followed his father on the throne after the suppression of a revolt which had been headed by his brother. The brother bore the name of Assur-dân-pal, which Greek writers seem to have confused with that of Assur-bani-pal; and, as the date of his overthrow and death corresponds with that assigned by Ktesias to the fall of the Assyrian kingdom, it is possible that the Sardanapallos of the latter may really have been the rebel king. The rebellion lasted at least six years, its centre being at Nineveh, so that it is by no means improbable that the Sardanapallos who burned himself to death in his Ninevite palace was the defeated brother of Samas-Rimmon. The Greek legend in that case would have been derived from the unsuccessful party, while the monumental account is the record of the victorious brother.

Father Scheil has shown himself a worthy pupil of his illustrious masters, Dr. Oppert and M. Amiaud, whose recent death is deplored by science. I hope we shall soon receive another work on Assyrian from his pen.

A. H. SAYCE.

SOME BOOKS ON CHEMISTRY.

Exercises in the Preparation of Organic Compounds. By Prof. E. Fischer. Translated by A. Kling. (Wm. Hodge & Co.) This is a useful manual of directions for preparing a number of important organic compounds. It includes fifty-eight lessons, each dealing with one or more substances, and all capable of being carried out in any ordinary laboratory at moderate expense and without danger. Many references to original memoirs are given, while the practical instructions are clear and sufficient. The order in which the subjects are taken up does not strike us as particularly systematic. We are sorry to see that the pump invented by Dr. H. Sprengel is invariably spoken of as the "Bunsen-pump." Although some of the lessons in the volume before us are more advanced and deal with more complex compounds, we think that, on the whole, the *Organic Experimental Chemistry* of Dr. Emerson Reynolds is to be preferred as a laboratory book of practice. The latter work is admirably arranged, and lays very proper stress upon the examination of such synthetic and analytic operations as throw light on the structure of organic compounds. Dr. Reynolds's book is far more interesting to the earnest student than is Dr. Fischer's, and its educational value is of a higher order. Dr. Fischer's volume is, in fact, little more than a collection of excellent recipes.

An Elementary Text-Book of Chemistry. By W. G. Mixer, of Yale University. Second Edition. (Macmillan.) The elements, as discussed in this manual, are arranged in accordance with the Periodic Law. The treatment of the materials is sound and sensible, and the book, as a whole, may be commended as clearly written and accurate. It is true that we miss the statement of some facts which we deem to be not unimportant—such as the striking difference of deportment, towards many elements, between really dry oxygen and that gas as commonly prepared. A word might have been said concerning the action of

the nitrifying organism. And we are simply told that the action of manganese dioxide in aiding the evolution of oxygen from potassium chlorate is "not understood." But, on the other hand, we are glad to find that pains have been taken to present correct views on several points where recent research has advanced our knowledge of chemical philosophy.

A Table of Specific Gravity for Solids and Liquids. Constants of Nature—Part I. By F. W. Clarke. (Macmillan.) This is a new and augmented edition of a work published in 1874 by the Smithsonian Institution. The author has, however, excluded from the present issue the boiling and melting points given in his previous volume, on the ground that Prof. Carnelley's Tables supply these data. Mr. Clarke here gives us in a convenient form the specific gravities of 5227 distinct substances. He claims a reasonable degree of completeness only so far as regards artificial substances of definite constitution. He includes the elements, and artificial compounds both inorganic and organic; but he excludes a large number of minerals. Each page (there are 366) is divided into three columns respectively headed "Name," "Specific Gravity," "Authority." To the first column are added such particulars of each substance as its physical state or mode of preparation; in the second column the temperatures, when recorded, at which the determinations were made are given; in the third column we find the name of the observer and a reference to the publication in which his results appeared. An index of no less than forty pages completes the volume. Mr. Clarke's work is a most useful one; but we cannot help wishing that he had stated, wherever possible, whether the figure assigned to a substance as its specific gravity was referred to water at the temperature of the experiment, or to water at 15.6° C., or at 4°.

The Chemistry of Photography. By R. Meldola. (Macmillan.) This volume belongs to the "Nature Series." It contains, in a revised form, a course of lectures delivered by Prof. Meldola at the Finsbury Technical College. The lecturer did not intend to give instruction in photographic manipulation; he dealt almost exclusively with the chemical principles underlying the art. The book is well-planned, and the descriptions of the chemical reactions and of the physical changes which occur in the various processes are clear and exact. The progress of discovery and improvement in the photographic art is fully narrated, each successive invention being described in a way which cannot fail to interest the student; for the rationale of the steps in the several processes is thoroughly elucidated, so far as our present knowledge permits.

A Treatise on the Principles of Chemistry. By M. M. Pattison Muir. Second Edition. (Cambridge: University Press.) After the lapse of less than five years, Mr. Muir has brought out an improved edition of his important work on Chemical Philosophy. We noticed the original work in the ACADEMY, and need not here repeat our commendatory words. In the volume before us the chapters dealing with Chemical Statics have been revised, and, in part, rearranged; while those which relate to Chemical Kinetics have been in great measure re-cast and re-written. Although the book has not been increased in bulk, the improvements which the author has effected in the present edition concern not merely the arrangement of his abundant material, but its philosophical treatment. A full account of the bearing of the most recent researches on the elucidation of many chemical phenomena forms a characteristic feature of Mr. Muir's standard treatise.

Inorganic Chemistry. By Ira Remsen. (Macmillan.) We cannot think that such merits as

this book possesses are sufficient to justify the appearance of another large manual of inorganic chemistry. The brief preface is wholly to our mind, and we are glad to see that in the body of the work due stress is laid upon the relationships of chemical substances and chemical phenomena to each other. Manipulatory details are, we think wisely, relegated to an appendix, in order not to interfere with the arguments of the text. But there is reason to complain of Prof. Remson's inaccuracy and incompleteness of statement with regard to small matters, and even with regard to matters not small. He does not seem to be acquainted with the chemical differences in deportment of diamond, graphite, and amorphous carbon (p. 366) to certain chemical agents. He is unaware of the behaviour of metals and non-metals when heated in really dry oxygen (p. 31). He repeats, from a smaller work of his own, the curious statement that "an opaque layer generally covers the diamond as found" (p. 359). He states (p. 536) that the normal calcium phosphate is found in large quantity in nature as *phosphorite*, although, so far as can be gathered from the published analyses, it always occurs as a fluo-chloro- or carbonato-phosphate, or as a mixture of these bodies. Why is Pattinson's well-known desilverising process attributed to one Pattison (p. 598)? We object to the statement that bronze consists of copper, zinc, and tin (p. 587). Artists will, we believe, demur (and rightly) to the assertion (p. 577) that artificial ultramarine is more beautiful than natural. Were it worth while we could multiply tenfold our citations of similar defects and mistakes in the volume under review.

OBITUARY.

MILES JOSEPH BERKELEY, F.R.S.

THE Rev. M. J. Berkeley, who died at Sibbertoft, near Market Harborough, on July 30, has long been universally recognised as the greatest authority on fungi in this country.

He was born near Oundle in 1803, and educated at Rugby and Christ's College, Cambridge, where he graduated in 1825. After holding a curacy at Margate, he was appointed to a living at King's Cliffe, and subsequently at Market Harborough. His first great work was the "*Fungi*" in Sir J. E. Smith's *English Flora*, and he subsequently amply fulfilled the promise of this performance by his numerous memoirs on fungi both native and foreign. His *Outlines of British Fungology* was for long the standard treatise on the subject. Best known, perhaps, is his *Introduction to Cryptogamic Botany*, which for its time was a wholly admirable handbook. Berkeley by no means confined his work to fungi; early in his career he published his *Gleanings of British Algae*, and more recently a *Handbook of British Mosses*, neither of which, however, added much to his fame. They bear no comparison for excellence with his work at fungi or at vegetable pathology, on which he published a series of masterly papers in the *Gardeners' Chronicle*.

Berkeley's really great achievement, which lifts him high above his fellows, consists in the admirable union in his work of high systematic treatment with a true appreciation of the value of morphology. This faculty alone enabled him to perform with brilliant success the great labour of reducing the numbers of "forma species" by tracing the obscure life histories of many microscopic fungi.

Inseparably linked with Berkeley's name is that of the late Christopher Edmund Broome, of Bath. Under their joint names there have appeared in the publications of the Linnean Society and in the *Annals and Magazine of Natural History*, as well as elsewhere, a long series of memoirs containing the results of a

vast amount of careful and exact research. The Herbarium of the Rev. M. J. Berkeley has been at Kew for several years, and that of Mr. Broome (in many respects covering the same ground) is at the British Museum, to which he bequeathed it at his death. This bequest was accompanied by the scientific correspondence of Mr. Broome, including an extensive series of letters from Berkeley (from 1841 onwards) and a nearly complete digest of the systematic work of Berkeley as well as of their conjoint work.

SCIENCE NOTES.

MR. W. H. HUDLESTON, the senior secretary of the Geological Society, recently delivered an interesting address as president of the Devonshire Association for the Advancement of Science, in which he discusses the age, origin, and structure of the Dartmoor granite. He fails to find any evidence that will enable geologists to fix the date of this granite more definitely than by referring it to the close of the carboniferous period.

A NEW work on *The Microscope in the Brewery and Malthouse*, by Messrs. C. G. Matthews and F. E. Lott, will be published early next month by Messrs. Bemrose & Sons.

ACCORDING to a recent official report from Burma the jade producing country is partly enclosed by the Chindwin and Uru rivers, and lies between the 25th and 26th parallels of latitude. Jade is also found in the Myadaung district, and the most celebrated of all jade deposits is reported to be a large cliff overhanging the Chindwin, or a branch of that river, distant eight or nine days' journey from the confluence of the Uru and Chindwin. Of this cliff, called by the Chinese traders "Nant-dung," or "difficult of access," nothing is really known, as no traders have gone there for at least twenty years. Within the jade tract described above small quantities of stone have been found at many places, and abandoned quarries are numerous. The largest quarries now worked are situated in the country of the Merip Kachins. The largest mine is about 50 yards long, 40 broad, and 20 deep. The season for jade operations begins in November and lasts till May. The most productive quarries are generally flooded, and the labour of quarrying is much increased thereby. In February and March, when the floor of the pit can be kept dry for a few hours by baling, immense fires are lighted at the base of the stone. A careful watch is then kept in a tremendous heat to detect the first signs of splitting. When this occurs the Kachins attack the stone with pickaxes and hammers, or detach portions by hauling on levers inserted in the cracks. The heat is almost insupportable, the labour severe, and the mortality among the workers is high. The Kachins claim the exclusive right of working the quarries, and there is not much disposition on the part of others to interfere. Traders content themselves with buying the stone from the Kachins. All payments are made in rupees, and Burman or Burmese brokers are employed to settle the price. The jade is then taken by Shan and Kachin coolies to Namia Kyankseik, one long day's journey from Tomo. Thence it is carried by dugouts down a small stream, which flows into the Tudaw river, about three miles below Sakaw, and down the Tudaw river itself to Mogaung. The Sawbwa of the jade-producing tract, Kansi, levies 5s. on every load of jade that leaves his country, the local chief at Namia Kyankseik takes another 2s., and the farmer of the duties obtains an *ad valorem* duty of 33 1-3 per cent. The Kachins and Chinese-Shan coolies who work in the mines pay to the Sawbwa, Kansi, 10 per cent. of the price they

get from the jade merchants. The farming of the jade duty of 33 1-3 per cent. *ad valorem*, for the year ending June 30, 1888, sold for £5000.

M. TAUPIN, who was recently despatched by the governor-general of French Indo-China to the Laos States, has presented a report of the results, which he sums up as follows:

"I have studied the language and system of writing of the Laos—that is, of the only population in the world possessing a graphic-alphabetical system. Of this there has been up to the present no positive knowledge. It was only known that the Laotian language and writing were somewhat similar to those of Siam. The language is spoken by about four millions of people. I have collected interesting information relating to the natural history of these regions, and much commercial information. . . . I have made numerous meteorological observations, and taken a large number of anthropometrical measurements according to the Broca system."

M. EMILE CARTAILHAC, one of the editors of the well-known review, *Matériaux pour l'Histoire Primitive de l'Homme*, has published in the series styled "Bibliothèque Scientifique Internationale"—which is apparently not identical with our own "International Scientific Series"—an excellent little volume, entitled *La France Préhistorique, d'après les Sepultures et les Monuments*. (Paris: Felix Alcan.) As France comprises the sites of the most important modern discoveries regarding palaeolithic man, the interest of this treatise is more than local. Its object is popular, rather than scientific; and it aims at giving a summary both of the facts at present ascertained, and of the views held about them. A noteworthy feature is the stress laid upon determining the precise circumstances of each find, so as to fix a comparative date for it. It is also noticeable that the author is unable to follow M. de Quatrefages and his fellow-editor, M. de Mortillet, in accepting the evidence for the existence of man in tertiary times. One of the most interesting and novel chapters is the sixth, which describes the finding of human skeletons, evidently intentionally buried in caves, forming a kind of cemetery. The volume is illustrated with 162 engravings, some from drawings by M. Cartailhac, and others from photographs. A second volume will deal with the bronze and iron ages in France.

PHILOLOGY NOTES.

THE first volume of *South Indian Inscriptions*, edited by Dr. Hultsch, of the Madras Archaeological Survey, is now nearly ready for publication. It will deal with (1) Sanskrit inscriptions of the Pallava and Eastern Chalukya dynasties, and (2) Tamil and Grantha inscriptions—both of which open an almost unexplored field of epigraphical and historical research.

THE current number of *Trübner's Record* contains several notable obituary notices. Prof. Cecil Bendall, of the British Museum, gives some account of the late Anandaram Borooah (Vaduyā), of the Bengal Civil Service, a native of Gauhati in Assam, whose *Practical Sanskrit Dictionary* (3 vols., 1877) was noticed in the ACADEMY at the time of its publication. The notice of Prof. W. Wright, of Cambridge, gives a list of his works, and adds that provision is being made for the publication of several of his projected Syriac and Arabic texts. Finally, there is a notice of Rao Sahib Vishwanath Narayan Mandlik, one of the leaders of the native bar at Bombay, and editor of the *Institutes of Manu in Sanskrit*. We may also mention reviews of Dr. Burgess's *Epigraphia Indica*, by Prof. Jolly, of Würzburg; and of Prof. Sachau's *Alberuni*, with special reference to the Arabic original, by Prof. A. Müller, of Königsberg.

PROF. C. DE HARLEZ, of Louvain, has just published at Brussels (155 pp., quarto), under the title *Le Yih-King: Texte primitif rétabli, traduit et commenté*, an entirely new version of this enigmatic treatise, which, in the eyes of the Chinese, is the foundation of all wisdom and the basis of all doctrine. M. de Harlez's novel system of interpretation converts what has hitherto appeared an absurd medley of magic or divinatory formulae into a collection of philosophical and lexicological sentences of a highly intelligent character. The secret of his system is (1) to find in the headings of the sixty-four chapters which form the *Yih King* not sounds without sense, or proper names, or magic figures, but Chinese words with their proper signification, forming the object of each chapter. (2) To neglect the divinatory observations, which are posterior accretions to the original text. We may add that the same scholar has also lately published the first translation of the *Kia-It*, or Chinese Book of Domestic Rites, by Chow-hi (born 1129). This interesting little book (Paris: Leroux) forms the sixtieth volume of the tastefully printed "Bibliothèque Orientale Elzévirienne" issued by the well-known French firm of Oriental publishers.

A RECENT number of the *Berliner Philologische Wochenschrift* contains a very favourable notice of King and Cookson's "The Principles of Sound and Inflection as illustrated in the Greek and Latin Languages."

MEETINGS OF SOCIETIES.

ROYAL BOTANIC SOCIETY.—(Anniversary Meeting, Saturday, August 12.)

JOHN BIRKETT, Esq., in the chair.—The reports of the council and committee of auditors for the year were read. The accounts submitted show an increase in every branch of revenue over the last and for several previous years. The number of fellows elected (109) is above the average; and the receipts from the various exhibitions amount to £4023, making, with subscriptions, a total of £7378, or an excess over last year of above £2000. In addition to the usual exhibitions and evening *fête*, a special *fête*, to celebrate the society's fiftieth year, was organised, taking the form of a floral carriage parade and rose *fête*, which, notwithstanding the novelty of the idea, proved a complete success, being honoured by the presence of the Prince and Princess of Wales and family, and 8000 of the fellows and friends. In the scientific work of the society the same improvement is seen: 744 students have received free admissions, and 42,000 specimens of plants and flowers have been cut for study and examinations by the various colleges, hospitals, and medical schools in London. The collections of medicinal, economic, and interesting plants have been largely increased, while the society's published quarterly record affords a convenient means of bringing before the public information upon subjects connected with economic botany and the commercial pursuits allied to it. By the retirement of Prof. Bentley from the post of lecturer, the scheme of lectures has been altered. Instead of a connected series, various lectures by well-known professors have been given in the museum, embracing the chief departments of economic and biological botany. These having been well received, the council hope to continue them next year.—The Duke of Teck and Mr. H. L. Antrobus were re-elected president and treasurer.

FINE ART.

Hawara, Biahmu, and Arsinoe. With Thirty Plates. By W. M. Flinders Petrie. (Field & Tuer.)

THE attraction of Mr. Petrie's exhibition of Graeco-Egyptian portrait-mummies, papyri, ancient textile fabrics, and miscellaneous

Egyptian antiquities, shown last summer at the Egyptian Hall in Piccadilly, was so exceptional that a special interest attaches to the volume in which he tells the story of his campaign. It is not enough to have merely seen that wonderful gallery of portrait-heads which, twelve months since, brought so vividly before our eyes the men and women who lived and died from twenty-two to nineteen centuries ago, in a forgotten provincial town of the Fayûm; it is not enough to have looked upon the faded rose-wreaths and garlands of immortelles which adorned their mummies in the tomb—to have examined their mirrors, their combs, their perfume vases, and all the pathetic personal relics with which the piety of friends and relatives provided for the needs of the beloved dead in the underworld. We wanted to know under exactly what circumstances these things were found, and what clue, if any, has been discovered to the community and the school of art thus startlingly evoked from the darkness and solitude of the grave. Nor was it only in funerary portraits and funerary relics that the exhibition was so rich. It contained all that time and the spoiler have spared of the famous Fayûm colossi and the yet more famous Labyrinth; it contained a mass of papyri, more or less fragmentary, ranging over a considerable part of the Ptolemaic, and the whole of the Roman, period; and, above all, it contained the great Homer papyrus—a fifth-century document of singular beauty and unique importance, abounding in diacritical marks, and enriched with marginal notes giving variants from the readings of Aristarchus and other scholia.

It may as well be said at once that Mr. Petrie's new volume fulfils more than the promise of his exhibition. It not only gives us a lively account of the work and the workers, and a minute description of the "finds," but it includes some admirably sober and convincing pages on the plan of the Labyrinth and the true character and extent of the semi-fabulous Lake Moeris—both subjects upon which a more than ordinary amount of fantastic speculation has been lavished. Notably, Mr. Petrie demolishes in one sentence the lately propagated theory which supposes the Fayûm basin and the Wady Rayan depression to have formed one connected sheet of water, constituting the Lake Moeris of the ancients:

"The secondary basin of the Wadi Rayan to the south," he says, "never had any connexion with the Fayûm basin in historic times, the ground rising over 100 feet above Nile level between the two depressions."

As on two previous occasions, Mr. Petrie, instead of relying exclusively upon his own resources, has called in the aid of various of his friends; thus, in addition to his own carefully detailed statements and sound archaeological views, enriching his book with the critical dicta of specialists. With regard to the value of these extraneous chapters, it is only necessary to say that Mr. Cecil Smith, of the British Museum, contributes a sketch of the history of ancient Greek and Roman encaustic painting and a descriptive catalogue of the Hawara portraits; that Mr. F. Llewellyn Griffith, also of the British Museum, translates the hieroglyphic inscriptions on the great sarcophagus of Ankhrui

and other coffins; that Mr. Percy Newberry, apropos of the flower-wreaths and vegetable product, gives a chapter on ancient botany; and that Prof. Sayce undertakes the Hawara Homer and the miscellaneous papyri. The result is a most valuable and delightful book, in which each subject is first treated from the archaeological point of view by Mr. Petrie, and then separately discussed from the point of view of the classical and scientific specialist.

With the exception of three photographic plates, the whole of the illustrations—including hieroglyphic and Greek inscriptions, facsimiles of papyri, sketches of domestic objects, patterns, coins, cartonnage heads, pottery, tools, flint implements, maps, and plans—are from Mr. Petrie's own hand, and drawn with his accustomed fidelity. Especially noticeable for minute and delicate execution are plates i. and ii, reproducing the mythological paintings on the sarcophagus of Ankhrui. The photograph from the Homer papyrus (showing a marginal annotation) might have been more brilliant; and, unfortunately, the same may be said of the eighteen autotypes of funerary portraits. This matters comparatively little in the case of the papyrus, since, owing to the patriotic liberality of Mr. Jesse Haworth, the original document can be seen now and always in the Bodleian Library at Oxford; but as regards the beautiful panel portraits,* which have been dispersed since we saw them all together in the Egyptian Hall, the want of sharpness is a real loss. They form, nevertheless, a most interesting series, and would serve to sell a far less attractive book.

No previous discovery of ancient paintings has thrown so valuable a light upon the history and technique of the ancient school as these Fayûm portraits. Mr. Petrie shows them to be derived by a clearly traced process of evolution from the portrait-heads first modelled in stucco upon Egyptian mummy-cases by Egyptian or Graeco-Egyptian artists, and then painted. From coloured portraiture in high relief to coloured portraiture on flexible canvas, where a certain amount of relief was obtained by the prominence of the bandaged face beneath, was one step; and from the flexible canvas to the panel upon which the semblance of relief was given by light and shadow and foreshortening was another and a far more important step. It marked the transition from the Eastern to the Western school of painting, and it occurred at the precise time when Western influence was brought to bear upon Egypt by the visit of Hadrian in A.D. 130. The new style called for a new method; and, although some of Mr. Petrie's specimens were painted in tempera, like a large class of cartonnages, the majority were executed with a medium of melted bees-wax. But for these technical details, and for a highly interesting account of the later phases of mummy-decoration and burial, I must refer readers to Mr. Petrie's third chapter. Most of the persons who were buried with panel portraits appear to have been of Greek, or Greek and Egyptian,

* Some of these, however, are still accessible in public collections, several having been presented to the British Museum and the National Gallery by Mr. Jesse Haworth and Mr. Martyn Kennard. The former gentleman has also given three or four fine specimens to various museums in Manchester.

parentage; others, as may be seen by certain of the autotypes in pl. x., were undoubtedly Romans. Yet more interesting than the question of their nationality is the question whether their portraits were painted during life or after death.

"When we see that the portraits of children are always proportionate in age to the sizes of their mummies," says Mr. Petrie, "it is impossible to suppose that their portraits were usually painted long before death. On the other hand, the extremely lifelike, individual, speaking expression of the faces has led many to suppose that they could only have been executed from the living person. Altogether it seems most probable that the painters knew all the principal families, frequently painting portraits and other subjects for them to hang in their houses, like the framed portrait in pl. xii., which had been hung on a wall; and that when a portrait was needed for a mummy, a sketch was made from the body by the painter, and afterwards worked up with a lifelike expression from a previous portrait, or from memory. The placid repose and impassive dignity of so many of the faces is thus the more readily accounted for. The large proportion of young persons, most being under thirty, does not indicate that the portraits were painted in youth ready for a later decease, for on the gilt busts the ages given are not advanced—20, 21, and 32, while Démôs was but 24. The truth seems to be that, though a person might be anxious to recall the fresh beauty of a son, or daughter, or bride whose death was mourned, there was not an equal inducement to perpetuate the features of an aged relative; and where a stout old lady has been attempted, the result is not pleasing" (chap. iii., p. 20).

Next in interest to those chapters which relate to the portraits is Prof. Sayce's chapter on the papyri, which want of space compels me, with regret, to touch upon far too briefly. Of his remarks on the Homer papyrus, I am not competent to form an opinion; though the elaborate and scholarly fashion in which he has compared the various readings and pointed out the special value of the text is evident to the least classical of readers. Some of the Ptolemaic papyri, though fragmentary, are very curious and interesting. They consist chiefly of lists of taxpayers, of private accounts, and of copies of deeds and other law documents. Some are as late as the reigns of Tiberius, Vespasian, and Antoninus; and, although the majority are written in cursive Greek, some are in capitals.

"The most important of the fragments," writes Prof. Sayce, "are two which come from a lost history of Sicily, perhaps that of Timaios. The text is written in very small, but finely formed, capitals, and the beginnings of the first thirty-four lines of the second column are fairly well preserved. . . . The text seems to contain a description of the fortifications of Syracuse" (chap. v., p. 28).

Besides the legal papyri, which Prof. Sayce supposes to represent the destroyed contents of a scribe's office, Mr. Petrie discovered another mass of documents which consists of household accounts and records of private expenditure. From these we learn the price of provisions in the Fayûm some fourteen hundred years ago, one document giving the daily cost of living for what is evidently a

family, for eighteen successive days. Here is the sixth day's entry:

"Sixth day: birds, 4 drachmae; meat, 1 dr. 1 obol; salt, 3 ob.; a sheep's head, 1 ob.; seasoning, 3 ob.; fuel, 2 ob.; bread, 1 ob.; eggs, 1½ ob.; lentils, 3 ob.; oil, 3 ob.; a pet-dog, 3 ob.; the man with it, 3 ob.; an ass, 1 obol."

That a pet dog should cost no more than the oil or lentils for the day's consumption, and that the man who brought it to the house should be paid as much for his trouble as the price of the dog, is very curious. The charge for the ass can, of course, have been only for hire.

"Most of the papyri," says Prof. Sayce, "are in a mutilated and fragmentary state; some of them, indeed, are mere scraps; and the multiplicity of cursive hands which they contain makes the decipherment of them difficult. But with the help of similar papyri now in the museums of Paris and Berlin, the work, however laborious, will be hereafter accomplished; the lacunae the fragments present will be filled up; and the symbols which still baffle the decipherer will be all explained. We shall then come to possess an intimate knowledge of the internal administration and financial condition of the Fayûm during the Ptolemaic and Roman ages, and shall be able to form a comparatively detailed map of the villages it embraced, and the streets which intersected its capital" (chap. v., p. 36).

No more decisive testimony to the value of Mr. Petrie's papyri (which are several hundreds in number) could possibly be brought forward; neither could it proceed from a higher authority.

AMELIA B. EDWARDS.

CORRESPONDENCE.

A LOST PICTURE BY DENIS VAN ALSLOOT.

Brussels: August 9, 1889.

In the ACADEMY of August 3 attention has been called to Adrien de But's testimony to a Kempis, given in the August number of the *Précis historiques* of Brussels.

Another article in the same magazine may interest English readers. It is a description of the *Ommeganeke* (a sort of popular procession) at Brussels in 1619, as represented in the pictures of Denis van Alsloot. In the original those pictures were six in number, now dispersed among various galleries of Europe. Nos. 1 and 6 are at Madrid in the Royal Museum, and there numbered No. 1783 and 1787; Nos. 5 and 2 are at South Kensington—Nos. 449 and 168 of the acquisitions of the year 1885. This last of Denis van Alsloot's paintings—viz., No. 2—came to South Kensington from Stafford Castle. But Nos. 3 and 4 of the original work are lost, perhaps lying in some private collection. Publicity in the ACADEMY may direct enquiry in the right quarter, and, therefore, I have taken the liberty of sending this little note.

J. VANDEN GHEYN.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that the Assyrian and "Hittite" galleries in the new museum at Berlin were opened to the public last month.

At a meeting of the Sheffield Town Council on Wednesday, a resolution was passed that application should be made to the trustees of St. George's Guild that the contents of St. George's Museum at Walkley should be lent to the corporation, for a period of not less than twenty years, to be placed in Meersbrook Hall,

the corporation to furnish the building for the purpose, to adapt part of it for students, and to undertake the maintenance of the museum; allowing the master of the guild and his nominee and two trustees thereof to be associated with them in its management and control. It is understood that Mr. Ruskin approves of the scheme.

THE Photographic Convention of the United Kingdom will celebrate the jubilee year of photography by a meeting next week in London. The programme includes an exhibition of pictures, lantern entertainments, papers on the science and art of photography, &c. The proceedings will be opened by a conversazione on Monday, August 19, at 6.30 p.m., in St. James's Hall, Piccadilly.

THE Palestine Exploration Fund proposes to publish, uniformly with "The Survey of Western Palestine," a series of architectural drawings by M. Lecomte, illustrating M. Clermont-Ganneau's archaeological mission to Palestine on behalf of the Fund more than ten years ago. The plates will be accompanied with a descriptive letterpress, written by M. Clermont-Ganneau.

A VALUABLE collection of several hundred Roman coins, arranged in chronological order, has been lent to the Guildhall library by Mr. W. Rome. Firstly, there are coins representative of the archaic period from 700 to 480 B.C. The coins of the transitional period, from 480 to 400, come next; and then succeed the specimens that illustrate the age from 400 to 336, at which Roman art reached its highest point. Coins showing the several periods of decline are placed next in order; and, lastly, there are several interesting medallions.

PROF. ANGELO GUBERNATIS, of Florence—whose industry is insatiable—has just issued the first part of a Dictionary of Living Italian Artists, comprising painters, sculptors, and architects. The work will consist of ten parts, of eighty pages each, and will be completed by August of next year. The publishers are MM. Luigi and Gonnelli, of Florence.

A STORY comes from Japan of the recovery of a picture painted over a thousand years ago (in A.D. 859,) by Kanaoka, the father of Japanese pictorial art. It represents a figure about 2 ft. high, every detail being finished with the elaborate care lavished by the old Japanese masters on their choicest works. According to a description in the *Japan Mail*, the only parts of the body exposed were the face, arms, and feet, but the lines and colouring of these portions plainly showed the hand of a great expert. "The flesh was firm, the contours were delicate, and the colouring, though centuries had passed since the time of its application, remained mellow if not fresh. But it was in the treatment of the drapery that the artist had put forth his greatest strength. The folds hung with indescribable softness and fidelity to nature, and the splendid brocades of the priestly vestments were depicted so inimitably that one felt inclined to caress the soft rich stuff." The picture in the course of ages passed into the hands of the famous artist Kano Motonobu, and on his death in 1559 it was among the treasures he left behind with a certificate from him that it was the work of the great Kanaoka. What happened to it after Motonobu's death is not known, but quite recently it was found in a pawnshop in Tokio. It was purchased by a dealer, and was offered for sale abroad; but efforts which were made to prevent this remarkable work from going out of the country were successful; and it was purchased by a wealthy Japanese merchant, who intends presenting it to the National Museum. It has been said by experts that the genuine works of Kanaoka now extant

* This interesting relic—the only extant example of an ancient picture frame—is now in the British Museum.

may be counted on the fingers of one hand, and that the whereabouts of each is well known.

At a recent meeting of the Académie des Inscriptions, M. Carapanos, a member of the Greek parliament, gave an account of excavations conducted at a site in Corfu, bought by him for the purpose, by M. Lechat, a member of the French school at Athens. The most notable discovery was a collection of nearly a thousand terra-cotta statuettes of Artemis, with a bow in her hand, and a hound by her side, which were evidently offerings to an image of the goddess. M. Homolle also submitted a number of plans representing the results of his excavations in Delos during several years past. They comprise a suggested restoration of the great temple and temenos of Apollo, and incidentally record the history of the Ionic order of architecture in Greece from the earliest times.

The French chamber has sanctioned a vote of 180,000 francs (£720) for the acquisition by the Louvre of a selection of Merovingian coins, 1131 in number, chosen from the cabinet of the late M. de Ponton d'Amécourt.

MUSIC.

MUSIC BOOKS.

Dido and Aeneas. By Henry Purcell. (Novello.) It is more than fifteen years since the Purcell Society was founded for the purpose of doing justice to the memory of England's greatest musical genius. The "Yorkshire Feast Song" was issued in 1878, and "Timon of Athens" in 1882. Now, after the long lapse of seven years, appears the third volume containing Purcell's music-drama "Dido and Aeneas." This work is edited by Mr. William Cummings; and it would certainly be difficult to name anyone better qualified for the task. It is not quite certain whether the composer wrote this work in his seventeenth or in his twenty-second year (1675 or 1680). Sir J. Hawkins is the sole authority for the earlier date. In the library of the Sacred Harmonic Society, now preserved in the Royal College of Music, there is a libretto of the opera, which Mr. Cummings believes to be an original one; and therein it is stated that the work was performed at Mr. Josias Priest's boarding-school at Chelsea; and an advertisement in the *London Gazette* of November 25, 1680, gives notice of the removal of Mr. Priest's school from Leicester Fields to Chelsea. The statement in the libretto does not, however, conclusively prove that Hawkins's date is wrong, for it does not say "was first performed." The Musical Antiquarian Society first published the music of "Dido and Aeneas" in 1841; but thirty years later, Dr. Rimbault, by comparing music and libretto, discovered that some numbers were missing. A few years ago Mr. Cummings was fortunate enough to find a MS. score, written probably in Purcell's time, containing these missing numbers. The present edition is, therefore—so far as one can tell—complete. The music is printed in score as Purcell wrote it, with the addition of a pianoforte accompaniment. Purcell's orchestration consists merely of strings and harpsichord, the part for the latter being merely indicated—according to the manner of the time—by a "Basso," which in a few places only is figured. In his works written for the stage Purcell used hautboys, trumpets, bassoons, and drums; but for a school performance he was probably compelled to limit himself to strings. It is considered most probable that at this performance the composer himself presided at the harpsichord; and, in that case, we may feel sure that the accompaniment was "replete with fancy and beauty." Purcell, like all geniuses, was far in advance of his age

and his contemporaries. The first thing to notice in "Dido and Aeneas" is the novelty of its form. It was, according to Mr. Cummings, the first opera written in England without spoken dialogue; and Grabu—a French musician favoured by Charles II.—was the only contemporary to follow this model in his "Albion and Albanus," produced in 1687. It is a matter for regret that Purcell had to work on a libretto little calculated to fire his genius. It will suffice to give the author's name. He was Nahum Tate, and he is chiefly known for the metrical version of the Psalms which he produced in concert with Nicholas Brady. The choruses in "Dido and Aeneas" are full of charm and vigour. In the second act, there is one, "In our deep-vaulted cell," in which short phrases are repeated "in the manner of an echo." The effect was quite new at the time; and the "echo" chorus—evidently behind the scenes—must have delighted the boarding-school audience. The final chorus of the last act—"With drooping wings, ye Cupids come"—is one of Purcell's finest. And it comes after the wonderfully pathetic death-song of the unhappy queen. "When I am laid in earth" is from first note to last an inspiration. This Purcell volume, most carefully prepared and clearly printed, contains a facsimile of the libretto mentioned above.

The Last Night at Bethany. By O. Lee Williams. (Novello.) This is a short Church Cantata written at the request of the stewards for the Gloucester Festival to be held next month. Now that so much attention is being paid to the "service of song" in churches, musicians cannot do better than try their hand at compositions of this kind. In "Bethany" we have the pathetic tale of Mary anointing the feet of Jesus. Mr. J. Bennett, who has prepared the book, gives the plain gospel narrative, which is treated by the composer as recitative—though not recitative of the dry kind. For the solos, quartet, and choruses, the librettist has provided verse both smooth and elegant. Mr. Williams has not forgotten that we live in a chromatic age; and his music, while bearing many a trace of old modes, forms, and harmonies, is in the main modern. From a reading of his work the solos appear to be the least attractive numbers, but one must not judge of them without the orchestra. In the choral numbers much skill is shown in the part-writing, and besides there is variety in the rhythm and independent interest in the accompaniments. In the first chorus, "Sweet Lord and Saviour come," there are some pleasing harmonies, and throughout there is an absence of formality. In the chorale (No. 3) the soprano voices are not at first employed, and then the short phrase for soprano and contralto alone makes the closing tutti impressive. The chorus which follows the tenor solo, "O God, most merciful," contains some good writing, and the orchestra evidently has therein an important part to play. Only in a few places is the full body of voices employed; and this, with the ever-changing rhythm, affords excellent contrast. The archaic cadence near the end has a quaint effect. The double chorus, "The Poor! O Man of Sorrows," if not altogether original will, no doubt, tell well in performance. An orchestral interlude entitled "Night, our Lord sleeps" looks attractive. There is simplicity and yet charm about the music. In it we have an arpeggio passage for harp, introducing an unaccompanied "quartet of angels" for female voices. The movement concludes with a brief coda. The "quartet" consists only of a few bars, and is to be sung from a distance—in transept or choir. In the finale the composer seems to have put forth his full strength. We have a flowing andante theme, "Calm ye, O winds around Bethany blowing," taken up first by soprano, then by contralto, and afterwards by full chorus.

Then, in a long and expressive choral recit, the Saviour's agony is described, followed by joyful strains—the "Lord's triumph over death and hell." A skilful "Hallelujah" stretto leads to a repetition of the phrase of triumph, amid which the trombones thunder out the first line of the old Easter hymn, bringing the Cantata to an impressive close.

Elysium. For Soprano Solo, Chorus and Orchestra. By Rosalind Frances Ellicott. (Novello.) The talented daughter of the Bishop of Gloucester contributes to the Gloucester Festival programme a setting of Mrs. Hemans's touching little poem. It is not possible to judge properly of the music without the orchestral effects; but it is quite possible from a perusal of the vocal score to see that it is full of grace and skill, and that the composer has not sought, at the expense of clearness, to be original. It may be that we are reminded here of Mendelssohn, there of Schumann; but this is far better than any attempt to show independence. The moment when an artist can walk alone comes of itself. The fair land of Elysium is pleasantly depicted in the opening chorus. Much here evidently depends on the orchestration. A short recitative brings us to a second chorus, in which mention is first of all made of the warriors who dwell in Elysium, and the music is naturally march-like in character. The concluding chorus is pleasing, and the composer effectively introduces the opening theme of the work when reference is made to Elysium. Indeed, from this point to the close this theme is naturally dwelt on, being suggested by the last line of the poem, "Fade away thou shore of Asphodel," which is repeated several times by the voices.

Music for the People. By Robert A. Marr. (Edinburgh and Glasgow: Menzies.) This book gives a retrospective view of music in connexion with the Glasgow International Exhibition of 1888, and is based on sketches and notices written by the author for the official daily programme. For purposes of reference it will no doubt be of service to a certain class of persons. But the public generally will read with interest the introductory narrative, dealing with the rise of choral societies in Scotland, which occupies about a third of the book. The Musical Society of Edinburgh was instituted as early as 1728. The early attention paid to Handel's music in Scotland deserves notice. Handel, indeed, gave to the above-mentioned society the privilege of having full copies made for them of all his MS. oratorios. The first orchestral society at Glasgow was established at the beginning of the nineteenth century, but choral performances were not given until much later.

Second Sonata, in G minor. By Erskine Allon. (Op. 12.) (London Music Publishing Company.) Fugitive pieces are the fashion of the day. To write a successful Sonata is no easy task, and we do not think that Mr. Allon appears to best advantage in a work of this kind. There is some clever writing in the Allegro. The rhythm, however, becomes wearisome. The Tempo di Menuetto has grace and charm, but the composer would do well to adopt a more comfortable style of pianoforte writing. The theme of the slow movement is attractive; but the Finale is, on the whole, disappointing.

Six Anthems. By S. Dunn. (London Music Publishing Company.) The composer gives us a little help, for after the word "Anthems," he writes "easy and melodious." Neither statement do we dispute, only it must be acknowledged that the latter is somewhat vague. There are different kinds of melody, and here it is popular rather than dignified.

J. S. SHEDLOCK.

SATURDAY, AUGUST 24, 1889.

No. 903, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Queen of Naples and Lord Nelson. By John Cordy Jeaffreson. In 2 vols. (Hurst & Blackett.)

MR. CORDY JEAFFRESON is well known as an explorer in the bye-ways of letters. His *Real Lord Byron* abounds in paradox, but throws fresh light on the life of the poet; his *Lady Hamilton and Lord Nelson* is an elaborate review of the relations between a historical siren and the most illustrious of England's seamen. His principal object in the present volume is to retrace the career of Maria Caroline, the famous Queen of Naples of the first years of the century, which, he insists, has been misdescribed by calumny, and, incidentally, to show the association with it of the two chief personages of his last work; and thus he partly traverses old ground, while partly opening new, in the course of his narrative. His volumes abound in details of interest, contain a good deal that is comparatively unknown, and, written as they are with sense and discernment, are not without real historical value.

Mr. Jeaffreson has done well to set forth the bright side of the reign of the Queen, the period before the Revolution in France, when she played gracefully, and with some success, the part of a beneficent despot; and he has justly remarked that nine-tenths of the slanders directed against Maria Caroline, as in the analogous case of Marie Antoinette, rest on no evidence, or are utterly false. He also relieves the dark picture of the later part of the queen's career of several painful and repulsive features. He proves that she did not directly share in some of the crimes committed in her name; and he shows that she was not the female Nero of Jacobin and even of courtly defamers. He has not, however, really modified what we believe is the just verdict of history on this remarkable woman. Maria Caroline could be a good ruler, when her feelings and wishes were not crossed; but she had the absolute instincts of the House of Hapsburg, and in her contest with the Revolution in Europe she was implacable, and without remorse or scruple. She was no Messalina—nay, she may have been pure; but, like her illfated sister of France, she gave a ready opening to malicious tongues, and her indiscretions were many and certain. If, too, she was not the crowned fury which even Napoleon declared she was, her faults as a sovereign were great and palpable; and the opinion against her of the kings and statesmen who settled Europe in 1814-15 was so decided that, had she survived, she would not have been placed again on the throne of Naples.

Mr. Jeaffreson is not correct or judicious in praising Maria Theresa for the training she

gave to her numerous and remarkable children. The empress was so immersed in affairs of state that their education was much neglected. They grew up in the dangerous air of the imperial court of the eighteenth century, uncontrolled, untaught, and surrounded by flattery. Maria Caroline had the strongest nature of all. She was a Marie Antoinette, superior in beauty, but cast in a sterner and harder mould; and she had more ability than the dreamer Joseph, or the well-meaning but somewhat feeble Leopold. Born in 1752, she was still a child when, in 1768, she married Ferdinand, the Bourbon ruler of the two Sicilies—a mere “royal boor,” without parts or knowledge, who knew nothing of the arts of government, and who spent his life between the pleasures of the chase and playing practical jokes with his lazzaroni subjects. The queen had ambition and great powers of mind. She soon gained a complete ascendancy over a dull and a worse than commonplace lord; and, after thrusting aside the aged Tanucci, she became, and continued to be, for years, the real sovereign of the two Sicilies. It was the period when absolutism, throughout the continent, was allying itself with what it conceived to be the liberal and progressive spirit of the age; and the queen, able and eager for power, may be said to have been the real power of the state, and one of the chiefs of the movement. It is not to be denied that she achieved much good. She made her army and fleet a reality; she emancipated the kingdom from the yoke of Spain; she greatly improved the institutions of the state; she promoted all kinds of useful reforms; she removed many abuses from the laws, and laid a heavy hand on noble wrongdoers; and she filled her court with philosophic spirits, the preachers of the new faith in politics. Yet, like all the “liberal” despots of the time, she held to the creed of the divine right of rulers. Her paramount object in these various changes was to strengthen and aggrandise the monarchy. If she thought that good was to be done for the people, she never supposed that it was to be done by them; and she entrenched herself within the lines of absolutism, while she conceived that she was a great popular chief. And, in truth, she had done great things for the nation. The error was common to all her crowned caste. Their reforms were not only to sweep away what was worthless and effete in the state, but to awaken the people to the sense of its power, and to let the spirit of revolution loose; and in her case, as in that of others, it was to weaken the classes that surrounded the throne, and fill them with discontent and alarm, and yet not to conciliate the real nation, for ages misgoverned in every way, and stirred by the passions of the age of Rousseau.

The revolution came, and Maria Caroline was not slow to perceive its tendencies. Breaking out in the midst of the sentimental dreams of crowned heads and philosophic nobles, it fiercely assailed the old order of Europe; and the queen toiled hard to array a league of kings against a league of Jacobinism enthroned in Paris. She did her best to arouse her reluctant brothers to crush the monster at its birth in France; and she suddenly changed into a suspicious despotism the kind of paternal government that she had

set up at Naples. It was the murder, however, of Marie Antoinette, and the atrocities of the Reign of Terror, that finally determined the course of her conduct. She stood out, on the stage of Europe, the most passionate, revengeful, and not the least able, of the enemies of France, and of the blood-stained Republic. For nearly ten years she sustained the contest. She stopped at nothing to attain her ends. She unquestionably committed many dark deeds. She proved herself capable of fraud and perfidy. But the provocation should be taken into account; and those who opposed her were at least equally guilty. There is much truth in Napoleon's remark that she ruled “in those days like an angry woman”; but if she stooped to forgery to raise supplies, if she repeatedly broke faith with the envoys of France, if she marched an army to Rome without regard to treaties, if she set justice at naught by widespread proscriptions, she was a special mark of Jacobin hatred, and she repaid her enemies in their own coin. It should be added that the ribald slanders urged against her fair fame are, in the main, untrue; and Mr. Jeaffreson has clearly proved that she was at Palermo when the worst acts, perhaps, of her government were done without her sanction. After her expulsion from Naples in 1806, she still endeavoured to prolong the fight; and, though we do not echo Napoleon's phrase that she was “ready to swim in blood to regain her crown,” she certainly showed that she had no scruple in conspiring against his usurping brother. Her nature grew harder and worse with age. She tried in Sicily to play the unbridled despot; she quarrelled with the States and with the English minister; and her last years were darkened by evil displays of impotent passion and malicious plotting. The refusal of the powers at Vienna in 1814 to restore her to her forfeited throne is, we have said, evidence of great weight against her. The well-meaning despot of 1780-90 had, in fact, been transformed in her struggle with fate into a cruel intriguer, thirsting for revenge.

We must pass lightly over the remaining parts of Mr. Jeaffreson's interesting book. They do not contain much new matter. Emma Hamilton, he has shown, never fell so low as has been alleged by malevolent gossip; and the queen is not to be severely blamed for receiving her at court as the wife of a minister, considering especially the morals of Naples. The influence of Lady Hamilton over Maria Caroline, it is almost certain, was never so great as it is alleged to have been by that clever schemer; and all the stories about their partnership in vice are unfounded and revolting calumnies. It was the queen who performed the important services to English interests in 1796-98, claimed by Nelson to have been done by his mistress. She informed our minister of the alliance about to be made between Spain and France; and she opened the Sicilian ports to the English fleet, in order to obtain the supplies it needed before it set sail to conquer at the Nile. As regards the parentage of the well-known “Horatia,” Mr. Jeaffreson has very fully proved that she was not a child of the queen and of Nelson; and he has added something to the conclusive testimony he brought forward in a preceding work, that, according to common report and tradition, she was a daughter of Nelson and

Lady Hamilton. Scandals like these, however, might be let pass, especially as they must vex people still alive.

WILLIAM O'CONNOR MORRIS.

The History of a Slave. By H. H. Johnstone. (Kegan Paul, Trench & Co.)

THE "happy thought" of allowing the native to tell his own tale in his own way, if not originally suggested, was, at all events, first worked out in a satisfactory manner by Mr. Churchward in his *Blackbirding in the South Pacific*. Mr. Churchward's hero, John King Bruce, who draws such a vivid sketch of the horrors of the Coolie traffic in the South Sea Islands, finds a worthy rival in Mr. Johnstone's hero, Abu-l-Guwah, who paints a no less vivid picture of the horrors of the slave-trade in the Dark Continent. Both writers have that personal knowledge of their respective environments, and especially that familiarity with the social conditions, which are indispensable elements of success in this branch of half-imaginative, half-realistic, literature. Hence both works stand on nearly the same level of excellence in their general treatment of the subject; and both are about equally successful in conveying to the reader, under a somewhat fanciful form, a correct idea of the actual relations in their respective spheres of action. Where Mr. Johnstone yields the palm to his predecessor is, perhaps, in the dramatic truth of his personation. At least, it can scarcely be said of Abu-l-Guwah that either his language or his observations are always quite consistent with the character of an average Sudanese negro; as when he exclaims, "What curious people you Europeans are! You ask so many questions, and you want to know so much about things that do not concern you."

But it should be stated in extenuation that Abu-l-Guwah is something more than an average negro; for at the time he meets his European interlocutor at Tripoli he has a terrible tale to reveal of his experiences during the many years of his enforced wanderings from his native land near the western seaboard to the Mediterranean shores. The first thing he clearly remembers was playing as a child with the skull of one of a neighbouring hostile tribe, who had been captured and eaten by the young men of his village. One of the last events he has to relate is the death of his wife on the verge of the thirsty desert, attracted to her destruction by a mirage which she takes to be "the great sea of Bornu." Here in her distraught mind she fancies she sees her mother and the house she used to live in; but, after running a little way, she throws up her hands and "falls down in a heap." Then his companions, all runaway slaves like himself, perishing of hunger and thirst amid the trackless sands, "run up and throw themselves on her and cut her throat and greedily suck her blood." Presently they fall in with a caravan of Fezzan traders bound for Murzuk; and so escape a lingering death in the Sahara at the cost of their freedom, the narrator entering the household of a powerful Sherif, in whose service he ultimately finds his way to Tripoli.

His tale of woes and adventures filling up the intervening years is skilfully told in such a way as to embody "a realistic sketch of life

in the Western Sudan," the impression being heightened by uniform fidelity to the local colouring, and by the tact with which many incidents actually witnessed by the author have been interwoven in the general narrative. Especially characteristic of existence on the borderland between Islâm and heathendom is the story of our hero's capture by a band of ruthless slavehunters, who raid his native village, spreading havoc throughout the district, and wasting life out of all proportion to the number of wretched victims actually carried away into bondage for ever. We know from Nachtigal's account of the state of things prevailing in the region stretching south from Lake Tsad that the evils of African life are intensified in many parts of this border zone, where the aggressive Mohammedans are brutalised by daily scenes of plunder and murder, and where the pagan populations are reduced to the last stage of degradation compatible with the existence of human society. Remembering the scenes described by Nachtigal among the arboreal inhabitants of Kimre, we may well believe that there is no exaggeration in Abu-l-Guwah's graphic account of the destruction of his people by the slave-hunting Fulah and Haussa subjects of the Sultan of Gashka, who led him away into captivity.

"They captured most of the runaway party who had been concerned in the death of their brothers, and brought them into the open place where we were lying chained. They tied the men to stakes and tree trunks, and lopped their limbs off one by one, and then beheaded them; they ripped up the women; and lifting up the children by the feet, they swung them round and dashed out their brains on the stone seats in the open square, where our elders used to sit under the shade of the big trees. While these things were being done a small body of the Ful-be were busy burning the town and cutting down the plantations of bananas, and setting fire to the dry bush outside the town, so that the whole place might be laid bare and afford no hiding-place to such of our people as might have escaped. All through that day, some in the sun and some in the shade, we lay chained together in the open square of our town; and so we lay all through the night, while the Ful-be made big bonfires and roasted our sheep and goats."

Then follows a picture which should be taken to heart by those who speak so complacently of the mildness of domestic slavery throughout Mohammedan lands in North Africa. Every "happy" slave in a Moslem household represents, at a moderate estimate, at least ten lives and an incalculable amount of misery and atrocities.

"Early the next morning they passed in review all of us whom they had captured, which, I suppose, amounted to one-half of our town-people—perhaps some five hundred. All such as were aged or deformed or weakly were separated from the others, and put on one side. Their chains were taken off, and they were told jestingly by the Ful-be that they might go where they pleased; but when the poor simpletons began to slink off towards the bush, the Ful-be, with shouts of laughter, began firing at them with their guns and riding them down on horseback. Some of the Ful-be horsemen would stop for a moment and tie a rope round the ankle of one of these fugitives who had fallen down, and fasten the other end of the rope to his stirrup, and then ride round and round the square at full gallop, till the man he had

dragged with him was simply a shapeless mass of blood and bones. . . . All we slaves whom they had selected to take away with them were marched in twos and threes to the river, where we were made to wash and drink. Here several who were mad with grief jumped into the river, though they were chained together, and tried to swim down the stream; but they all sank to the bottom and were seen no more."

Nor does Abu-l-Guwah find things quite so pleasant in the households of his Moslem masters as might be supposed from certain roseate descriptions of domestic slavery in Sudan and Mauritania. In one place he gets into trouble over a somewhat romantic love affair, is tied to a stake, flogged till he faints, and left the whole night tied by his wrists to the stake until released towards dawn by his innamorata. Elsewhere he is lashed with "a great whip made of hippopotamus hide"; whereupon lowering his head he charges at his master "like a bull, butting him full in the stomach," and avoids a very *mauvais quart d'heure* by making off and enlisting in the army of a neighbouring potentate. And so, getting tired of this "happy slave life," after sundry and diverse blood-curdling adventures, he plunges, with others, into the desert and at last reaches the Fezzan frontier under the circumstances above described.

The horrors of some of the scenes in this part of the work almost exceed the limits of good taste; and the detailed account, for instance, of the Sultan of Zinder's atrocities, with the doings of his executioner at the "Tree of Death," might, perhaps, have been treated somewhat more summarily without much loss to the lesson these things are intended to teach. Otherwise there is little fault to find with the book on the score of accuracy, though the student of Arabic may be puzzled to know why the hero's name, Abu'lquwwat, as correctly inscribed under his portrait facing the title-page, should be translated Abu-l-Guwah. The note at p. 140, to the effect that *Air* or *Airi* is the name of the people of Azben, seems also somewhat misleading. *Air* is, in fact, the Berber, Azben the negro, name of this region, whose present rulers call themselves Kel-Owi, that is, People of Owi, the place whence they migrated to their upland homes in the Central Sahara.

There is neither a table of contents nor an index to the book, which, however, is richly illustrated with numerous original drawings and sketches by the author.

A. H. KEANE.

Studies of the Legend of the Holy Grail, with especial Reference to the Hypothesis of its Celtic Origin. By Alfred Nutt. (David Nutt.)

A CAREFUL search into the origin of the most famous and beautiful of the legends of the Middle Ages—a legend which has not yet ceased to inspire poet and painter, and which must be accounted the most worthy spiritual legacy the twelfth century has left us—cannot fail to be welcome. Mr. Nutt, no novice in the field of folklore, has here grappled with a task such as tries a man; and he has not only succeeded in clearly presenting his own conclusions, but in minutely and judiciously sur-

veying most of the work that has preceded his own on the subject of the Grail.

After describing the texts on which the various existing presentments of the legend rest, and distinguishing the root-forms of the earlier versions and the opinions held about them, the author turns to the Celtic sources, and among them succeeds in identifying the several folk-tales which were blent by the writers of the Plantagenet court with Oriental Christian or Judaic legends into the new and wonderful romance which we all know from Mallory's noble abridgment. In a following chapter the ethical and spiritual ideas that have informed the successive phases of the Grail legend are touched upon in a few pages, which are among the most striking in the whole volume. There are appendices added on Wolfram and on the S. Brandan story, and two useful indices, conclude the whole book—a good-sized, well-printed volume of about three hundred pages.

The only way to get a conclusive estimate of Mr. Nutt's progress in the investigation he has taken up is to read his book; but one may usefully summarise his conclusions here. Among the formative elements of our Grail story that are of Celtic origin, one may distinguish the stories that have crystallised about Percival, who is, of course, Peredur and the Amadan Mor or Great Fool of Campbell's West Highland tales. Such are the Feud-Quest, where a man by the use of talismans avenges his kinsman; the Expulsion and Return tale; and the Bespelled Castle tale, where a hero goes to an enchanted hold and by his questions breaks the spell under which the inmates are held—a spell connected with food from a magic vessel. Now, one of the characters in these tales is the Celtic war god, Bran, with his enchanted spear and cauldron. He is associated with Avalon, and he is the link by which the oriental legends of the Gospel of Nicodemus, early popular in Great Britain and centering round Joseph of Arimathea the saint of Glastonbury, were brought into connexion with the cycles of Peredur and his brother Gwalchmai (Gawain). This was done in the twelfth century; and the result was the spiritualisation of the whole story and the bestowal upon the Grail of that deep religious and ethical meaning, which reaches its fullest expression when Galahad supersedes Percival as the Grail-hero, and when the quest is made the turning-point of the whole Arthurian cycle. "The history of the Grail is thus the history of the gradual transformation of old Celtic folk-tales into a poem charged with Christian symbolism and mysticism." The twelfth century looked for a fit vehicle to express the new ideas, the new faith, the new feelings which were stirring it so profoundly; and this it found in the adaptation of Welsh myths. These tales were, by their essentially romantic character, in full consonance with the spirit of the age; and their artistic beauty, their weird supernatural colouring, their interesting presentment of women, even their extravagant devotion, possessed special attractions for the society of that time.

There are numerous points which one would be glad to notice or discuss in the course of the investigation so briefly sketched here. As to Wolfram's mysterious authority Kyot, we

do not see how any critic can doubt that the existence of a North French* writer, Guyot le Provençal, would be the most natural, the most likely, and the most satisfactory way of accounting for the peculiarities of his version.

There is room for a revision of the Grail onomasticon: *Addanc* should be *Addauc*; *mancipicelle* is simply an old scribal error for *la haulte pucelle*, the damsel orgulous of other versions; *moroneus* is *Morouseus*, the ancestor of the Merwings; *Longis* is *Longinus*; *Partinal* is *Parcival* miswritten; Wolfram must have read *Gingrenon*, not *Guigrenon*, to account for his *Kingrun*.

Prof. Rhys has already succeeded in identifying a great number of the Arthurian names with their Welsh originals, and will give his results in a forthcoming volume on Arthur. And by paying heed to the prevailing confusions between *l* and *s*, *b*, *g*; *h* and *n*, *b*; *u* and *w*; *c* and *t*; *en* and *m*; and duly ascertaining coincidence of circumstance, they may all finally be identified, wherever the Welsh equation is preserved in the Mabinogion, or the pedigrees or triads.† It is even possible by minute observance of the corruptions that names assume to get at the age and peculiarities of the MSS. used by the adaptors or copyists, and now lost.

To touch on a few scattered topics. It will be noticed that the Grand S. Graal is elaborate in its geography, and that in connexion with a journey to Norway it mentions a *Waleskog* which looks like *Wala-skog*, forest of wood of Welshmen or Frenchmen; and if it could be so, is a curious indication of the writer's own knowledge of foreign lands. In the account of Heinrich's poem (p. 27), the analyser mistakes the mention of the "toblier," i.e., "tablier," chess- or draft-board, a characteristic Celtic touch. The counsels of p. 150 are to be compared with the counsels given to Sigfrid by his uncle Gripe and his Lady Sigdrifa, and represent an early species of didactic poetry widely spread over the Teutonic world. The well-known testimony of Helyes of Borron is not incredible, and has, to my mind, been rather unjustly discredited. It can surely be reconciled with what one knows from internal evidence of the origin of the Grail stories. The prologue to the Conte du Graal is archaic and worthy of special study. Students of the Arthurian cycle should not omit to read Mr. Nutt's subsequent paper on Buddha's alms-dish in the *Archæological Review*. It should form an appendix to the present volume in any fresh edition.

This book is a distinct step forward upon a very difficult path—it is suggestive, it clears the way for fresh workers, and gets rid of a good deal of useless and baseless guessing once for all. It is not the least service that Mr. Nutt has rendered to British mythography, and we hope that it will not be the last. The extreme beauty of the various parts of the Arthurian cycle must always attract students,

* There is no need to suppose Guyot to have written in Provençal. His name would show that he had at some time been in South Gaul, but was, when the name was given to him, living in North Gaul out of the Languedoc.

† To be added to the name-list are Galagort, castle GG 44, Garahiet, magician; Hebron B 7; Hortoblande D 15, and Ortoberlande—i.e., Broce-liande; Orgellos de landes D 3; Pinogres, MA 7; Vrien Q 28, father of Owain; Ysbidinogyl, castle M 24. On p. 118 for 1304 read 1204.

as it has always attracted poets; and when that great spiritual history of the Middle Ages, which many of us have dreamt of, comes to be written, the real permanent value of these noble legends will be made plain to, and acknowledged by, many who do not yet understand that the history of man's thought in the past is every whit as important as the chronicle of the deeds that are done in obedience to the thought. There is certainly no achievement of the Celts of Britain more glorious than to have wrought out the precious materials from which those twelfth- and thirteenth-century Welshmen and Frenchmen built up this

"last glory of the Holy grail
Flashed from the altar-stone in Carbonek."

F. YORK POWELL.

Profit-Sharing between Employer and Employee. A Study in the Evolution of the Wages System. By N. P. Gilman. (Macmillan.)

IN recent years we have witnessed an extraordinary growth of economic literature in America. It is distinguished not so much by works likely to be of permanent value (though Walker, Atkinson, and Wells are fairly entitled to be placed in the first rank of economists) as by the number of careful and minute studies of particular subjects. Industrial troubles have produced the literature, and have given it far more of a practical than of a speculative character. The present work of Mr. Gilman, which has been published both in England and in America, is an excellent example of such monographs. It is an exhaustive treatise on profit-sharing as a means of securing industrial peace. The theoretical advocacy of the system occupies a comparatively small portion of the book, which consists mainly of a statement and critical review of a great number of cases in which profit-sharing has been actually tried, and has succeeded or failed. Though he has the firmest belief in the system, Mr. Gilman writes with praiseworthy moderation, and generalises with the caution of a man who has the evidence before him. We have had so many schemes for the instantaneous cure of human misery that it gives a sense of profound relief to find an enthusiast who claims little more for his plan than that it will help to improve the position of the labourer.

Mr. Gilman gives a detailed account of what one may call the leading cases of profit-sharing—the Maison Leclaire, the Co-operative Paper Works at Angoulême founded by M. Laroche-Joubert; the Maison Chaix (the W. H. Smith of France); the Familistère at Guise; the Paris and Orleans Railway; the Bon Marché; Von Thünen's farm at Tellow; and the Briggs Collieries. A large number of other cases are briefly summarised. Even with regard to cases where profit-sharing has been systematically tried the list is far from complete; while to enumerate all the business houses in which clerks and workmen receive a share in profits would be a manifest impossibility. Still an array of facts is given, quite sufficient to enable us to judge for ourselves of the value of the system. The Briggs case is very properly discussed with much

particularity, for there is no doubt that the failure of profit-sharing at the Whitwood mines is to blame for much of the distrust with which, at least in England, similar experiments have been regarded. The facts, however, prove little or nothing against profit-sharing, and only show that its success must depend on the hearty co-operation of both employers and employed. The men were eventually driven to choose between their trade union and the new system, and it is no wonder that they judged the former to be their surest protection. If, as contended by the majority of the shareholders in that case, the right to share in profits involves the duty to abandon trades unionism, then it appears to us that every good friend of the working men should advise them to hold themselves in the position of independence. Mr. Gilman advises employers to adopt a policy of entire neutrality towards trades unions, and to trust to time and education for the triumph of the one system over the other. "In time," he says of trades unions, "they might come to lag superfluous on the industrial stage, since the new system would secure the workmen far greater benefits than they could offer." We can see no ground for any such expectation, or for the belief which it implies in antagonism between the two systems. Trades unions, let us rather hope, have a great future before them; and in their strength, which as it increases will bring increase of wisdom, should be sought our chief security for industrial peace. Between them and profit-sharing there should be no conflict. For, after all, the latter system (as, indeed, Mr. Gilman's many examples show) is but a particular mode of paying wages. It has many great advantages, material and moral, both to employers and employed; but it leaves workmen still in the position of wage-earners, and so leaving them removes none of the reasons for their effective combination. The system has its dangers as well as its attractions. It invites workmen who now work hard enough to work still harder; and, if uncontrolled by effective organisation on their side, it might prove a curse to them, and not a blessing.

Following the example of Miss Calkins in her excellent pamphlet of last year on *Sharing the Profits*, Mr. Gilman has added a bibliography of the subject, which, though by no means complete, will be found very useful by those who have inclination and leisure for a minute investigation of the merits of the system. It is worth noting that, with the exception of Mr. Sedley Taylor's essays, which appeared in 1884, in neither of these lists appears a single English book specifically devoted to the subject. In magazines and elsewhere, of course, it has been repeatedly discussed in a fragmentary manner. Among the additions which might be made to Mr. Gilman's list are the Report of the Industrial Remuneration Conference (1885), the Blue-Book on the System of Co-operation in Foreign Countries (1886, C. 4783), Godin's *Le Gouvernement*, and Pare's *Co-operative Agriculture*. The last contains a history of the Ralahine Experiment, which, as being a case of product-sharing rather than of profit-sharing, Mr. Gilman regards as outside the scope of his inquiry.

G. P. MACDONELL.

Harlequinade: a Book of Verses. By Justin Huntly McCarthy. (Chatto & Windus.)

"Young people must be at some harlequinade," says Mr. George Meredith; and these verses are the record of Mr. Huntly McCarthy's, though indeed his two former volumes have almost equal claim to the title. As in the *Serapion* volume, he is still singing

"Farewell to youth, farewell to that which makes Youth seem so fair,"

which ought to be reassuring to Mr. McCarthy, because there is nothing more certain than that while "parting is such sweet sorrow" youth is still a "tassel-gentle" not beyond lure.

Hafiz in London is still for me Mr. McCarthy's pleasantest thing. If he was not the rose he had lived very near it. In this new volume the fragrance is the same, if a little fainter—a fragrance which would seem to come of a blend of Omar and Villon with this modern Hafiz, and suggesting heliotrope. The themes are as frankly pagan as ever—daintiest of light loves, sweetest of dead flowers, a song, a tune, a colour, a corner of bric-a-brac, bits of romping student *villonerie*, and the not, of course, forgotten "hymnals of wine and flagons." Yes, it is harlequinade!

Such poetry is the brightest side of pessimism, as James Thomson's is its darkest. It is the poetry of young natures too sensitive to miss the tragedy and pathos of life, but happily too open to its sensuous charm to sit for long in tears. So it happens, perhaps, that it never strikes a very deep note, though so often with its fingers on the saddest strings; for while it is drying one eye the other has caught the ripple of a gown, and the tear is rainbowed with a new delight. The mirth may be hectic, but it is better than the new anatomies of melancholy so much in fashion.

To best give a taste of Mr. McCarthy's quality is somewhat difficult, as his verses are so equal in charm; but there is nothing more typical than these rollicking two first verses of "Estudiantina":

"Spoon in his cap and guitar on his shoulder,
Wandering, whimsical student of Spain,
Laughs at the ways of a world growing older,
Goes as the winds go and veers like the vane.
Not for the kingdom of Spain would I moulder,
Cooped in a town, till my pulses grow colder;
We must be free of the hill and the plain.

Sweetheart, your health in a flagon of sherry,
Give me a kiss and a wish for the road!
We, we are off with a derry-down-derry,
Wholly forgetting the wild oats we sowed.
Vale! dear damsel, as brown as a berry,
Though you forget me, I'm none the less merry:
Love is a debt that can always be owed."

In connexion with this it is a regret that I can only draw attention to "A Beggar's Burden" with its quaint Dog-Latin double refrain:

"Ridens et bibulans, amans et osculans!
Horrens et claudicans, damnans et lacrimans!"

It has the genuine flavour of such things, and should have been known to Charles Reade. For bric-a-brac, this "Fan" is about as dainty as one could desire:

"So long as I live in the world, dear God,
May my heart rejoice for the sake
Of the fisher who leans with his bamboo rod
On the shining face of the lake!"

May my eye delight as I note his nod,
While he numbers his silver take,
And my ear rejoice when his songs awake
An answering note in the hawthorn brake,
Where the girl of his heart, Sweet-Pea-in-the-Pod,
Daintily girdled and daintily shod,
Waits for her lover's return to break
Her fast on a gilded cake!"

But the most charming thing in the volume, because the most impudently true, is "A Gift."

"Fair girl, you were gracious, and gave me a flower:

I swore, in poetical fashion,
To keep it in exquisite pledge of an hour
Of kisses and midnight and passion!

"Yet, lo, I fling back at your feet, as you see,
Your gift! and the moral of this is,
That your flower and your friendship are nothing to me,
And I care not a curse for your kisses!"

Suckling would like to have known the poet of the last line, one thinks—"the devil take her." But I fear they were too conversant with rapiers in his day for him to have said in praise of one that it

"Severs a single floating hair,
Splits a skull as you slice a pear."

For am I not right in supposing that a rapier is used almost entirely for thrusting, and certainly not for splitting? A reference to Cowden Clarke recalls a score of lines in which the point, but never the edge, is spoken of.

There are many sonnets in this book, the majority *impressions de théâtre*—a shrine at which Mr. McCarthy is a notorious worshipper; but he writes them too much as if they were rondeaus. There should be something of the richness of old port about a sonnet. It should be stately in movement and deep in tone, and Mr. McCarthy's muse has more the qualities of champagne. It is the difference between the violin and the lute; and Mr. McCarthy is a lutist. Therefore, his rondeaus and triolets are better than his sonnets. His ballades are hardly so good, I think; too many of them being of that interrogative type which made Mr. Gleeson White's collection so suggestive of an "enquire within" with the answers left out. Mr. McCarthy has most success in his refrains: "No one was half so fair as you!" is as charming as could be for a ballade of the actresses of old time, and "Time has toasted the Cheshire Cheese" a quaint burden for a lament of lost taverns.

But, as I have said, his rondeaus and triolets are best. It is pleasant to meet again several first known in the anthology above referred to, especially "In the days of my youth." I do not remember whether the rondel, "I love you dearly," is a reprint or not; but it is so pretty that, anyhow, I cannot do amiss in quoting it.

"I love you dearly, O my sweet!
Although you pass me lightly by,
Although you weave my life awry,
And tread my heart beneath your feet.
I tremble at your touch; I sigh
To see you passing down the street;
I love you dearly, O my sweet!
Although you pass me lightly by.
You say in scorn that love's a cheat,
Passion a blunder, youth a lie—
I know not: only, when we meet,
I long to kiss your hand, and cry,
'I love you dearly, O my sweet!
Although you pass me lightly by.'"

Mr. McCarthy holds out the threat several times in his volume that it is likely to be his last. He is going to

"Settle down and pay his bills,
And, like a decent Philistine,
Ignore the name of Columbine."

From dark hints one may fear that he is to make yet another sacrifice of artistic talent on the altar of Irish politics. It is to be hoped not. Let one of the family suffice the goddess. There are plenty and to spare to chant the "Shan Van Vocht," and Mr. McCarthy has too good a voice for such bawling. Let him still remain our Hafiz in London.

RICHARD LE GALLIENNE.

NEW NOVELS.

A Young Girl's Life. By B. L. Farjeon.
In 3 vols. (Ward & Downey.)

Clare Strong. By G. Beresford Fitzgerald.
In 2 vols. (White.)

Judge Lynch. By George H. Jessop. (Longmans.)

A Dash of Bitter. By Deane Hilton. (Sonenschein.)

The Gargrave Mystery. By Hugh Coleman Davidson. (Frederick Warne.)

How they kept the Faith. By Grace Raymond. (Edinburgh: Nelson.)

A Dream of the Northern Sea. By James Runciman. (Nisbet.)

Eric and Connie's Cruise in the South Pacific. By C. F. de M. Malan. (Sampson Low.)

MR. FARJEON'S new novel is one of the best he has ever written; indeed, but for its inordinate length, it might have been described without any qualification as a perfect story of the class to which it belongs. The majority of the incidents in it—more particularly the attempts of poor Lina Durham to escape from the clutches of her detestable Aunt Parker and her not less odious tormentor and admirer Bathgate, and her experiences with the harmlessly mad Maxwell and the terribly sane Wolf—are told with quite as much power as Mr. Farjeon has ever shown, and with an ease which he does not always exhibit. Nor has Mr. Farjeon ever given us a better humorous sketch than Sandy Whiskers, who acts as intermediary between Lina Durham and her good genius, Nurse Elliot, and also does his best to thwart the designs of Aunt Parker. Yet in *A Young Girl's Life* there is a certain amount of literary strain and extravagance. Mr. Bathgate, the villain of the story, is too pronounced in everything—in his dictatorial insolence of language, in his fierce amorosness, in the cruelty with which he tramples upon his unfortunate partner when he has him at his mercy. Aunt Parker, also, is too much of a mere virago. A woman who is capable of treating a sane young girl as a lunatic would hardly betray her character, if not her secret, to the extent that Aunt Parker is represented as doing. Singularly enough the love-making, which is generally a very strong element in Mr. Farjeon's works, is somewhat weak in *A Young Girl's Life*. The comic courtship of the eccentric Alonzo is, on the whole, to be preferred to the serious wooing of Ned Lorimer. Ned's father, the weak-minded, though well-intentioned, partner

and tool of Bathgate, recalls—though ever so slightly—the father of Agnes Wickfield. *A Young Girl's Life* is, it is perhaps unnecessary to say, a thoroughly wholesome story.

Clare Strong is, to all intents and purposes, the autobiography of a man of the world in the cosmopolitan sense. Clare Strong does America, does the continent, does everything. He is good enough to take an interest in politics and in certain social questions. After marrying the wrong woman, who, being the personification of "Profane Love," deserts him, he marries the right woman, who is the personification of "Sacred Love," and whom he might have married, so far as can be seen, at a very much earlier date in his life. Finally, he died, as the "editor" of his history assures us, in a remarkably and happily sudden manner in "his beloved Paris." *Clare Strong* is better rather than worse than most stories of the somewhat uninteresting class to which it belongs, for Mr. Fitzgerald not only writes of a man of the world, but writes like one. The American portion of his book is the liveliest.

Judge Lynch is a rather commonplace story of Californian life, written with great spirit and with due regard to melodramatic effects. Jack Scott is condemned to death, and all but executed, not once, but a hundred times, on the ground of having shot Dick Morly, whereas the real murderer is a superstitious and half-lunatic schoolmaster, Haman Jeffries. Mr. Jessop is a disciple of Mr. Bret Harte, and very much above the average of his imitators. But that is practically the most that can be said of him and his book, except perhaps that it contains a fair amount of Irish-Californian humour. The resolute but bewildered Sheriff Starkweather, who finds himself compelled to arrest the man whom his daughter loves, is, next to Jeffries, the best character in the story; although both Lucy Starkweather and Mrs. Morly, the widow of the murdered man, are good sketches, on which Mr. Jessop has obviously bestowed a great deal of pains. He gives, however, too much of the character of caricature to the "eloquent" journalist, "Foxy" Field. It is quite conceivable that he should, on opportunity offering itself, declare "Citizens of San Paolo, the red hand of murder has been unsheathed in our midst"; but, being an American, he would not have said, "With the enterprise characteristic of a true newspaper man, I was at the scene of carnage before the shooting began." He would have expressed the same sentiments in language less unworthy of Jefferson Brick.

It may fairly be said of *A Dash of Bitter* that, while it belongs to the category of temperance novels, it is very much above the level of such fiction, in virtue both of the vigour of its style, and of the knowledge of the seamy side of well-to-do middle-class life which is displayed by its author. There is, undoubtedly, a good deal of the familiar teetotal fanaticism in this book. Who, for example, has not heard of

"the vicar, a noted three-bottle man, who found any amount of passages in the Holy Scriptures, which, he said, told directly against the new madness, and forced them upon the notice of his congregation with all the ability and eloquence which his university training had developed"?

As an offset to this, however, there is the not less familiar anti-teetotal fanaticism, given utterance to by the hardest drinker in the story, who is ready "to stake my professional reputation that I'll find more alcohol in a bottle of ginger ale than in what is generally sold as lemonade and bitter." There is, however, a great deal more than either of these bigotries in *A Dash of Bitter*. The character of Charles Bolton, the well-meaning but weak son of a total abstinence doctor, who, through forsaking the creed and practice of his father's house, loses his situation, and is brought to the verge of ruin, is well drawn. Still better, in its way, is the portrait of Fletcher, Bolton's brilliant but, of course, drunken friend, who, at the close of the book, is found gambling in the now overdone Monaco. The exposure of the dexterous English "captain" by the still smarter and more resolute American is very cleverly detailed; and the death of Fletcher, though it recalls that of Lord Frederick Verisopht, is a powerful scene. There is, also, unquestionably, a good deal of sub-Dickensian humour in Mr. Hilton's Bohemian sketches.

The author of *The Gargrave Mystery* is to be congratulated on having scored one decided success. He keeps his secret till the very last. The most experienced reader of fiction of the Boisgobey and Gaboriau order, although he may have a suspicion that the too decorous Alfred Gargrave is the murderer of Ruth Dale, will not contemplate the possibility that he is not Alfred, but a scoundrel impersonating him. For the rest, *The Gargrave Mystery* is a story of a very commonplace type, which is, in parts, roughly if not even hurriedly written. The amateur detectives—Parson Baby and Captain Skottowe—who conduct the hunt for the missing Ruth Dale and her lover, George Bourne, who disappears shortly after her, are originals of a too ostentatiously "rough diamond" character; and, as for the besotted and conceited detective Gorry, it is difficult to understand such a creature even attempting to discover crime. Criminal investigation regarded as one of the high arts is but in its infancy in this country; but Scotland Yard is not quite of the stuff of which Gorry is made. It is rather a pity that *The Gargrave Mystery* had not been brightened by some genuine sentiment; for the light comedy dashed by mild Bohemianism, which is provided by Dick Gargrave, is hardly sufficient by itself for the purposes of relief.

The preposterous length of *How they kept the Faith* renders it almost unreadable. Had its author told her story of the Chevaliers—the very interesting and morally noble Huguenot family, whose members "keep the faith" in Languedoc until such of them as have not suffered martyrdom escape to England—in about a hundred pages, it would have been thoroughly enjoyable. Miss (or Mrs.) Raymond is steeped in Huguenot history and is filled with the Huguenot spirit; and she here reproduces the intrigues and alarms, the terrors and consolations, of one of the most interesting periods in French history. At least three of her characters also—the loving but somewhat vacillating Eglantine, her dogged and high-spirited husband Henri, and her guardian angel and foster-brother Rene—are almost ideal portraits of the historical kind.

As a writer of realistic but yet wholesome fiction, Mr. Runciman has both a power and a field of his own. But in *A Dream of the North Sea* he has been obviously hampered by his "purpose," which, as he makes no attempt at disguising, is to illustrate and eulogise the work of the Mission to Deep Sea Fishermen, with which the name of Mr. Mather is so honourably associated. He has produced, not perhaps better, but better-sustained work than anything that he gives in this volume. Some of his new storm-pictures are, however, quite as Turner-esque as any that Mr. Runciman has ever painted. They suggest, indeed, the question whether there is not at least a slight element of exaggeration in his account of the risks run by those who carry on beneficent work, both of the missionary and of the medical kind in the North Sea. Three of his characters—Mr. Cassall, Marion Dearsley, and the fearless scientific enthusiast Lewis Ferrier—are exceptionally well-drawn.

Capt. Malan's account of the adventures of little Connie and Eric Egerton in the South Pacific is an agreeable Christmas book published a few months in advance. It has even less plot-interest than such works usually have. Silas Owen, a retired officer of the Royal Navy living in Burwood, a suburb of Sydney, with his nephew and niece, having been ordered a sea voyage, carries them off with him in the *Sparkling Wave* to Fiji, and a hundred other places in the South Seas. They are shipwrecked, and have various adventures with natives, both of the land and of the water, while, of course, they pick up a good deal of geography and natural history. Capt. Malan's story, in short, runs on well known lines. But it is pleasantly written, as well as instructive. Eric and Connie are from first to last children in their prattle, their ideas, their unconscious but sufficient courage, and show no signs of taking on pedantry or priggishness.

WILLIAM WALLACE.

CURRENT THEOLOGY.

"IMPERIAL PARLIAMENT" SERIES.—*Church Reform*. Edited by Albert Grey and the Hon. and Rev. Canon Fremantle. (Sonnenschein.) Mr. Albert Grey's preface, and Canon Fremantle's introduction, explain the object of this little volume. It presents in seven essays the aims and ideals of those who desire that the Anglican Church, in place of being disestablished or left as it is, should be reformed. A useful paper of "Preliminary Statistics," and three appendices tabulating and comparing the various schemes of reform already before the public, make the book complete as a handbook on its subject. The subjects and authors of the essays are as follows: "The Resources of the Church of England," by Mr. G. Harwood; "The Comparative Failure of the Church System," by Rev. C. W. Stubbs; "The Remedy—not Disestablishment," by Rev. G. S. Reaney; "Lessons from the History of Church Reform," by Canon Fremantle; "The Practical Programme of Reform," by Mr. P. L. Gell; "A National Church and Social Reform," by Rev. S. A. Barnett; "The Bearing of National Church Reform on Religion," by Rev. J. L. Davies. It is obviously impossible to criticise adequately in a short space the work of so many experienced and thoughtful writers. Canon Fremantle, in his introduction, puts forward six proposals to which the scheme of

reform advocated in the volume requires assent. Of these, Nos. 3 and 6—that a more equitable arrangement be made of stipends and parishes, and that the sale of livings be abolished—are approved by many who would not agree to the others, and the necessity for them is shown most convincingly in §§ iii. (b) and iv. of Mr. Stubbs's paper. No. 5—that the Act of Uniformity be modified—and No. 2—that exchange of pulpits between Church and Dissent be made legal—are more or less involved in Nos. 1 and 4, which are the important and distinctive proposals of the essayists. No. 1 is the proposal of Mr. Albert Grey's Church Boards Bill—that the people of each parish should, without distinction of religious denomination, share with clergymen in the administration of the church and parish. No. 4 demands the abolition of subscription by clergymen. Readers of Mr. Stubbs's essay will be left with a strong conviction of the necessity of some sort of reform, and Mr. Barnett and Mr. L. Davies sketch for us a Church fulfilling functions which at present the English Church does not fill, but which Christians can scarcely consent that the visible Church should be without; and yet we cannot think that there is any present prospect of "Church Reform" coming about. If we are to accept Mr. Stubbs's principle, "that it is better to leave things as they are than to legislate when there is no decisive drift of opinion in the nation," it is to be feared that some time must elapse before it will be possible "to treat the Church of England as identical with the English nation." Mr. Grey, indeed, almost admits this. He hopes to convert "a large number of Liberationists into zealous and ardent Church Reformers," but does not expect much support from any party in the Church. It is an unfortunate fact that in these latter days the state or nation has become to many Christians synonymous with "the world" of their Gospels, and till this belief is rooted out the proposals of the "Church Reformers" will seem impious to them. But while we hold that there is no chance of either the English Church or the English nation accepting the proposals of these essays at present, yet the ideal of a national Church advanced in them is the only one which can claim to have any meaning; and the religion of the future, if there is to be any at all, must be organised as this volume suggests. The information collected in the book will be found exceedingly useful by all interested in Church politics, whatever their views may be.

The Faith of the Gospel. By A. J. Mason. (Bivingtons.) The same cause which makes so much religious poetry weak and ineffectual produces similar results in the case of religious philosophy. Freedom of the imagination in the one case, and freedom of the intellect in the other, are necessary to the attainment of striking excellence. The author must write with authority and even with originality, which is specially hard when he has at the same time to be orthodox. Mr. Mason, in his exhaustive and able volume, does not altogether succeed in making the dry bones live. We cannot admit that the reasonable philosophy which he labours to extract from the Christian records is really the essence of Biblical teaching. We are left with the feeling that his theology is occupied very largely with what is left obscure in the Old and New Testament, and we are doubtful whether after all it is wise to attempt to dispel the obscurity. A discussion, for instance, of the union of the human and Divine natures in Christ very rarely edifies, and the New Testament says little to satisfy curiosity on the point. Such subjects, moreover, as the "Condition of the Faithful departed," and the nature and functions of angels, cannot be treated systematically. It is, in fact, a want of intellectual sincerity to assume that they are

treated systematically, or even consistently, in Scripture. But Mr. Mason's book is able; it is the best handbook of theology we are acquainted with. It is clear and simple in style, and assumes no special knowledge on the part of its readers. It is, of course, Anglican in its views, and many Churchmen even will be quite unable to accept its teaching on the Eucharist, or to admit that the grace of Christian virginity is higher than the grace of marriage; but it is everywhere candid and earnest, and inspired by the spirit of the sentence in the preface which "withdraws beforehand . . . any word which sounds impatient or bitter or inflammatory or supercilious or in any way uncharitable." Those Christians who differ most widely from the author will find much in his book that will help them, and everywhere the careful and scholarly arrangement of the subject will be useful to students.

Christian Economics. By Wilfrid Richmond. (Bivingtons.) "The purpose of this book is to enforce the principle that economic conduct is a matter of duty, and, therefore, part of the province of conscience and morals." This is Mr. Richmond's account of the object of his sixteen sermons. They are of very unusual merit. The importance of their subject has been fully recognised of late years, but it is very rare to find preachers or moralists whose knowledge of political economy is sufficiently thorough to make their criticism worth attention. Mr. Richmond has carefully and patiently qualified himself to speak. He acknowledges that he owes much to Mr. Ruskin; but he comes to different conclusions, and writes without the animus against commerce and political economy which makes many impatient of Mr. Ruskin's guidance. Taking such subjects as competition, labour, property, wealth, and co-operation, he endeavours to discover what Christianity teaches with regard to them. The result is a volume of great originality. It does not claim to be exhaustive or rigidly systematic; but it states and establishes certain leading principles, and is full of pregnant and valuable suggestions. It differs from the school of thought headed by Mr. Ruskin in seeing some soul of goodness in competition, and in displaying some respect for modern political economy; but it is at one with Mr. Ruskin in the belief that economics cannot be divorced from morals or governed by other than ethical principles. Although Mr. Richmond's style is quiet and reflective, it is condensed and occasionally earnestly eloquent; but the originality and freshness of the thought prevent the reader from noticing graces of expression. The sermons will bear reading many times.

A NEW volume of the "Epochs of Church History" series is *The Arian Controversy*, by H. M. Gwatkin. (Longmans.) The author explains in a brief preliminary note that it is largely, though not entirely, an abridgment of a former work of his, *Studies of Arianism*, differing from it chiefly by the omission of the Gothic portion of the narrative, as properly belonging to another volume of the series, which may be taken as an indirect promise on Mr. Gwatkin's part to write that volume. As designed for a wider class of readers than his larger book, the abridgment includes the omission of a good deal of the technicalities of the Arian controversy, its broad outlines being carefully drawn; but the minute turns of phrase which mark it even more than any other of the polemical disputes in the ancient Oriental Church are disregarded, though of course those which were the actual watchwords of the contending schools are duly recorded. Mr. Gwatkin has put his finger unerringly on the chief intellectual defect of Arianism—its un-

sound logic, and has noted also its untenable position as a kind of mid-term between the higher paganism of its time and Christianity. The genesis of the book places it high among the volumes of the series to which it belongs; for it is a much more feasible literary task for a competent writer to abridge a work of his own by the process of reducing the general scale, than to produce an entirely new book which shall present all the salient points in a very small compass without the risk of injudicious omission on the one hand, or of obscurity on the other, by reason of over-compression. In one detail, the smaller book improves on its predecessor, in that the lists of works for the student to consult are classified according as they are occupied with various aspects of the general subject, whereas the reader is left to do that for himself in the *Studies of Arianism*.

Bible Characters. By Charles Reade. (Chatto & Windus.) The freshness, vigour, and directness which attract us in Charles Reade's novels have not failed him in these papers and notes on Biblical subjects, which are only too short and fragmentary. Inasmuch as vigour and freshness are unusual virtues among theological writers, we are very grateful when we find them in papers on Nehemiah and Jonah. Mr. Reade is confessedly a novice at the work of Biblical criticism, and, moreover, a somewhat intolerant and dogmatic novice; but so crisp, terse, and vivid a sketch as his original and interesting account of Jonah is rarely met with. Clergymen and other professional students of the Bible will receive a most valuable lesson if they will read with an understanding spirit these attempts by a distinguished student of human character to enter into the minds and motives of some of the heroes of Old Testament history. We only regret the shortness and incompleteness of the contents of the book.

Gospel Sermons. By Dr. McCosh. (Nisbet.) Readers of Dr. McCosh's philosophical works will not need to be told, as they are in the preface to this work, that the teaching of philosophy does not exhaust all the author's intellectual and spiritual energies. Nor will they require any information from us as to the precise method and cast of theology to be found in his pulpit addresses. It will suffice to state that his sermons are in matter and manner precisely what we should have expected from him. They are clear, able expositions of sacred subjects from a narrow and ultra-dogmatic standpoint.

The Gospel according to St. Paul. By Oswald Dykes. (Nisbet.) Why Dr. Dykes should give the comprehensive title "The Gospel of St. Paul" to an exposition of the first eight chapters of the Epistle to the Romans it would not be easy to say. That these chapters contain a consecutive and homogeneous argument few expositors would deny. But it is an argument advanced for a special purpose, and is a trifle overcharged with Rabbinism and Jewish scholasticism. "The Gospel of St. Paul" would be best arrived at by bringing together his chief doctrines and expositions from all his epistles, with especial stress on those which best illustrate the grand principles of his thought, or which approximate most closely to the teachings of the Gospels—his doctrines, e.g., of the letter and the spirit, and his exposition of Christian love. Dr. Dykes manifests considerable insight into St. Paul's standpoint in the earlier half of the Epistle to the Romans, and his book will be acceptable to his admirers. About half the volume, we may add, has already seen light in the pages of the *Homiletic Magazine*.

Christianity made Science; or, a Life's Thoughts on Religion and Marvels. By T.

Prescott. (Williams & Norgate.) The life whose "thoughts" are here chronicled has so recently ceased that we desire to speak with becoming reverence of the estimable author. At the same time truth compels us to say that we regard the leading thought and aim of the book as founded on a misconception. In the commonly accepted senses of the words Christianity is one thing and science another; and to speak of these terms, or rather of the things for which they stand, as if they were or could be made, convertible, involves a misapprehension which seems to us mischievous. It may be admitted that what Mr. Prescott terms "the intellectual element" has its place as an indispensable factor in the final formation of a religious creed; but it is quite possible to admit this without assuming the necessity that Christianity can or should be transmuted into science. No greater injury can be done to Christianity in the true meaning of the term than this assumption that it is capable of or benefited by intellectual demonstration. Mr. Prescott must have forgotten, if he ever learnt, the profoundest lesson of Butler's famous Analogy, as well as the signification of the well-known maxim "We walk by faith not by sight."

True Philosophy. By S. F. A. Caulfield. (Hatchards.) Though labelled "Philosophy" this is to all intents and purpose a theological book. It is the kind of reply which Mr. Caulfield thinks might be made to the late Laurence Oliphant's *Scientific Religion*. Whether that work admitted of any reply may well be doubted. What is indubitable is that it does not admit of the reply which Mr. Caulfield has here prepared for it. The book is conceived in the narrowest spirit of evangelical dogmatism, and is, therefore, just as unsatisfactory as the wild speculations it is intended to counteract.

The Tree of Life; or, the Development of the Doctrine of Life Eternal in the Scriptures of the Old Covenant. By John Sharpe. (Cambridge: Deighton & Bell.) We have given the whole title of this work for the reason that its metaphorical title "The Tree of Life" sets forth very incompletely its design. Mr. Sharpe is a Hebraist, and much of the work consists in translations of particular passages into English. But, as a rule, his translations cannot be commended either for their accuracy or for their style and rhythm. This, to take a single example, is Mr. Sharpe's rendering of a well-known passage:

"For he knoweth our frame;
It is remembered that we are dust.
Fragrant man, like the grass are his days;
As a flower of the field so he flourisheth.
For a wind hath passed over it and it is not,
And its place can recognise it no more."

With regard to the general subject of the book, while it presents the reader with a few thoughts worth considering, its chief use is that it supplies a catena of Old Testament passages which the author thinks involve a belief in a future world, and may therefore be used as a set-off against Archbishop Whately's essay, and the passages he accumulates, showing that the Jews could not, on the whole, have believed in the existence of such a world.

The Life of St. Jerome. By Mrs. Charles Martin. (Kegan Paul, Trench & Co.) A popular life of St. Jerome, which need be merely a careful reproduction of M. Amédée Thierry's work, would doubtless find readers in England; but Mrs. Martin has not succeeded in giving us this. Her tone of indiscriminate praise is specially unfortunate in the case of such a man as Jerome, whose faults are inseparable from his temperament and typical of his time. The account of the quarrel with

Rufinus is a piece of special pleading for Jerome; and the language used regarding Origen makes the whole dispute about his writings incomprehensible. He was a "remarkable heresiarch, who more than two centuries before had sown the disastrous and prolific seeds of heresy and confusion, destined to work terrible havoc in the Church." This of a man who had so much in common with Jerome, from a declared worshipper of the latter, raises the suspicion that Mrs. Martin's knowledge of Origen is slight. The student of history will not find that this biography supersedes the careful sketch of Mr. Cutts in "The Fathers for English Readers," although it is longer and more pretentious.

The Religion of Freemasonry. By H. T. Whymper. (George Redway.) That Freemasonry has claimed a religious basis and signification has always been an accepted truth among the most benighted of those who are outside the charmed circle of initiation into its mysteries; but the meaning and extent of its religious claims has generally been veiled in an appropriately dim haze of vagueness and obscurity. In this work, however, Brother Whymper has courageously attempted to lift the veil. How far his attempt has met with success we must leave to the decision of members of the craft. The gist of the book seems to be the discussion of the relation of Christian to Mohammedan, Hindu, and other lodges in respect of the sacred book pertaining to each creed; but it contains a large amount of information, some of a very quaint not to say grotesque character, on the growth and usages of Freemasonry, which renders the volume interesting to the general reader as well as to masons themselves.

The Redemption of Man. By D. W. Simon. (Edinburgh: T. & T. Clark.) The author describes this work as "Discussions bearing on the Atonement," and he himself adds that "it does not in any sense pretend to be a complete treatise on the doctrine of the atonement." Notwithstanding this incompleteness, the work runs to 440 pages octavo; and it is conceivable, that had the author exercised the virtue of conciseness, he might have contrived to say something on the subject that the general reader would have cared to read. But the book is diffuse in style, and aridly scholastic in treatment, though containing here and there some pregnant thoughts. It cannot be said in any way to throw more light on a subject which, however important, has received quite as much illumination as it is capable of receiving. The interesting part of the subject is the historical, and for this the English student will have recourse to Baur's well-known but little read *Lehre von der Versöhnung*.

"CLARK'S FOREIGN THEOLOGICAL LIBRARY." New Series. Vol. 33.—*Old and New Testament Theology*. Translated from the German of Heinrich Ewald by Rev. Thomas Goadby. (Edinburgh: T. & T. Clark.) Notices of *Die Lehre der Bibel von Gott* will be found in vol. ii., 535, and vol. iv., 369, of the ACADEMY. A translation by Mr. Goadby of the first volume of this work has been already issued in the "Foreign Theological Library" under the title of *Revelation: its Nature and Record*. The volume before us is a translation of the second and third volumes, and, if not brilliant, will be found sufficient by the student. We are not sure that the translator has been wise in "selecting," and occasionally condensing, his original. However ably such a task is performed, it is apt to be unsatisfactory; and, in the case of a book which will be read mainly by students and scholars, is quite unnecessary. The translation will probably be most useful to those who know the original.

NOTES AND NEWS.

MR. F. T. PALGRAVE has completed the *Treasury of English Sacred Lyrical Poetry*, with the formation of which he was entrusted by the delegates of the Clarendon Press. The selection is ranged under three books: the first dating from about 1500 to 1680 (but mainly finding its materials in the seventeenth century); the second, from 1680 to about 1820; the last, thence to our own time. Short biographical notices of the writers (except a few, such as Spenser, Milton, Cowper, or those still living) have been added, with explanatory and glossarial notes. The volume will be published early in September.

DR. A. NANSEN, while he was in this country, made arrangements with Messrs. Longmans for the publication of a narrative of his expedition across Greenland, illustrated with maps and engravings. The book will not be ready for issue until next spring.

MESSRS. GRIFFITH, FARRAN & Co. announce for early publication in the coming season *The Diaries of Sir Moses and Lady Montefiore*, in two volumes, with numerous illustrations. It will give a record of their life and work, from 1812 to 1883, with the addresses and speeches of Sir Moses; his correspondence with ministers, ambassadors, and representative bodies; full accounts, in his own words, of all his missions in the cause of humanity; firmans and edicts of eastern monarchs; his opinions on financial, political, and religious subjects; anecdotes relating to men and events of his time. The work has been edited by the late Dr. E. Loewe, the oriental scholar, who accompanied Sir Moses Montefiore on his mission to Damascus and Constantinople in 1840.

MESSRS. SAMPSON LOW have in preparation a new series of short biographies, "The Prime Ministers of Queen Victoria," under the general editorship of Mr. Stuart J. Reid, author of *The Life and Times of Sidney Smith*. Among those who have promised to contribute are Mr. J. A. Froude, the Marquis of Lorne, Mr. Henry Dunckley, and Mr. G. W. E. Russell.

MR. DOUGLAS B. W. SLADEN, who has recently been on a visit to the United States and the Dominion, has there collected materials for a companion volume to his *Australian Poets*. It will be entitled *Younger American Poets*, and will include selections from the work of W. D. Howells, Joaquin Miller, Paul Heyse, Sidney Lanier, Helen Hunt, &c., as well as examples of Canadian poetry.

MR. GOLLANZ, of Christ's College, Cambridge, who is turning into modern English, for the Early English Text Society, the Anglo-Saxon poems in the Exeter Book which he is editing, finds that the words run naturally into blank verse. He neither expected nor intended this; but his version shaped itself of itself into iambic measures in nine lines out of ten.

A VOLUME of *Stories from Carleton*, with introduction by Mr. W. B. Yeats, will be published in the "Camelot" series for September, in substitution for More's *Utopia*, which had been promised.

A NEW novel, entitled *An Odd Man's Story*, by Mrs. J. Gordon Archer, will be published shortly by Mr. Elliot Stock.

MESSRS. GRIFFITH, FARRAN & Co. will publish immediately a volume of poems, entitled *Reveries, Rhymes, and Rondeaux*, by Mr. William Cartwright Newsam.

MESSRS. TILLOTSON & SON, of Bolton, who claim to have established in 1871 the first system of "newspaper literature" in this country, announce works of fiction by the following novelists during 1890: Thomas Hardy, William Black, Justin McCarthy, W.

Clark Russell, David Christie Murray, G. R. Sims, George Manville Fenn, G. A. Henty, Mrs. Oliphant, Adeline Sergeant, Dora Russell, L. T. Meade, &c. They have also made arrangements for a number of short stories and miscellaneous papers for the Christmas season.

THE commission formed by the Royal Academy of History of Madrid to celebrate the fourth centenary of the discovery of America—of which the Duke of Veragua, a lineal descendant of Christopher Columbus, is vice-president—has decided to offer two prizes (of £1200 and £600) for a literary competition. The work, which should not exceed two volumes of 500 pages each, may be written in Spanish, Portuguese, English, German, French, or Italian.

"The vastness of the subject necessitates that the paper should be a highly finished work of art, not so much from the richness of diction, but rather from the general arrangement and neatness of style; for its nobility and beauty should spring from the simplicity of the phraseology, and from a just appreciation and careful judgment."

WE quote the following from the last annual report of the Mercantile Library of New York, which is, we believe, the largest public library in that city. During the year 7315 new volumes were purchased, raising the total to 223,544. The number of volumes put in circulation was 158,683. Of Mrs. Ward's *Robert Elamere* 140 copies were bought; of Mrs. Deland's *John Ward*, 62; of Bryce's *American Commonwealth*, 35; of Motley's *Correspondence*, 26; and of Max O'Rell's *Jonathan and his Continent*, 36. To give a notion of the promptness with which the librarian meets a possible demand for a new book, the following figures will suffice. On April 13, four publishing houses in New York and one in Boston each advertised a new book. The books were by five different authors. An order was given for 115 copies of them. They were received, catalogued, stamped, made ready for circulation; and, before the library closed on the day they were published, all but two of them were in the hands of subscribers.

A RECENT number of the *Literarisches Centralblatt* contains a very favourable notice of Mr. E. C. Thomas's scholarly edition of the *Philobiblon* of Richard de Bury, which was reviewed in the ACADEMY of April 27.

THE FORTHCOMING MAGAZINES.

THE next number of the *Contemporary Review* will contain an article on "Our Position in Egypt," discussing very fully the progress made in finance, public works, improved condition of the fellahen, &c. Although anonymous, it is understood to be written by one of the best authorities on the subject. In the same number, Mr. Athelstan Riley follows up his short memorandum in the Foreign Office Papers by a full discussion of "Turkish Misrule in Armenia."

A VERY fully illustrated paper on "The Life and Work of Millet," by Mr. D. O. Thomson, will be begun in the forthcoming number of the *Magazine of Art*. An article entitled "The Kernoozers Club," by Mr. M. H. Spielmann, illustrated by Mr. Harry Furniss, will deal with the chief armour-club in the world, forming one of the "Glimpses of Artist Life" series.

A NEW feature in the September number of the *Artist* will be the first of a series of "Letters to Living Artists." The letters will be by different writers, personally acquainted with the painters and sculptors addressed; and the first of the series will be to Sir Frederick Leighton, by "W."

THE *Scots' Magazine* for September will print a full report of the speeches delivered at the opening of the Scottish National Portrait Gallery by the Lord Justice General, Lord Lothian, and the munificent donor, Mr. John Ritchie Findlay. It will also contain the address on "Education" delivered lately at the prize-giving of the High School, Glasgow, by Mr. Henry Craik.

THE *Lyceum* for September will contain the following articles: "The Workman's Grievance" (II.), "Governments and Philanthropists," "Giordano Bruno and United Italy," "Mr. Pater as an Essayist," "Darwinism Pure and Simple," "St. Vincent of Paul and his latest Biographer," &c.

Cassell's Magazine for September will contain a paper by a barrister, entitled "Next-of-Kin," intended to remove a popular misconception as to the amount of the funds in the hands of the Court of Chancery.

IN the *Quiver* for September will be published a paper on "Cruelty to Children," by Dr. Buxton, the late secretary of the Society for the Prevention of Cruelty to Children.

ORIGINAL VERSE.

A TROUBADOUR'S LAST SONG (A.D. 1300).

[Tedisio, son to the great Genoese admiral, Lampa Doria, went forth into the Atlantic on a voyage of discovery in 1292, and never returned.]

Lampa's eldest son was slain at his father's side in a sea fight. On seeing him fall fear came on the whole ship's company; but Lampa loftily rebuked them, and ordered his son's body to be thrown into the deep, telling them, for their comfort, that the land could never have afforded his boy a nobler tomb.—*Benvenuto da Imola*.

A troubadour of Genoa, being asked why he no longer sings, thus answered:—

Gone is Tedisio. Silent is my lyre.
And, till his barque return, shall silence keep.
Till home he come for Genoa's brows to reap
Fresh laurels and my Muse again inspire.

Tedisio, son to that heroic sire
Who not in clay would have his children sleep;
But his slain first-born cast into the deep,
On which our race their proudest wreaths acquire.

Fit sepulchre for Genoa's cavaliers,
Art thou by one more Doria tenanted
By my Tedisio? Silent then shall be
This loyal harp for ever, and my tears
Shall mourn my minstrelsy and friendship dead
And buried with him in thy vaults, O sea!

G. T.

MAGAZINES AND REVIEWS.

THE illustration of *Le Livre* for August is a somewhat severe, but very graceful, binding for the editor's *Son Alt-esse la Femme* by M. Ruban. It appears to represent a series of oblong toolings, one within the other, enclosing a plain panel; the tooled portions being relieved by four oval medallions of female heads. The letter-press includes a paper on "L'Estampe Française Moderne" by M. Uzanne (recommending a new society), a notice of some uncollected pieces of Musset by M. Glinel, a bibliographical note on Macchiavelli by M. de Rochessauvre, and a further instalment of M. Druon's chronicles of literary infanticide—all good matter and well in place.

MSS. LEFT BY THE LATE PROF.
DUNCAN H. WEIR.

THE following list of the MSS. left by the late Duncan H. Weir, D.D., Professor of Oriental Languages in the University of Glasgow, and now deposited in the University Library, has been communicated to us in the hope that it may prove useful to theological students.

Portions of the material, we believe, have already been utilised by Prof. Cheyne in his work on Isaiah, and by Prof. Driver in his forthcoming *Notes on the Hebrew Text of the Books of Samuel*.

1. Extended exposition of Gen. i.-vi. 7. Dissertations at the beginnings and close of sections, and careful verbal examination verse by verse. (Dated 1871-2, 1873-4.)

2. Uniform in size and style with preceding, and evidently intended to follow it. Notes and dissertations on Gen. vi. 9 xii. Also, notes on Gen. xxxvi. and a few on ch. xlix. Also, summary from Tuch's *Kommentar über die Genesis*, second edition, introduction on the subject of Saga and Myth.

This volume seems to be more fragmentary than the preceding, leaves being left blank here and there for future notes. There is an elaborate table of "God's appearances to the Patriarchs," giving in the original the phrases by which the appearances are described. (No date)

3. Briefer notes on Genesis, various portions, viz.:

- (a.) xxi. xxi. xxi.
- (b.) xxi. xxi. xxi.
- (c.) xxi. xxi. xxi.

- (d.) i.-iv. 15, vi. 9-ix.
- (e.) xli. xli. xli.

Not all equally full. (Dated from 1862-1874-5.)

4. Gen. to Num. xxi. Brief notes in the form of correction or emendation of renderings of the Authorised Version. The first page has the heading of "Revision of Old Testament"; and the notes were, no doubt, prepared in connexion with Dr. Weir's work on the Old Testament Revision Committee. His emendations are generally supported by references to parallel passages in the Hebrew Bible, the versions or commentaries. The notes seem uninterrupted within the limits indicated.

5. Num. xxi. 1 Sam. xv., uniform with preceding.

6. 1 Sam. xvi. - , uniform with preceding. It does not extend beyond 2 Sam. iv. 13.

These three volumes would be valuable as showing Dr. Weir's latest view of the passages in question.

7. A commentary uniform in style and size with 1 and 2. Deut. i.-xix. Very full.

8. Deut. xx. - . Uniform with preceding. The commentary extends to chap. xix. Thereafter follow: (a) "Paul Kleinert, Das Deuteronomium"; (b) "Questions as to the origin and authorship of Old Testament Scriptures, particularly the historical books."

9. Isaiah i.-end. Short grammatical notes, full of labour; references to almost every word, or indications how often the word occurs. At the end—

- (a.) Special examination of ch. vii. 7-16.
- (b.) Ch. i., An enquiry into its date.
- (c.) Chap. ii.-iv., Special examination of date, &c.
- (d.) xlii. xli. xli., examination of authenticity.
- (e, f.) On the "Chaldees" and "Philistines."
- (g, h.) On xviii., xlii. 12, xli. xli., xxxviii. 10, &c.

10-19 form a complete extended commentary on Isaiah, on the uniform plan followed in 1, 2, 7, 8.

10. Isaiah i.-xli. 11.

11. Isaiah xlii.-xli. 21.

12. Isaiah xli. 21-xli. 14.

13. Isaiah xlii.-xli. 21.

14. Isaiah xlii.-xli. 21. Notes on xlii., xlii., are wanting. Those on the later chapters in this volume are more fragmentary.

15. Isaiah xlii.-xli. 21, fuller notes.

16. Isaiah xli. xli., fuller notes.

17. Isaiah xlii.-xli. 21, short notes.

18. Isaiah xli. xli., except ch. lvi., lix., in the laborious and full style of the more complete MSS.

19. Isaiah lx.-lxvi., briefer notes. Then follows "Comparative Occurrences in the Proto- and Deutero-Isaiah of certain words and phrases."

20. Full and elaborate notes on—

- (a.) Jeremiah i., lii. 6-ix.
- (b.) Ezekiel i., ii., viii., and a beginning to ch. ix., unusually full notes.

21. Briefer notes on—
 - (a.) Ezekiel i.-xli., xxxvi., xxxvii.
 - (b.) Jeremiah i.-vi., xiv.-xv., xli.-xlii., x., xli.
 - (c.) Gen. i.-ii.
22. Brief and probably early notes on—
 - (a.) XII. Minor Prophets.
 - (b.) Canticles: Grammatical notes and translation.
 - (c.) Ecclesiastes i.-xli.
 - (d.) Daniel viii., Zech. ix.-xi. and ix. 9-17.
23. Contributions to Fairbairn's *Biblical Dictionary*, with a few additional notes.
24. Notes on the Psalms—
 - (a.) Brief and very early notes on and translation of Psalms i.-xli., xli., xli., xli.-xli.
 - (b.) Later working notes on Psalms i.-xli.
 - (c.) Comparison of Psalms xli. and 2 Sam.
25. Fuller notes on Psalms xli.-xli., xli., xli.-xli., xli., xli.; unusually full notes.
26. (a.) Notes for Dr. Fairbairn's *Dictionary*, "On the Canon."
 - (b.) Notes supplementary to twenty-five above on Psalms xli.-xli., xli.-xli.
27. Notes on Psalms i.-xli.
28. (a.) Notes on Micah iv. 8-v.
- (b.) Notes on Psalm cx.
- (c.) Notes on Psalms lxxviii.-lxxxix. (continuing 27). This volume is in the fuller and more expanded style.
29. (a.) Full commentary on Lamentations.
- (b.) Full commentary on Ruth.
- (c.) Psalms cv.-cvi., xc.-xcv., ci.-civ., xvi.-xcix. (continuing 28).
30. Notes on Proverbs i.-xv.
31. The Book of Job: briefer notes on the whole book and "Summary of Argument."
32. Fuller notes on Job i.-xli.
33. Fuller notes on Job xli.-xli.
34. Fuller notes on Job xli.-xli.
35. Ecclesiastes: full discursive notes.
36. Daniel: full discursive notes; appended is "Daniel κατὰ τοὺς ὄ."
 - 37. A course of Elementary Hebrew Grammar: incomplete.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- FOUQUE, Eug. Moustiers et ses faïences. Paris: Remondet-Aubin. 7 fr.
- MENDES, Catalue. Le bonheur des autres. Paris: Marpon. 8 fr. 50 c.

HISTORY.

- PRETET, E. Histoire des ducs de Bourgogne de la race Capétienne. T. 8. Paris: Thorin. 10 fr.
- PIMODAN, Marquis de. La Mère des Guises. Antoinette de Bourbon (1494-1583). Paris: Champlon. 8 fr.

PHYSICAL SCIENCE.

- REICH, A. Die geodätischen Rechnungen u. ihre mathematischen Grundlagen. 1. Th. Vorstudien. Hanau: Reich. 11 M.

PHILOLOGY.

- BELL, A. De locativi in prisca latinitate, vi et usu. Breslau: Preuss. 1 M. 50 Pf.
- KRETSCHMER, P. Beiträge zur griechischen Grammatik. Gütersloh: Bertelsmann. 1 M.
- RITZENFELDT, E. Der Gebrauch d. Pronomens, Artikels u. Verbs bei Thomas Kyd im Vergleich zu dem Gebrauch bei Shakespeare. Kiel: Lipsius. 2 M.

CORRESPONDENCE.

THE OLD NORTHUMBRIAN GLOSSES IN MS. PALATINE 68.

Oxford: August 11, 1889.

To the Northumbrian glosses already published (ACADEMY, May 18 and June 29) I have still another to add, which Mr. Lindsay inadvertently omitted from the copy of the glosses which he gave me, but included in the copy he made for Dr. Whitley Stokes, from whom I have just received it. This new gloss *herutbeg* (see below) has been miswritten by the Irish scribe for *herutbegae* (= W.S. *heorotberge*), and is evidently intended to denote the fruit of the mulberry tree. This O.E. *heorotberge*, which occurs several times in the Glosses—Wright-

Wülcker 33^{1a} (= Corpus Gl. 1333) and 443^a, where it translates *mora*; 203^a *heortberge* = *celsa agreste, sicomoros*, and 409^{1a} = *fragos*—survives as the *hartberry* of our modern dialects.

It is noteworthy that in *herut-*, as well as in *sifu*, the vowel of the root-syllable still remains unaffected by the following *u*, which points to the conclusion that the glosses in the ninth-century Vatican MS. are copied from an older one of the eighth century, probably of the earlier part of that century. In support of this conclusion we may refer to forms like *Herutford*, *Cerotaes ei*, &c., in the Moore MS. of Beda's *Historia* (about 737), or to the *metudae*, *hefaen-riceae*, and *heben* of Caedmon's hymn, which is contained in the same MS., and compare them with the *Heorutford* (Beda, Hist. iv., alenohus, and 5) and *Cerotes ei* (Beda, Hist. iv. 6) of the Cotton MS. Tiberius O. II., which belongs to a somewhat later period of the eighth century (cf. Sweet, *Oldest Texts*). This shows that the so-called *u*-(*o*-) umlaut took place in Northumbria during the eighth century, and the absence of it in the *herut-* and *sifu* of the Palatine glosses may be urged in proof of their early origin. In the other dialects this *u*-(*o*-) umlaut made its appearance about the same time as in the north. In the Epinal Glossary (beginning of the eighth century) an original *e* or *i*, for instance, has, with one single exception, been preserved unaltered when followed by a back vowel; while in the somewhat younger Corpus Glossary *e* and *i* have, under the same circumstances, been changed, with very few exceptions, to *eo* and *io* (cf. Dieter, *Sprache und Mundart der ältesten englischen Denkmäler*).

For convenience of reference, I here reprint all the Northumbrian glosses of the Palatine MS.

(1.) Fol. 12 b (Ps. 74, 14):

"Dedisti eum escam etc. i. eo quod timore eius pices ad terram aethiopiae veniunt. Timet enim et manducat unum quodque animal in mari alterum. Et dicunt quod vii minoribus saturantur maiores, ut vii fuscas selas fylly, sifu selas hromas fylly, sifu hromas hualas fylly."

(2.) Fol. 15 a (Ps. 78, 45):

"Et ranam i. fross. Et dedit erugini i. brondegur. Et labores eorum locustae. Et occidit in grandine i. grandio cum igne. Et murus eorum i. pro omni feraci arbore possit i. aliquando fructus eius albus, aliquando rufus, aliquando niger i. herutbeg."

(3.) Fol. 20 b (Ps. 90, 13):

"Conuertere, domine i. ad nos rogantes. Usquequo i. nudu hiru coasalt."

The suggestion which Prof. Cook makes in explanation of the first component of the gloss *brondegur* (ACADEMY, August 10) is so very obvious that it has probably occurred to many readers of the ACADEMY besides himself. It certainly had occurred to me before I sent the glosses for publication. But, after careful consideration, I did not adopt it, as there is no satisfactory evidence of the use of *brond* (*brand*) in England in the sense of "mildew, blight," earlier than the seventeenth century (Dr. Murray's earliest quotation is 1639), for I do not share Prof. Cook's opinion that the reading *brond*, *oom*, in Wright-Wülcker, is "undoubtedly better" than Sweet's *brondoom*; in fact, I am inclined to think that the latter is the correct form. I take *brondoom* to mean "rust produced by burning"—in the case of iron the "rust produced by burning" is the so-called "hammer scales" or "smithy scales" (Fe₃ O₄) to which the glossator would naturally apply the term *oom*, as well as to the common red rust due to moisture (Fe₂ O₃ + water)—in which case the first component *brond* would simply have its ordinary meaning of "burning," not that of "mildew." In support of my view I may refer to the somewhat similar gloss *sinder-om* in Wright-Wülcker 402¹¹ (*ferrugine*=*græ-*

ghawe isene obbe sinderome), where not only the *sinder*, but also the *graghawe isen* points rather to smithy scales than to ordinary red rust.

That the first component of *brondegur* may be the O.E. *brond* (*brand*) used, as in Modern English and German, in the special sense of "mildew," is not impossible; but, in the absence of any trustworthy evidence that it was so used in England until eight or nine centuries later—in the absence, too, of any satisfactory explanation of the second component—the matter must still be regarded as "not proven."

A. S. NAPIER.

OLD IRISH AND THE SPOKEN LANGUAGE.

Rathmines, Dublin: August 16, 1889.

I have been anxiously watching the correspondence in the ACADEMY, expecting to see some notice taken therein of the remarkable expression used by Mr. Whitley Stokes in the issue of December 1, viz., "The corrupt dialects called modern Irish."

These words, coming from a scholar of such reputation, would naturally convey to the minds of those intending to study the Irish language that modern Irish is worthless for philological purposes, whereas the present spoken language is really the only efficient key to the understanding of passages innumerable in the Irish of the older periods. This can easily be proved by showing how scholars well acquainted with old and middle Irish, but ignorant of the modern spoken language, fall into egregious mistakes, from which a fair knowledge of modern Irish would have saved them. Of these scholars perhaps one of the most pertinent examples is that of Mr. Stokes himself. I shall accordingly proceed to give a few instances in support of my statement.

In the *Revue Celtique* for May 1886, Mr. Stokes gives a short poem from the Book of Leinster, with a translation, vocabulary, and notes. The poem is so simple that any fair modern Irish scholar would have not the least difficulty in understanding it—always supposing that Irish scholarship includes a knowledge of the spoken language—though the poem contains a few antiquated, if not obsolete, words. Even an illiterate Irish speaker would understand it if read to him. And yet in translating this poem Mr. Stokes has fallen into several mistakes, from which a knowledge of the despised modern Irish would have saved him, such mistakes as no Irish speaker would commit.

For instance, at line 33 of the poem,

"A slat claidib is gell cet,"

Mr. Stokes translates, "There is a sword, the pledge of hundreds," the correct translation being—"There is a sword equal to a hundred." The word, *gell*, the modern *geall*, does indeed sometimes signify a "pledge"; but it has many other meanings, one of them being "equal to," as in this phrase. In modern Irish, when signifying a "pledge," "equal to," "like to," it is followed by the preposition *le*, formerly also *re*, as *Is geall re bheith marbh duit an riocht i n-a bh-fuile* (Keating's History, p. 384, Halliday's edition), "For you promise fair for death in your present state"—literally "For it is equal to being dead for thee, the condition in which thou art." Again: "Cibé labhras ar an dara modh is geall le h-easbaidh athaisg do bheith air é"—literally "Whosoever talks after this second manner, it is equal to the want of speech to be upon him." In the spoken language at present they have in Waterford a proverb: "Is geall le sgeul maith gan aon droch sgeul"—"It is equal to a good tidings to be without bad tidings"; and in Clare, another proverb; "Atharrach oibre is geall le sgeith é"—a change of work is equal to a rest.

Line 47:

"Bendachais cach dá chell."

This, according to Mr. Stokes, means "Each blessed the other." Now the real meaning is, "Each saluted the other." It is true that *bheannuigh* means either "bless," or "salute"; but when the former is the meaning the object is direct, and in the accusative, as, "Do bheannuigh sé é"—"He blessed him" (Gen. xiv. 19); whereas when the word has the latter signification the object is indirect, and in the dative, with the preposition *do*, as "Do bheannuigh sé dhóibh"—"He saluted them" (1 Sam. xxx. 21, Bedell's translation). An Irish speaker would say—Do bheannuigh mé dhó's ní bheannochadh sé dhám—"I saluted him and he would not return the salute."

Lines 151, 152:

"Buailid coathlam ar nech, fennaíd, casraid, can fuirech."

This is rendered—Deftly smites our horses, flays, destroys, without delaying. W.S. "Smiting" (i.e., killing) and "flaying" are correct; but *casraid* here does not mean "destroys," which can be at once perceived, even from the context. *Cosgairt* is here, "chopping," "cutting up for the spits," and in this sense the word is still employed in every Irish-speaking locality in the four provinces. Thus, *At á an bhó d'á cosgairt* would mean, "The cow is being cut up" (i.e., to salt the meat). The following common story will illustrate this. It is said that the *Sean riabhach*, an old greyish cow, laughed in a sportive way at March when that boisterous month was nearly at an end. March being offended at the jeering borrowed in revenge three days from April. The story then proceeds—"An cheud lá bhí sí dá basgadh; an dara lá, ar tógbháil, agus an treas lá dá cosgairt." The first day she had to be dragged out (of some marshy place in which she stuck); the second day she had to be raised (being unable to get up on her feet); and the third day she was being cut up (butchered or flayed). *Cosgairt* has the meaning of "flayed" in one passage of Keating, treating of death. I cannot now lay my hand on the passage; but there can be no doubt as to the meaning, inasmuch as it refers to an unjust judge whose skin was hung over his seat on the bench, as a warning to any of his successors who should be tempted to follow his example.

Line 168:

"Arai beith can biad oentrath."

This is rendered by Mr. Stokes—"Because of being foodless for one watch." *Tráth* is not a "watch," but the "time" of a meal. *Eadar-thráth* is a common word for dinner-time. Thus also, "Greim ná bolgaim ní shlogainn tri trátha": "A bit nor a sup three times. I used not to swallow" (Midnight Court). Again: "Do thrasgfinn leat naoi d-thráth" (A. Rafferty).

Line 177:

"Múchter an tene ba thís."

This is rendered—"That fire that lay below was quenched." The meaning is rightly given by the Hibernicism still in use—"The fire that was down was quenched," equivalent to—"The fire that was burning (had been lighted) was quenched." So also, *cuir teine síos*, "put down" a fire, i.e., make a fire. "Eirigh ad shuidhe, a chailín, cuir síos prátaoi a's feoil," "Stand up, girl, put down potatoes and meat," i.e., put potatoes, &c., on the fire (Old Song).

In this little poem there occur a few more mistranslations equally manifest to any modern Irish scholar, and several things that are open to doubt; but I think enough has been cited for my purpose, which is not to find fault, but to show clearly that a man cannot be a first-class Celtic scholar without being acquainted

with modern Irish. I do not know a single writer at the present day, among those who have acquired the reputation of being in the first rank of Celtic scholarship, who, in treating of ancient Irish literature, has not committed errors that he would have avoided had he known the modern Irish language.

Furthermore, this appears to be admitted by these scholars themselves. It is only a couple of weeks since the Rev. Dr. McCarthy stated before the Royal Irish Academy that it was vain for any one to set up as a dictator in Irish. And not many weeks previously Mr. Whitley Stokes said that a table of *errata* should be appended to every publication in Irish, following out his own practice; for he had appended such a table to the most elaborate of his works. Though he had been somewhere about nine years engaged in the preparation of the "Festiology" he had some hundreds of words in its *corrigena et addenda*. To these again he added a considerable number of other corrections in the *Revue Celtique*. And I may remark that these tables should be a model for all critics, there not being in them a single bitter allusion or statement.

If you are willing to insert any more on the same subject, I shall in another short paper be able to point out where all our Celtic scholars who write for the press, excepting only Mr. Standish H. O'Grady, have often erred egregiously, and this, not in difficult passages, but in things that would be quite easy to any person knowing modern Irish fairly. I shall also show to demonstration, if permitted, that an acquaintance with the language at present spoken, at least in the west and south of Ireland, is essentially necessary for a good Irish scholar. I am afraid this point is too much lost sight of by students of Celtic, and by philologists in general. The Irish scholars who constitute the working members of the Council of the Gaelic Union all speak Irish. In the interests of Celtic philology, I trust that you will give the wide circulation of the ACADEMY to the above remarks.

JOHN FLEMING,
Editor of the Gaelic Journal.

THRAKIAN "OLOR" AND NORSE "OLAFR."

Eastbourne: August 19, 1889.

Away from books, I have read at the seaside W. H. Stevenson's letter on "Olaf and Skythian Oloros" in the ACADEMY of August 17.

First of all, I may mention that it is not as a specially Skythian, but as a Thrakian, name that I have compared Olor with Olaf. The meaning of the final *r* in the Norse word, and the history of that name, as well as the various attempts at solving its etymology, I think I am tolerably well acquainted with. It is on account of the intricacies connected with the latter subject that I do not wish to load your columns with a discussion that does not properly belong to the question at issue; or I might as well go into the similarly difficult etymology of the German name "Armin."

When objection is taken to the equation of Olor with Olaf on account of "the initial vowel of the Scandinavian name being long, while that of the Skythian [Thrakian] name is short," I am afraid I might say more than the columns of the ACADEMY would bear about the differences of accentuation and vocalisation in the various dialects of the same language—differences which at once show that objection to be utterly "inadmissible." I have devoted some attention to German dialects during a lifetime. To give but one or two instances concerning long and short vowels, that which in High German is *Adolf*, becomes, in south-western Franconian speech, *Äddölf*; both syllables being pronounced with extreme rapidity. *Jakob*, in the same

dialect, becomes Jäkköb. The Franks, by the way, I hold to be an intermediate link between the Phrygo-Thrakians and the Norsemen. In support of some of Mr. Fressl's statements, I have adduced linguistic proofs of this in the fuller articles which have appeared in the *Magazin für die Literatur des In- und Auslandes*.

Germans in general now say *Gläs, Gräs*. Some of our northern populations, however, say, *Gläss, Gräss*; yet in the genitive case they lengthen the vowel: *des Gläses, des Gräses*. I have heard men of culture stick to the correctness of this change. *Vollkommen*, in the pronunciation of some of our south-eastern populations, becomes *vollkömen*. *Käm*, with them, becomes *kämm*; *Strässe, Strässe*: *Schwänthaler, Schwänthaller*, and so forth. This may be heard even from the lips of the best educated, in whom the influence of the native dialect is, however, strongly ingrained.

In face of such facts (and in judging of language I do not go by mere book-lore) I have no difficulty in believing that Olaf or Olor may very well have got a short initial vowel among some of the numerous tribes of the Thracian race, which, according to Herodotos, was only inferior in numbers to the vast Indian population, and which doubtless had dialects as different as those existing in Upper and Lower Germany.

Perhaps the above remarks might already be enough to show that there is no "absurdity" in the comparison made between the two names. For my part, wishing to discuss questions of learning with proper amenity, I will take no notice of that expression, but rather turn to another point of fact. The Greeks and the Romans, it is well known, had not a very delicate ear for the niceties of foreign languages. Hence we have always to take into account some insufficiency in their rendering of the sounds of a "barbarous" tongue. The often somewhat throaty or slurred pronunciation and the peculiar broken vocalisation of some populations of Teutonic kinship may often have puzzled a Hellene. Nor is it always easy to fix the sounds of a language by a mere alphabet. Those who will look at another recent treatise of Mr. Fressl (*Die Musik des bairischen Landvolkes*) will see what stratagems have to be resorted to in order to render the characteristics of Bavarian speech. Is not the same the case in a large measure with English dialects?

In Bavarian folk-speech a great deal of the Gothic element still lingers—so much so that certain letter-changes which have occurred in all other High German dialects have not yet taken place in Bavarian. From this we can at once see the fallacy of the assertion that, five centuries or so before our era, the Olaf name must have resembled Analcip(os) rather than Olor(os). I contend that there are traces of a High Thracian and a Low Thracian speech, if I may say so, in the linguistic remains of that race. Among the Thrakians—whom we also know as Threkiens and Threikians—the Phryges, or Phrygians, were also contemporaneously called Bryge, Brigs, Bryks, or Bregs. Similarly, the Makedonians said Aprodite, Bilippos, Balakros, instead of Aphrodite, Philippos, Phalakros. To speak of a cast-iron law of letter-change is, therefore, again "inadmissible."

The Germanic kinship of the Thrakians is held by some of the foremost inquirers to be well established. Looking to other evidence which may be drawn from their language, I for my part regard the "Olor" name—insufficiently recorded though it may have been—as a most likely counterpart of the well-known Norse one. Let us not forget that it was from the neighbourhood of the Black Sea, where Thrakians of the numerous Asic name dwelt, that the tribal saga of the Scandinavians makes

the Asic people migrate to the North, where this conquering clan established the Asa worship.

KARL BLIND.

SCIENCE.

An English-Persian Dictionary. Compiled from Original Sources. By A. N. Wollaston. (W. H. Allen.)

IN 1882 Mr. Wollaston published an abridged English-Persian dictionary in octavo containing some 15,000 headings in 462 pages. He now gives us a much fuller dictionary in quarto embracing, perhaps, upwards of 40,000 articles in 1491 pages. At the same time in very many cases the original articles have been largely expanded, so that the proportion of the new work to the old is far greater than that of eight to three. The matter of the smaller dictionary, so far as we have been able to compare, seems to have been incorporated into the greater, from which it may be assumed that Mr. Wollaston's experience of the value of his original work has been favourable. The test of time, indeed, seems almost the only one applicable to a work of this nature; for the critic can satisfy himself completely only as to a limited portion of it, and here "a handful cannot be taken as a specimen of an ass-load," for chance may have guided him to an exceptionally favourable or unfavourable sample.

The dictionary is stated to have been "compiled from original sources." A fairly clear idea of these sources can be gathered from the preface to the smaller work. They may, on the whole, be considered satisfactory, though as regards the scientific terms, the exact sources might with advantage have been specified. No Persian scholar who has been without the assistance of a Persian acquainted with botany, for instance, can be unaware, if he has investigated the subject at all, how extremely difficult it is to give with scientific accuracy the equivalents of botanical names. In many cases scarcely any two dictionaries agree. Handjéri previously to Wollaston is, perhaps, the most accurate. Let us compare authorities in a few of the Umbelliferae. For "anise," Wollaston gives *anisün, räsiyānah-i rūmī, bādyān*; Handjéri gives *anisün, räziyānah-i rūmī*; Nicolas: *anisün, räsiyānah, bādyān*; Bergé: *räsiyānah*; the Alfäzu 'l-Adviyah explains *anisün* by (Persian) *bādyān-i rūmī*. For "fennell," Wollaston gives: *räsiyānah, bādyān, bikh-i kühi*; Handjéri: *räziyānah, bād tukhm*; Nicolas: *shivid, shivil*; Bergé: *shibit, shivit*; the Alfäzu 'l-Adviyah explains *räsiyānah* by (Persian) *bādyān*. As equivalents of "dill," Wollaston has: *shibit, shibid*; Handjéri: *shivit, shivit*; Nicolas omits; Bergé: *shibit*; the Alfäzu 'l-Adviyah describes *shibit*—(Persian) *shivit*—as like fennell and of strong odour (? dill). For "cumin" Wollaston gives: *kamün, zirā, jirā*; Handjéri: *kammün, zirah*; Nicolas: *kammün, zirah*; Bergé omits; the Alfäzu 'l-Adviyah explains *kammün* by (Persian) *zirah-i kirmāni, zirah-i siyāh*. For "caraway" Wollaston has: *zirah-i kirmāni, zirah-i siyāh*; Handjéri: *karārā, zirah-i rūmī*; Nicolas omits; Bergé omits; the Alfäz under *Karviyā* gives (Persian) *zirah-i rūmī, zirah-i shāmi*. Thus Wollaston and Handjéri generally agree. The Alfäzu 'l-Adviyah differs

in a few particulars from both, but seems to establish *bādyān* as the equivalent of "fennell," *bādyān-i rūmī* as that of "anise," and *zirah-i rūmī*, or *zirah-i shāmi*, as that of "caraway."

Before the appearance of the dictionary under review, the principal resource of Persian scholars was Handjéri's *Dictionnaire Français-Arabe-Persan et Turc*. The main object of that valuable work, however, being the furtherance of Turkish studies, all the examples given are in that language. Palmer's work and Wollaston's earlier dictionary, good generally so far as they go, are small. Berge's work is a mere vocabulary, and Nicolas's, though larger, is not yet completed. The old work of Wilkins is almost valueless, so that as a matter of fact Wollaston's is the first one calculated to satisfy fully the student's requirements. As he intimates, the sins of omission are few; and, so far as may be judged from a careful examination of various passages, the sins of commission do not seem so serious as to detract materially from the value of the work.

Mr. Wollaston in general, so far as we have gathered, omits but little in his renderings of the different headings, the equivalents offered being co-extensive with the various meanings of the word except in the case of certain terms synonymous in some of their sense. The attentive reader of the "Akhtar," however, may be a little surprised not to see his familiar *istimsāj namādan* as the equivalent of "to sound" in the sense of "to try to gather a person's inclinations." The expression *kāsi kardan* meaning "to mix" (e.g., water with wine—cf. the French "couper") occurs so often in conversation that the omission of that equivalent is also somewhat strange.

Such omissions, however, do not strike us as being more numerous than must inevitably find their way into a work of such magnitude; and it would be a more grateful task to enlarge upon the very many excellences of it, if the space at our command permitted. All Persian scholars owe the author a heavy debt of gratitude for his undertaking and bringing to so successful a termination so onerous and in many respects ungrateful a task. In the case of a language like Persian, in which so little has been done save by native lexicographers, the work of finding precise equivalents is enormous; and it must necessarily be to a considerable extent tentative, until repeated attempts and very extensive experience, assisted often, as regards phrases and sentences, by happy inspirations, place it upon the required level. In this place we might recommend to the Persian scholar possessed of the necessary ability, experience, and leisure a thorough and exhaustive study of the Persian adjective and preposition. With reference to the latter we should have been glad to see in the work under review the preposition which is required after each intransitive verb pointed out in connexion with that verb. This, of course, would have aided to the compass of a work already very large unless smaller type had been used. The type actually used, though contributing to the handsomeness of the volume—a stately quarto—is unnecessarily large. With smaller type, the work might have been contained in two or three octavo volumes, which would have been much handier for use.

CHARLES EDWARD WILSON.

TWO BOOKS ON PHYSIOGRAPHY.

A Text-book of Physiography or Physical Geography. By Edward Hull. (C. W. Deacon & Co.) By using the terms "Physiography" and "Physical Geography" as synonyms on the title-page of this work, the author seems hardly to realise the distinction that exists between these two departments of knowledge. Physiography is properly a study of nature as a whole, and is, therefore, a much wider subject than physical geography. Notwithstanding this slight confusion of terms, Prof. Hull has produced a very useful little book. The first part is astronomical, and deals with the earth as a member of the solar system. Then follow sections on terrestrial physics, and on the physical features of the earth; and it is especially in this part that Prof. Hull's wide experience in geological work stands him in good stead, and impresses the book with an individuality. Finally, the distribution of life on the globe is discussed, the section on the distribution of plants having been contributed by Mr. F. W. Burbidge, of the botanic gardens in Dublin. The work is illustrated by a number of excellent little maps, clearly printed in colours, which are likely to prove of much service to the student who is without a physical atlas at his elbow. At the same time, it might have been well to omit the ideal section through the earth's crust, which forms the second plate, and has little to recommend it. In fact, diagrams embodying mere conjecture are apt to produce in the mind of the young student false impressions, which are extremely difficult to eradicate.

A Sketch of the First Principles of Physiography. By John Douglas. (Chapman & Hall.) The author of this work has evidently a clear idea of what is embraced by the science of physiography. In his prologue, he chats pleasantly with his reader concerning the activities of nature which may be seen in play on the sea-shore; but he soon lays this light style aside, and plunges seriously into the subject of gravity. His statements are generally clear; but errors have slipped in, apparently due to carelessness in proof-reading. Thus, the formula for determining specific gravity (p. 7) is so printed as to be quite misleading to the student. Nevertheless, the book contains much that is well worth reading, and it is evident that some of the latest and best authorities have been consulted in its preparation. The plan of the book is, on the whole, good; and the systematic statement of results in a tabular form is a feature which may prove useful to the student preparing for examination. It is a pity that where so much of the text may be spoken of favourably, the illustrations should be of an extremely crude character. The frontispiece, it is true, is formed by a geological map of Southern Britain, well printed in colours; but even this is not altogether satisfactory, inasmuch as a spread of blue colour represents what is vaguely described as "limestone," without a word of reference as to its age.

SLAVICA.

THE last number of the review *Prace Filologiczne* (Philological Studies) has just appeared at Warsaw. It contains important articles, both for the study of the Polish language in particular and Slavonic philology in general. Especially valuable are the fragments of old Polish here printed, such as the *Formule Colloquiorum*, dating from the end of the fifteenth century, described by J. Przyborski. They consist of Latin phrases explained in Polish; and also the life of St. Eufrazia of the year 1524, which is printed by A. Krynski, with a glossary of the obsolete words. To these must

be added the Breslau glosses, belonging to the second half of the fifteenth century, and an account of three manuscripts of the sixteenth, now in the university library of Erlangen. Two of them belonged to Jadwiga (or Hedwig), who married Joachim, Margrave of Brandenburg, in 1535, and died in 1573, the last Catholic princess who ruled at Berlin. The third belonged to Sophia, who married, in 1556, Henry of Brunswick, and died in 1575. Both these ladies were daughters of Sigismund I., of Poland. The first two of these manuscripts are books of prayers; the third contains postils on the gospels. Some other fragments of manuscripts have been found in the same library. The interesting article on these books is by A. Brückner. In a "Contribution to the Study of the Kaszubish Dialect," J. Sembrzycki compares some forms in the old German-Polish Dictionary of Mongrowisz (Danzig, 1823), with the Kaszubish Dictionary of Poblocki (Culm, 1887). J. S. Ziemia also furnishes an article on the provincial words used in the district of Bedzin, in the government of Piotrkow, in Russian Poland.

W. R. MORFILL.

SCIENCE NOTES.

MR. DAVID SYME, of Melbourne, who is known in this country and in Germany as a political and economic author of originality, is now engaged on a scientific work entitled *The Modifications of Organisms*. Though an evolutionist, Mr. Syme will subject certain of Darwin's views to adverse criticism; and the book is addressed not only to biologists, but also to all those who seek to keep abreast of the latest developments of scientific speculation.

THE Cape Government has recently issued an able Report on South African Coal, by Mr. W. Galloway, of Cardiff, who was officially deputed to examine and report upon the coals of the Colony, especially those of the Indwe Basin and the Stormberg Mountains. The average thickness of the Indwe coal is set down at 3 ft. 8 in., and the field is estimated to yield about 302,000,000 tons. The coal is greatly inferior to Welsh steam coal, since it has a much lower calorific value, and yields more ash; but its use may nevertheless be extended with advantage over the railway system of the Colony. It is estimated that the Stormberg basin will yield at least 19,000,000 tons of coal, but this fuel is not equal in quality to the Indwe coal. Geologists will note with interest that Mr. Galloway believes most coal to have been formed from drifted vegetable matter, and not to have grown in its present position—a view which harmonises with the opinion at present popular among the geologists of France, but is not generally entertained in this country.

Names and Synonyms of British Plants. By G. Egerton-Warburton. (Bell.) If not a hard task, it is certainly a very dry one to set about the collation and co-ordination of the nomenclature of British plants, and thanks are due to Mr. Egerton-Warburton for undertaking it. He has collated the names found in the *London Catalogue*, *English Botany*, *Babington's Manual*, *Bentham's Flora*, and *Hooker's Students' Flora*, and has added "an appendix giving other names and their synonyms, and a list of authorities for plant-names." But we fear that he has undertaken it rather too soon. The nomenclature of the last edition of the *London Catalogue*, which work all botanists are likely to follow, is by no means final. The principles on which it is arranged, and on which one name is given the preference over another, are not fully carried out; nor has the older botanical literature yet been sufficiently examined for us to be sure what names were given earliest,

and are therefore entitled to preference. Three was a great deal of readjustment in the last edition of the *London Catalogue*, and there will probably be much more in the next. In the present little book, Walker's *Flora of Oxfordshire* might as well be added to the list of authorities, since it illustrates the use of *Arenaria rubra* and some other old-fashioned names. Among misprints we notice *Connim* (for *Conium*), *Mathiola* (for *Matthiola*), *Salix hippophaefolia*, *Sanguisorbia*; and such oversights may, in a work of this kind, be fruitful parents of error. *Chocrophyllum temulum* is, of course, mentioned; but the by-name, *C. temulentum* (Smith), is overlooked. *Knappia agrostidea* is nowhere mentioned as a synonym for *Mibora Verna*, nor *Orchis fusca* for *O. purpurea*. Finally, it might be well to notice in a book on botanical nomenclature why the specific epithet is sometimes allowed by usage a capital letter (*Mentha Piperita*) and sometimes defies grammar (*Ranunculus acris*). There are reasons, but beginners do not know them.

PHILOLOGY NOTES.

M. HART, dragoman to the French Embassy at Constantinople, has been sent by the government to Asia Minor, to study the monuments of the Seljuicides, and to collect MSS. relating to the history of that dynasty.

RECENT numbers of the *Babylonian and Oriental Record* (David Nutt) contain two articles by Dr. L. C. Casartelli, in which he contests the views put forth by Dastur Darab concerning incestuous marriages in ancient Persia.

DR. GUSTAV OPPERT has published in the *Madras Journal of Literature and Science* the second part of an elaborate treatise upon the original inhabitants of India. In this he deals with the non-Dravidian races, to whom he gives the name of Gaudian.

AT a recent meeting of the Académie des Inscriptions, M. Bréal contested the theory, now generally accepted by philologists, that the ending -ons of the first person plural of French verbs (*nous chantons*, *nous courons*) was borrowed by analogy from the ancient form *nous sons* (for *nous sommes*), which itself comes from the Latin *sumus*. M. Bréal brought forward four objections to this theory: (1) When a conjugation influences another by way of analogy, it is usually the more regular that exercises such influence; (2) why should only the first person plural of the verb *être* be borrowed, and not other persons as well? (3) the other Romance languages show no corresponding phenomena; (4) if any auxiliary verb were to exercise such an influence upon the conjugation of other verbs, we should expect it to be *avoir* and not *être*. M. Bréal, therefore, preferred to see in the ending -ons a changed form of the ending -amus of the first conjugation in Latin. The deadening of a into o before a nasal vowel is not unexampled; and the ending of the first conjugation would readily be transferred to all the others. M. Gaston Paris could by no means share M. Bréal's view. The change of a into o is altogether inadmissible. Since *ramus* has given *raisin*, and *famem* has given *faim*, *cantamus* could give nothing else but *chantains*. The explanation drawn from the analogy of *sumus* is only an hypothesis, liable to be replaced by a better; but, above all things, one must reject an explanation which is decisively condemned by phonetic laws.

Etudes de Grammaire Comparée: De la Psychologie du Langage. By Raoul de la Grasserie. (Paris: Maisonneuve.) We have already more than once had the pleasure of bringing M. de la Grasserie's contributions to the science of language before the notice of

readers of the ACADEMY. The wideness of his linguistic survey, his freshness of thought, and the attention he has bestowed on the psychological study of language, render him a valuable and suggestive worker in a neglected field of philological research. The tendency of modern scientific philology has been towards a too exclusive study of the Indo-European languages upon their phonetic or physiological side. M. de la Grasserie's new work requires close and careful reading, but it is full of instruction, and ought to be in the hands of every comparative philologist. What he has to say about analogy may be specially recommended to the student. As he points out, analogy is not the exclusive property of psychology. It is "the force of attraction between two sounds, or two forms, as well as between two ideas," and consequently there is a phonetic analogy and a morphological analogy as well as a psychological analogy. M. de la Grasserie defines the psychology of language as the study of ideas from the point of view of their expressibility in speech, and he distinguishes it as either statical or dynamical. It will be seen that at the outset the reader is called upon to exercise his powers of thought, and to follow with care the subtle but necessary distinctions and definitions of the author. It is for want of such care and logical subtlety that the psychological study of language still lags so far behind its physiological study.

FINE ART.

A History of French Painting. By C. H. Stranahan. (Sampson Low.)

It is an enterprise of a difficulty calculated to dismay the boldest which Mrs. C. H. Stranahan has attempted in this "History of French Painting from its Earliest to its Latest Practice"; and considering the vast extent of the ground covered, and the novelty of the attempt, her success must be pronounced more than creditable. We are not aware that any work of magnitude in the English language has yet covered the same field in its entirety, though separate chapters of French art-history have of late years been dealt with in detail—notably by Lady Dilke in her *Renaissance in France*, her *Claude Lorrain*, and her *Art in the Modern State* recently reviewed in the ACADEMY.

A distinctive character is given to the present work by the fact that more than one-half of its contents are devoted to the attempt to elucidate the infinite ramifications of contemporary art in France. Though there exists the amplest material for such an effort in the admirable criticisms of the modern *salonniers* and *chroniqueurs* of Paris, and in the unsurpassed artistic publications of the last twenty years—and the author has manifestly (in many cases avowedly) drawn very freely upon these for her classifications and her opinions—yet the evident necessity for avoiding *parti pris* and steering clear, in dealing with susceptible living mortals, of the extreme views proper to the passionate partisan has given a timid, a confused, and tentative character to the latter portion of the history. In its earlier portion we find occasional inaccuracies, together with strange omissions in a few cases to notice commanding personalities of French art, or, what is worse, mere perfunctory mention of these in two or three passing words of small print or foot-notes; while over-much space, where so little can be

spared, is often allotted to painters of secondary position and no special influence.

Mrs. Stranahan errs in stating that a "Salvator Mundi," by Jehan Fouquet, is in the National Gallery of England; while she might have pointed out that the British Museum now possesses one leaf of the famous "Livre d'Heures d'Etienne Chevalier," which almost in its entirety is owned by M. Brentano, of Frankfurt. The only other missing leaf has lately been acquired, if we mistake not, for the Bibliothèque Nationale. She further fails to mention among the few known works of the great Tours *chef-d'école* the two characteristic and undoubted portraits in the Louvre.

In the chapter on "Painting in the Sixteenth Century" some strange statements are made as to the Clouet group, about whom the author has evidently not consulted the most competent authorities. So far from Clouet III. (called like his father Jeannet) having left "many pictures," few painters of great repute have left a smaller number. He no doubt painted many; but of those which remain little more than the "Charles IX." and the "Elisabeth d'Autriche" of the Louvre, the larger "Charles IX." of the Vienna Gallery; and the exquisite "Dauphin François" of the Antwerp Gallery, can be claimed with certainty as his. The fine "Eléonore d'Autriche" of Hampton Court, if a Clouet, is a Clouet II.; the great picture at Castle Howard of Catherine de Médicis, with her children, has elements which forbid us to ascribe it to Jeannet; and even the well-known "Henry II." of the Louvre is too harsh and black in the flesh-tones for him. Beyond doubt authentic are, on the other hand, two or three important crayon portraits in the Bibliothèque Nationale. We have been unable to trace in this part of the work any mention of Corneille de Lyon, a famous contemporary of the Clouets, whose celebrity still survives in a well-known passage of Brantôme's *Dames Illustres*, though no picture can now with any degree of certainty be ascribed to him. The seventeenth century—for which authorities are endless, and the materials for study close at hand—is, considering the space allotted to it, very completely described; the particulars as to Vouet, Lebrun, Lesueur, Mignard, Jean Jouvenet, and others being both concise and accurate. The author has wisely placed in this period the friendly rivals Hyacinthe Rigaud, and Largillière, who, although they lived far into the eighteenth century, were to all intents and purposes, in their dignified and urbane conventionality of manner, true children of the Grand Siècle. Here, again, it is curious that no mention is to be found of Santerre, a man of mark, and even, in his day, at the junction between the two centuries, a considerable celebrity; nor of the better if more unequal painter Grimou, chiefly known by his charming portraits of so-called pilgrims and his richly coloured studies of fancifully costumed women, calling up reminiscences both of Vandyck and of Rembrandt. The latter was, no doubt, of Swiss origin, but he was, to all intents and purposes, a Frenchman, and became for a time member of the Academy.

If the writer has only been partially successful in her attempt to characterise the art of

Watteau, the essential beauty of which, in a sense, escapes analysis, she has failed in good company. We must, however, point out that she is evidently imperfectly acquainted with the works of that master in and about London, since she gives the number of these at nine only. The contributions of Sir Richard Wallace, Mr. A. de Rothschild, and Lord Northbrook alone to the last Winter Exhibition at Burlington House considerably exceeded this total, to which must be added the pictures at Buckingham Palace, the Dulwich Gallery, and the Sloane Museum, as well as the "Gilles," recently acquired by Sir E. Guinness. On the other hand, the art of Boucher, of Carle Vanloo, and of the passionate Fragonard, is happily characterised; as is also the solid and subtle technique and the unaffected pathos of Chardin, a painter whose standpoint in the study of human life and whose execution were so modern—in the best sense of the word—that his spontaneous development in the very middle of the eighteenth century must remain a lasting source of wonder. If want of space may be alleged by Mrs. Stranahan as some sort of excuse for allotting three lines of small print to Jean-Marc Nattier, as many to Tocqué, and four lines to the whole Drouais family, it is absolutely unpardonable that she should have vouchsafed just one line and a half to the greatest French portrait-painter of the eighteenth century, Maurice-Quentin de La Tour, for no other reason—if we may surmise—than that his medium was pastel and not oils. The artist who has immortalised with so penetrating a charm the better side of the much-maligned century—its good sense underlying superficial brilliancy, and its imperturbable serenity—who proved more than a match for king, Pompadour, and court, was surely deserving of better treatment. Peronneau, who was for a time his successful rival, is altogether ignored.

On the other hand, the causes which led to the rise of David, and the crushing out of the already moribund graces of the age of Louis XVI., are fairly and clearly stated. There is nothing particularly new to be said about the famous pseudo-classicist—a commanding figure, whatever be the estimate which we may form of his art; but his position as the central sun of a system, round which revolved such planets as Girodet, Guérin, Gérard, and in the beginning even those more erratic stars, Gros and Géricault, must always lend to his personality a certain unique interest. Few things in the history of art are more curious than Gros's splendid if half-unconscious rebellion, with the famous "Pestiférés de Jaffa" and the "Champ de Bataille d'Eylau," from the so-called classical doctrine and practice of the master he revered, and his penitent return to the fold in later years, too late to stem the torrent which he himself had set free. We cannot altogether agree with the estimate formed by Mrs. Stranahan of the style of a far truer and more genial artist than David—Pierre Prud'hon. Whatever may have been the course of his studies in Rome, his works cannot fairly be described as "antique subjects rendered in a *Raphaellesque* style." His false conception of antique art was derived, to a great extent, from his close friend Canova; but his style of painting, his chiaroscuro, and the mysterious grace

with which he knew how to invest female beauty were inspired by the great Milanese School of Leonardo da Vinci, and to a certain extent by the more mannered elegance of Correggio. Full justice is done to the three generations of Vernets—Joseph, Carle, and Horace; and the pages describing the brilliant social successes of the two latter in Rome, when Horace became director of the Academy in 1828, are among the pleasantest in the book. The genial nature of Carle is shown by his pretty speech, full of filial and parental love, at the end of his life: "I am like the great Dauphin—the son of a king, and the father of a king, but never a king myself."

[In the great romantic development, which was the *contrecoup* in France of classical *a priori* principles and intolerance, art was for once ahead of literature—a reversal of the usual process. For did not the "Radeau de la Méduse" of Géricault appear in 1819, and the "Massacre de Scio" of Delacroix in 1824, whereas the "Cour de Henri III." of Dumas dates from 1829, and the "Hernani" of Victor Hugo from 1830. To discuss one branch of the movement without the other is to obtain but an imperfect idea of it. The central figure of Delacroix—a great if incomplete, artist whose vogue has for the moment a little declined with his fickle countrymen—is here made to stand out with the clearness of outline which befits it, and a sympathetic description is given of his artistic aims and practice. Undue prominence is, on the other hand, given to Déveris, a romanticist whose art has more affinity with the precise calculated manner of Delaroche than with the passionate fervour of Delacroix. Though we do not greatly care for the arbitrary classification of Decamps as an "orientalist," he is, on the whole, rightly characterised as a romanticist of realistic tendencies, and as the painter-poet of sunlight and atmosphere. The dangerous splendours of the full sunlight he almost alone among Frenchmen of his generation dared to face; and until the impressionists led the way, few even of the naturalistic nature-worshippers ventured to cope with this supreme difficulty of art.

So much that is exquisite has of late years been written about the Barbizon school of landscape, with its great protagonists, Jules Dupré, Corot, Rousseau, Diaz, Millet, and Daubigny, that it would not be easy to go wrong in setting forth its principles and practice. Not a few things that are both accurate and well put—we care not whether they be original or discreetly borrowed—are said about these unsurpassed artists, and especially about Corot and Theodore Rousseau; but it is something of a shock to find that Jean-François Millet, although he is acknowledged as belonging to this group, is divorced from it, in order to head a group of his own, entitled here "Rustic Genre"! The tragic genius of the peasant-painter is too vast, too massive to be pent up even by imaginary barriers within such narrow limits; and altogether such a classification has a distasteful ring of triviality.

Want of space prevents us from following the author closely in her examination of contemporary French art, which, however, is apparently the part of her task which she has executed *con amore*, and to which, indeed, the earlier part of the volume is

more or less subordinated. The list of artists discussed and mentioned is, on the whole, a very full and complete one, the subject having evidently been closely followed up in its latest phases; and, as a rule, under safe guidance. As in the first section of the history, a few important lacunae and some unfortunately scanty notices of first-rate men are to be remarked; and these stand out the more markedly when contrasted with the relatively very full biographies furnished in other cases. Thus, we have failed to discover even the most passing notice of the artist who is now, perhaps, France's greatest portrait-painter, M. Elie-Delaunay; although his splendid intellectual and technical powers are now at last receiving full, if tardy, recognition on all sides, as is shown by the unanimity with which there has recently been accorded to him one of the great medals of honour at the present Exposition Universelle. The remarkable painter of pure decoration, M. P. V. Galland, is equally ignored; as are Benner, Debat Ponsan, Nellie Jacquemart, Roybet, Julien Dupré, Blanche, Hellen, and others; while one line is accorded to Eugène Thirion, and about the same to one of the truest and noblest artists of modern France, Fantin-Latour. The same almost total neglect obscures MM. Besnard, Cazin, and Dagnan-Bouveret, three of the most noticeable, and what is more, the most noticed painters of this generation: the first as the eccentric apostle of impressionistic decoration on a large scale; the second as one of the most poetic of realists in landscape; and the third as the worthy successor of Bastien-Lepage. On the other hand, full paragraphs are accorded to such lesser luminaries as MM. Vibert, Worms, the Leloirs, Comte-Calix, and many others. No better biographies on a small scale need be required than those of MM. Meissonier, Gérôme, Hébert, Bonnat, and Cabanel; but the great gravity with which the art of Gustave Doré as painter and sculptor is considered is almost comical. It is chiefly in England—and that almost exclusively by the country-cousin—that this portion of the gifted illustrator's life-work is taken *au sérieux*. It is by his "Rabelais," his "Contes Drolatiques," his "Juif Errant," and his "Münchhausen," and not by the huge Bond Street pictures, that he will live. But a poor analysis is given of the peculiar *quintessencié* manner which characterises that sad painter of splendid dreams, Gustave Moreau; while another great nineteenth-century idealist, M. Puvis de Chavannes, is better and more sympathetically presented; though Mrs. Stranahan fails to appreciate the all-penetrating influence which he, the once condemned enthusiast, is now exercising over France, and, indeed, over Europe generally.

So closely connected is the modern art of France with the kindred schools which she has created in America, in Scandinavia, in Germany, and even to a lesser extent in Italy, that some account of the most noticeable painters of these groups is required to complete a contemporary history such as the present work. Messrs. J. S. Sargent, Harrison, Kroyer, Edelfelt, Fritz v. Uhde, and Liebermann are, so far as technique goes, to all intents and purposes, French painters; and they do no less honour to the parent school whose most modern precepts they are developing to

the utmost, than do their brothers in art who happen to have been born on French soil.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. GRIFFITH, FARRAN & Co., have in the press a descriptive catalogue of the collection of pictures belonging to the Earl of Northbrook, illustrated with twenty-five photographs, by the Dixon and Gray orthochromatic process, printed in platinotype. The Dutch, Flemish, and French schools are described by Mr. W. H. James Weale; the Italian and Spanish schools by Dr. J. P. Richter. Some account will be given of the history of the collection, the beginnings of which date from the end of the last century, when Sir Francis Baring, the first baronet and founder of the banking house, acquired a fine series of Dutch masters. These, however, were sold to the Regent, on his death, in 1810; but the eldest son, Sir Thomas, formed a gallery of his own, mainly composed of Italian pictures. The collection, in its present form, is due to Thomas Baring, second son of Sir Thomas, who purchased in 1846 a third portion (together with Lord Overstone and Humphrey Mildmay) of the historic gallery of Dutch pictures belonging to Baron Verstolk van Soelen, of the Hague; and bought at a valuation the Italian, Spanish, and French pictures of his father on his death in 1848. Thomas Baring bequeathed the collection, which he was continually augmenting, to his nephew, the present Lord Northbrook, in 1873.

MESSRS. MACMILLAN will publish immediately a Catalogue of the casts in the museum of classical archaeology at Cambridge, compiled by Dr. Charles Waldstein, director of the Fitzwilliam Museum.

THE report of Mr. Doyle, director of the National Gallery of Ireland, for the year 1888, shows that the number of free admissions to the gallery was 80,359, 21,570 persons having visited the gallery on Sundays. The number of new students admitted to copy was 28, of whom 23 were ladies and 5 gentlemen. Among the pictures purchased for the general collection was a large wooded landscape by Jacob Ruydael, with figures by T. de Keyser (£399); "A Halt of Soldiers," by Philip Wouvermans (£267 15s.), and "The Feast in Simon's House; St. Mary Magdalen anointing the head of Our Lord," by Luca Signorelli (£178 10s.). In order to enrich the National Historical and Portrait Gallery 11 portraits of celebrities were purchased, among them Sir Walter Raleigh (£110 5s.), Viscount Melbourne (£5), Thomas Moore (£50), John Wilson Croker (£54 10s.), Laurence Sterne (£4), Charles Lever (£15), and a drawing in indian ink of Oliver Cromwell (£5). Among the donations received during the year was a gift of £1000 from Sir E. Guinness to enable the board of governors and guardians to obtain a selection of mezzotint portraits at the sale of the Chaloner Smith collection. Two hundred of these were purchased for £694. Lady O'Hagan presented a portrait in crayons of Lord Chancellor O'Hagan; and Sir C. Gavan Duffy presented a small plaster bust of Thomas Davis, modelled from life. It was resolved to introduce into the National Historical and Portrait Gallery autograph writings of persons therein represented from time to time as opportunities offered. A collection of 20 autographs was presented by Mr. B. Green, containing, among others, autographs of Grattan, Curran, Plunket, and O'Connell. One of Moore's melodies, words and music in the author's handwriting, was purchased for £2.

AT a recent meeting of the Académie des Inscriptions, M. Salomon Reinach announced

that he had discovered among the papers of General Ant. Callier, who travelled in Asia Minor between 1830 and 1834, copies of a great number of Greek and Latin inscriptions, several of which, hitherto unpublished, are interesting for the purposes of ancient geography. One of them, found at Kirgol in the valley of the Rhyndacus, mentions the town of Alia, probably distinct from another town of the same name, known to us by its coins. Others establish for the first time that the modern Oushak, an important centre of carpet-weaving, is the site of the ancient Temenothyrae, which, under the empire, took the additional name of Flavio-polis. A little to the east of this was Grymenothyrae, also called Trajanopolis. Geographers have previously placed Temenothyrae far to the west of its true position, so as to bring it close to Mount Temnos, under the idea that the name meant the "pass" or "gate" of Temnos. M. Reinach pointed out that there existed in Lydia a town called Teira, besides the well-known Thyateira, from which he inferred that *teira* was a Lydian word meaning "town" or "fort," and that the true name of Temenothyrae ought to be "Temenoteira." Moreover, we know from coins that the town had an eponymous hero called Temenos. The original name would therefore mean "the fort of Temenos," which was changed to Temenothyrae in order to give a Greek meaning. A similar case of popular etymology is supplied by Mount Hymettus, which Italian sailors in the middle ages called Monte Matto ("mad mountain"), translated by the Greeks "Trelou Vouno," and so-called by them to this day.

CAPT. VAN ENDE, of the Dutch Army, has presented to the Bibliothèque Royale at Brussels, his collection of about 500 coins from Indo-China. The series begins with some pieces of archaic type from Java, apparently before the influence of Buddhism; and includes examples of Mohammedan mints in Sumatra and the Malay peninsula, and also the currency of the Dutch and English East India Companies.

THE STAGE.

OBITUARY.

JAMES ALBERY.

MR. JAMES ALBERY—a dramatic writer, who, many years ago, had a moment of brilliant success, and has since then been not without pecuniary prosperity or public repute—died on Friday in last week in St. Martin's Lane. His health had been for a considerable period a subject of distress to his friends. Mr. Albery was not originally destined for literary or dramatic life. His first efforts in authorship were those of the intelligent amateur; and it is true, we believe, not only that like Tobin, the once highly-valued author of "The Honey-moon," he derived an income from business, but that in some remote south-eastern suburb—Bermondsey, possibly, or New Cross—he was the proprietor of what is known as a "rope-walk." In other words, he made cord and twine. Very likely Mr. Albery's cord and twine were as good as other people's and no better. In 1870—when he wrote "Two Roses"—his witticisms were distinctly better than other people's, and he was unquestionably right in taking to dramatic writing. "Two Roses" started the fortunes of the Vaudeville Theatre, then managed by three popular young actors—for Mr. Thomas Thorne, who is still at its head, was associated at that period with Mr. David James and the late Mr. H. J. Montagu. With these, as an actor of eccentric character, was that not altogether unknown personage, Mr. Henry Irving. The charming Miss Amy Fawcett played the best girl's part in "Two Roses"; and when Mr. Stephens

and Miss Newton are added, it will be seen that the cast of Mr. Albery's first important piece was of quite exceptional strength. Of course, the acting did very much for "Two Roses," yet the play had within itself the elements of high success. It was fresh; it was ingenious; it was pretty and touching; it sparkled with witty observation put into neat form. Alas, Mr. Albery never followed it up with work containing any such combination of attractive qualities! He did good work after "Two Roses." Indeed, "Apple Blossoms," "Forgiveness," and "Oriana"—each piece differing essentially from the others, and all containing good points—were in certain respects not unworthy successors. But not one of them hit the public taste seriously; and it is likely that for a while at least Mr. Albery got disheartened or careless, for he drifted into an adapter, not of the finer, more poetic, and graver French work, but of boisterous farce, the fun of it generally founded upon equivocal incidents. Thus, in 1877, we were presented with "Pink Dominos"—which was violently laughed at and very sharply criticised—and in 1880 there followed "Where's the Cat?" Into most of his adaptations of the improper and the entertaining, Mr. Albery no doubt put something of his own; but one could wish that he had devoted what we may call his energy to better purposes. In still later years, Mr. Albery has been supposed to have been to some extent the literary adviser of a shrewd, successful, and rightly-ambitious London manager. But recently his labours—whether of counsel or collaboration—have been, to say the least, unimportant. Perhaps other pieces of his besides "Two Roses" may, as time goes on, obtain a measure of favour, by reason of a distinct literary quality, hitherto somewhat ignored. "Two Roses," at all events, will keep him in the remembrance of this and, as we suppose, of the next generation of playgoers.

M. DAMALA—Sarah Bernhardt's husband, who was acting with her in London quite recently—died a day or two ago in Paris. He had been out of health for some time, and is said to have been in the habit of seeking relief by injections of morphia. As an actor, M. Jacques Damala was hardly "to the manner born." He was originally in the diplomatic service of Greece. But at least two of his performances—that in "Le Maître de Forges," and that of the almost intolerable lover in the "Dame aux Camélias"—marked him out as an artist of considerable force, and showed his capacity to rise distinctly above the achievements of the amateur. His first dramatic work, we believe, was in a company organised to accompany M^{me}. Bernhardt on a tour in foreign parts.

STAGE NOTES.

WE hear that Miss Alma Murray and Miss Mary Rorke have both accepted engagements to appear at the Adelphi Theatre in September.

THE comic entertainment of "Our Flat" and "Boys will be Boys" has this week been transferred by Mr. Willie Edouin from the Opera Comique to the Strand.

MR. EDWARD TERRY has, it is said, accepted an invitation to read a paper on "The Amusements of the People" before the Church Congress, which is to be held at Cardiff in October.

MR. TRESAHAR, the author, having made some alterations in "The Catpaw," Miss Muriel Wyllford and Mr. H. B. Conway, with others of the original cast, have started on a

tour directed by Mr. Philip Atkinson. They were at Eastbourne last week, and are this week at Folkestone.

THE company organised for the provincial performances of "The Old Home," and of "The Farm by the Sea" during the autumn opened at the Theatre Royal, Halifax, on Monday. Miss Florence Wade plays the heroine of Mr. Buchanan's comedy, while Mr. Rudge Harding is cast for the careless husband in the same piece. In Mr. Wedmore's adaptation from Theuriet, Miss Ella Sennett now appears as Thérèse.

ON Saturday a new first piece, entitled "The Postscript," will be produced at the Vaudeville, which is now in the hands of Mr. Lilford Arthur; and, on the same evening, the first and second acts of "In Danger" will be given in a radically changed form.

IT is proposed to give a complimentary matinée to Sir Randal Roberts—who suffered severely from a railway accident last spring—at Terry's Theatre on September 25, when a new and original play will be produced.

A SOCIETY has been founded for the study of German dramatic literature, the special object of which is to impart to the members a thorough knowledge of the language by means of the performance of German plays. The president and director is Herr Paul P. Grünfeld; the hon. secretary is Lazarus Weisberg, Westminster Jews' Free School, Hanway Place, Oxford Street.

MUSIC.

MUSIC PUBLICATIONS.

A Key to "Parsifal." (Chappell.) This is a translation, by Mr. W. A. Ellis, of Herr v. Wolzogen's well-known pamphlet. In the preface—a part of a book not always read—the translator strongly deprecates motif-hunting in anyone visiting Bayreuth for the first time. He advocates first heart-enjoyment, then head-knowledge. But, if only it be not superficial, it seems to us to matter little whether knowledge come first or last. There are some who object to music which requires a key, but "Parsifal" is something more than music; and, besides, no one, so far as we know, complains of an analysis of the Choral Symphony. A key to the construction of the latter work is always welcome; a *fortiori* of a work of greater length, and of novel form. Mr. Ellis has not endeavoured to do more than give a faithful translation of Wolzogen's words, and so apologises for the "Englishing"; but if not "flowery", it is clear.

The Organist's Quarterly Journal, Part 83 (Novello), opens with "The Ancient Vesper Hymn," by Dr. Spark. The Hymn is certainly ancient, and offers a strong contrast to the florid character and the harmonies of the variations. The term "fuga" for the concluding variation is rather an ambitious one. A "Postlude," by Mr. A. Toase, is a piece of modest dimensions; and the close of the principal section is somewhat jerky. "A Fancy," by Mr. Allan Allen, is light and graceful. Mr. G. Halford's "Processional March" is not particularly original, but the writing is bright and vigorous. The two Trios in keys not so nearly related to that of the march would have afforded a pleasing contrast, as the march is heard three times.

Harvest Cantata. By Dr. George Garrett. (Op. 20.) (Novello.) This is a work of small compass, and the style of writing is comparatively simple. It is intended for performance in church; and hymns, evidently to be sung by the congregation, are introduced. They are, however, optional, for the composer considers

the cantata complete without them. It commences with a brief choral recit. followed by a vigorous and tuneful chorus. A second one, in keeping with the words, is quieter in character, and possessed of a certain charm. The next number, which is smooth and flowing, opens with a theme for tenors in unison, afterwards taken up by the voices in harmony. After a graceful trio for female voices, comes a closing chorus of praise, bright and vigorous. The music is pleasing; but Dr. Garrett, with one exception, writes throughout in common time—and that exception is only a change to compound duple—so that there is not as much variety in the measure as one could wish. Even the hymn tunes are all in common time. The words have been selected and written by Dr. J. F. Waller.

In *Loving Thee*, by Dr. A. O. Mackenzie (Novello), is a short song of unpretentious character. The melody is graceful; and the accompaniment, with its clever harmonic touches and rhythmic changes, adds to its charm. It would need a good singer to do it justice. The words are by the Rev. J. Troutbeck.

Album for Violin and Pianoforte, No. 16. (Novello.) This is a set of twelve characteristic pieces by J. J. Haakman. They are all short, and of moderate difficulty. No. 1, "Oriental Song," is quaint and graceful; No. 4, "Pastoral," has a taking melody, and an interesting accompaniment; No. 5, "L'Onde," is clever and effective—it is in form a canon, and the double pedal throughout has a weird effect; No. 8, "Chant du Soir," is soft and soothing; and there is vigour about the "Patriotic Hymn," No. 12. We have singled out the numbers which attract us most; but all are good. These musicianly but modest pieces will, it is hoped, meet with the appreciation they deserve.

Six Trios for female voices. By Oliver King. Op. 42. (Novello.) No. 1, "May Day," in waltz time, is light and graceful. No. 3, "Sing, sweet birds," again in dance measure, is tuneful and Donizetti-like in the flow of its melody. No. 4, "Ebb and Flow," has music of pleasing character, and is effectively arranged for the voices. It may be noticed that all the six numbers are in 3-4 time, and that their rhythm is very similar. They would, therefore, prove monotonous if sung one after the other.

Love's Philosophy, a two-part song, by Martin Roeder (Novello), is well written, though a trifle commonplace for Shelley's dainty little poem.

A Lament and Night Song, also for two voices, by the same composer (Novello), are far more engaging. In the former Shelley's lines are set to expressive music; and the accompaniment, with its well-chosen harmonies and independent character, enhances the general effect. One passage in this song seems inspired by a Chopin prelude.

The Night Song, words by J. Russell Lowell (Novello), is also interesting. The accompaniment has much charm.

The Flowers' Review and *Evening Song*, two four-part songs, by Franz Abt (Novello), are both written in the smooth and flowing style which distinguishes that composer's music.

Remember now thy Creator and *Cast thy Bread upon the Waters*, by W. S. Bennett (Novello), for female voices, show the hand of a master. They are skilfully written, and yet simple.

The Torrent and *I know a Glade*, two trios for female voices, by A. W. Marchant (Novello), are light and pleasing, though somewhat conventional.

In *the Hayfields*, trio for female voices, by Ciro Pinsuti (Novello), is in the composer's usual graceful and florid style.

Ten Love Songs. By E. Allon. Op. 13. (London Music Publishing Company.) The words of these songs are by modern poets. The opening line—

"What way men have not loved you and shall I find out to love?"

—in A. R. Ropes's "Petition" is peculiar. With regard to the musical settings we find, as may naturally be expected, inequality. Some, such as "Rondel," "Could I be young," are smooth and flowing, but little more. In others, such as "Petition," "Homage," the melody is not particularly interesting, and the accompaniment rather monotonous. But in the "Legend of Is," "Unheeded," and "Where true love dwells," we find charm, delicacy, and, above all, pleasing variety of rhythm. They are three exceedingly attractive songs.

The Sea hath its Pearls and A Storm Wind. By R. E. Bryson. (London Music Publishing Company.) A good deal of musical feeling is shown in these two songs. The accompaniment of the first is rather stiff; but that of the second, though simple, is effective.

The Lord is my Shepherd: Anthem, by H. B. Osmond (London Music Publishing Co.) contains much good and effective writing. Particularly would we note the baritone solo, "Yea, though I walk," and the concluding fugue, "And I will dwell."

Six Four-part Songs, by S. C. Cook (London Music Publishing Co.), are well written for voices, and will be useful to choirs who want music pleasing and not difficult.

J. S. SHEDLOCK.

MUSIC NOTE.

MESSRS. PATERSON & SONS, of Edinburgh, have made arrangements for a third series of subscription orchestral concerts next winter, to be again conducted by Mr. August Manns. Dr. A. C. Mackenzie's new choral Cantata, "The Cotter's Saturday Night," will be performed for the first time; and also a Cantata entitled "The Cameronian's Dream," which Mr. Hamish MacCunn is writing specially for the occasion. Both these composers will conduct their own works.

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LITERATURE.

Remarks and Collections of Thomas Hearne.
Vol. III. Edited by C. E. Doble. (Printed for the Oxford Historical Society.)

THIS new volume of the diaries of the indefatigable antiquary at Oxford covers a period of about two years and a half, extending from the last days of May, 1710, to the middle of December, 1712. And they were in many respects the happiest years of his lifetime. It is true that the "Young King," under which loving title Hearne veiled the Old Pretender, was still in exile from his dominions, and that he was even compelled, as the diarist plaintively notes, to retire for a time from the court of St. Germain's; but the intruder from Brunswick had not yet seized on the throne, and the Whigs were no longer in possession of the seals of office. Moreover, there came, not infrequently, nights "when several of us were in company, all honest men;" and one of the band would assert, to the ready credence of his companions, that the Pretender was in England when Queen Anne was crowned, and that "the Queen kissed him at that time, he being present at the coronation." This was news indeed, and such as Hearne could joyfully note with the simple addition of the words, "This is a great secret." His labours, too, were receiving some slight recognition from the hands of those who had the smaller posts of the university to give away. In July, 1712, Dr. Hudson, who had not always been his friend,

"made the writer of these matters second keeper of the Bodleian Library, with liberty allowed him of being keeper of the anatomy schoole, or Bodleian repository, on purpose to advance the perquisites of the place, which are very inconsiderable."

In this congenial position Hearne quietly remained until the fatal day arrived when new oaths were imposed which his conscience would not allow him to take, and he was ejected from his situation. "New keys were made, and the lock of the library door was altered" to keep him from entering its doors again; and from that day Hearne dwelt an outcast from the institution which he loved with love as great as was ever felt by an Oxford don. The university dealt in those days but harshly with the students who were most active in exploring her past history. A chance passage in the *Athenas Oxonienses* subjected Anthony Wood to public ignominy; devotion to a dying cause forced poor Hearne to dwell apart from his beloved books in the Bodleian.

In one respect this volume differs from its predecessors. A far larger number of its pages are occupied with notes, partly topographical and partly historical, of the places around Oxford. It opens with a sheaf of

notes concerning Littlemore Nunnery; there are animated narratives of excursions to Abingdon, "on purpose to view the antiquities there"; to Stonesfield, whither Hearne "walked over to view and review" its tessellated pavement; and to Hollywell manorhouse and the church which adjoins it. Hearne was one time at Stanton Harcourt taking copies of the monuments in the church, at another he visited the neighbourhood of Windsor and gossiped on the Roman way from Silchester to Henley. One antiquarian friend sent him transcripts of the epitaphs in Bisham Church to the memory of the family of Hoby, and Thomas Rawlinson communicated a dozen more partly taken from the chapels of the Inns of Court. From Kent he received particulars of the Roman remains in the Isle of Thanet. Nor did he shrink from inserting in his note books information on many other extraneous topics in which he was interested. He copies at length several documents respecting a distressed connexion of Sir Thomas Bodley, which the genealogists of Devon will do well to consult. He transcribes the inscription on the medal of brass in memory of John Lilburne's acquittal by the jury in 1649, and describes the head of the "fiery particle" as proving him to be "of a demure, puritanical, starch'd, invidious, and unsettled temper." The names of the brave men composing the jury are set out at length; and the inscription bears witness to their integrity, "who are juges of law, as well as fact"—words which sum up the claims of Erskine and the Whigs of more than a century later against the rulings of Mansfield and Buller in limitation of the jury's privilege.

The ferocity of political passion rages at its fiercest heat in Hearne's diaries. When Dolben, the archbishop's son, who took the leading place in Sacheverell's prosecution, died young, the party zealot jots down the fact with the comment "by which the hangman was sav'd a labour." Godolphin and Marlborough are driven from their places to the great joy "of all honest men." No facts in the former's life stand out more conspicuously than the disinterested spirit with which he held office for so many years, and the comparative poverty in which he quitted official life; but political animosity blinded Hearne into believing that Godolphin had made use of his opportunities to the "advance of his own secular fortunes." The character of Archbishop Tenison is assailed with equal fury. This worthy prelate is accused

"of so mean a spirit that he lately, and perhaps does so still, puts the money of a certain school into his own pocket instead of letting it go to its proper use; and though he preaches up and often talks of charity, yet he has the least share of it almost of any man in England."

Mohun, the duellist, is dubbed, and not without reason (for if he had rivals in crime, he knew no superiors), "the greatest debauchee and bully of the age"; but it is difficult to believe on Hearne's authority that the Whigs appeared glad at the death of the Duke of Hamilton, and cried up Mohun for a saint. With no less fury does the prejudiced chronicler pursue his contemporaries in the academic life of Oxford. Take, for instance, the fellow of Brazenose (p. 21), to whom are tied the epithets of "white liver'd, sneaking,

mean-spirited, and hypochondriacal"; or Dr. Whitby, on whom are saddled on the same page the adjectives of "a dull pretending heavy muddy-headed man," and an "injurious, Socinian, plagiarist, Whiggish, and conceited interpreter." Nor are these isolated instances of Hearne's opprobrious language on those who differed from him. It would not be difficult to discover as many instances as there are pages in this volume of unjust epithets applied to men eminent in the political world or of unblemished character in private life.

Hearne's references to the literary men of his age are full of amusement. Tickell, the translator of Homer, finds little mercy at the hands of the diarist. His election to a fellowship at Queen's College is noted under November 1710, with the emphatic statement that he was promoted over several of his seniors, "and such as were better scholars," and with the pleasing addition that "this Tickle [*sic*] is a pretender to poetry." In the same winter the newly elected fellow begins a course of lectures for Trapp, the professor of poetry, and the opening address on "The Nature and Laws of Bucolics" is dubbed "a very silly indiscreet performance." Time did not soften Hearne's harsh estimate, for in August 1711 the name of Tickell again comes to the surface as "a vain conceited coxcomb, and not able to write anything solid, nor indeed intelligibly." The death of Duke, another poetaster whose effusions are contained in Johnson's *Poets*, is entered in February 1711, as "he went to bed well and was found next morning dead in his bed"; but this forgotten versifier is lauded as "an ingenious man." The appearance of the *Spectator* is chronicled, and the accuracy of Hearne's information comes out in the remark that it was "written, as is suppos'd, by the same hand that writ the *Tattler*, viz., Captain Steel." The letter written from Oxford by one Abraham Froth is noted as a satire on Charlett, and the stir at the university over its appearance is summed-up in the sentence:

"Queen's people are angry at it, and the common room say there 'tis silly, dull stuff, and they are seconded by some that have been of the same college. But men that are indifferent commend it highly, as it deserves."

Several illustrations of current events are scattered through the volume. One college fellow died in September 1712

"of a rash and a feverett. I call it a feverett, it being a small fever that at this time goes all over England. It seizes suddenly and holds generally but three days."

The same malady is mentioned in the *Wentworth Papers* as "this new distemper call'd by Dr. Swift a feavouret."

The extracts which we have cited are a fair sample of the good things which abound in this new section of Hearne's note-books.

W. P. COURTNEY.

Angling Songs. By Thomas Tod Stoddart, with a Memoir by Anna M. Stoddart. (Blackwood.)

THAT Mr. Stoddart's life should be written is only natural. He was an accomplished angler, and (what frequently accompanies angling) an enthusiastic lover of poetry. Born in 1810, he was an intimate friend of the

Wilson, of Aytoun, Hogg, Ferrier, "Delta," and Henry Glassford Bell, the last names in the literary supremacy of Edinburgh before the Muse fled south to the lake poets. Wordworth he never saw, and just missed dining with Sir Walter at the Ettrick Shepherd's house, owing to excessive devotion to the river-side. The great novelist, as it happened, was that night at his best; and deep was Stoddart's mortification ever after that he had missed such a treat. Tweed and Teviot he loved passionately through life, knowing every inch of their course, almost every pebble and flower along their banks. In a district where all are fishermen, he was universally acknowledged the chief. Numerous were the friends with whom he was thus brought into contact. Indeed, poetry, friendship, and fly-fishing satisfied Stoddart's ambitions. Late in life he criticised for six years the last of these topics in the ACADEMY.

"My life," he wrote a few weeks before he died, "has abounded in happy passages. I have been blessed with a joyous and loving wife, attached children, many genial friends, many endearing associations and delights, also a competent income, so far as my wants in that direction extend. What more can a man desire?"

There could not be much to chronicle in such an Arcadian life. Time was measured for Stoddart by emotions and sensibilities rather than by events. The Stoddarts (*præ* Stoutharts) had long been settled in Liddesdale and Ettrick, so that love of the Borders and of the free wild life which could there be led was hereditary with Thomas Stoddart. His father attained the rank of vice-admiral late in life. As a young officer he had seen much service afloat and was a stern disciplinarian, not much in sympathy, we gather, with the tastes of his son. The latter, first at the High School then at the University, acquired a strong love for the "romantic town." Educated for the law, he much preferred rambling over the hills and dales of the Highlands, and thus gradually acquired that intimate knowledge of every river and burn which is turned to good use in his *Angler's Companion*. On one of these excursions he made his way by Strathpeffer to the farmhouse of Contin, where he met his future wife, then a girl only able to speak Gaelic. Lovemaking was carried on under difficulties, as the young Sassenach was entirely ignorant of that language, and Miss Macgregor's father, as their medium, could not well understand his guest's compliments. However, the maiden was sent to school at Inverness, and in due time Stoddart married and settled down at Kelso in the centre of a district full of natural beauties and legendary lore. Here the rest of his life was passed in writing and fishing, in almost uninterrupted domestic peace, until death came gently and with kindly hand in 1880. Latterly, the old angler solaced his weakness by the culture of roses or by a day's visit to Yarrow instead of the annual stay which he made there of old. The record of the first trout which he caught as a boy in Cockle Mill Burn may be matched with that of his last salmon which he took in the Tweed in 1879. Some readers will remember the touching passage in Mrs. Gordon's life of her father, John Wilson, whose friendship was so valued by

Stoddart. The old man sat up on his bed, asked for his fly-book, took out the flies which had so long been dear to him, tenderly smoothed and replaced them, and soon after died. With something of the same fond retrospect Stoddart never failed, as long as his limbs could bear him, to walk day by day to Kelso Bridge and look down on the river where he had so often fished and whose beauty he had enthusiastically sung. He was laid in Kelso Cemetery, in a spot which he had chosen, "where I can hear the Tweed," as he said.

Little remains to be said of so uneventful a life. Miss Stoddart has written it with much filial devotion and in a pleasant style, not altogether suppressing blemishes and failings, and thereby giving readers a more vivid impression of her father. Earnest, vigorous, impassioned in all he said or did, we hear of his quarrel with a water-bailiff, which led to an action, decided, however, in his favour. This eagerness seems at times to have passed into irascibility, which was soon spent. No man possessed a warmer heart, or made and kept more friends. His hastiness again emerges in his antipathy to the clergy; and one or two little circumstances mentioned in the memoir show that his mind was deficient in a certain reverence which most reflective men, certainly most reflective old men, have generally possessed. But Stoddart was a sterling character, and we are thankful to his daughter for giving us his portrait to hang among the many Border celebrities who are enshrined in literature.

Without question his *Angler's Companion* is an admirable manual to the fishing of Scotland. Partly from having long been out of print, partly from its not marking an epoch in angling, as did Stewart's *Practical Angler* published ten years after it, the *Companion* is not now so well known as it might be. Whatever Stoddart wrote was written from an ample experience. Our knowledge of the Salmonidae, however, has largely developed even since his death. His longer poetical works depended too much upon the supernatural and the unexpected to suit the ear of a generation turning with greater affection to the homely realities of Tennyson and the dainty fashion in which he deals with romanticism. Most of Stoddart's angling songs were written before he was twenty-five, and a selection of them accompanies this memoir. They suffer naturally from harping on one string. The love of nature manifested in them is extreme, and yet their wording is at times too artificial. In reading them every now and then a sigh escapes for the rugged simplicity of Roxby and Doubleday; for a fishing song, if not simple and natural, does not long maintain its sway in an angler's heart. "The Taking of the Salmon," however, is full of fire and spirit, while much sweetness comes out in "O waken, winds, waken!" if one prosaic line be excepted—

"Calm-bound is the form of the water-bird fair."

"The Yellow Fins of Yarrow" is a fitting contribution to the sad loveliness that overhangs that sweet stream. Much of Stoddart's fancy is lavished—and worthily lavished—on the Tweed, although he feels

"The soft sough o' a slender wand
Is meekest music for the Tweed."

In another poem the artificiality mentioned above spoils such a verse on this river as

"Dearer the streamlets, one and all,
That blend with its Eolian brawl
Their own enamouring voices."

A certain conventionality and lack of freedom, both in thought and expression, besets most of the sonnets here given. Thus, after speaking of the Conon gliding on, while hills enclose the quiet lake, the poet adds:

"At length, this soft repose—
The Syren bosom of the pastoral deeps
It rudely spurns, and with terrific leaps
Descends into the valley."

A similar awkwardness defaces the first few lines of a sonnet on the Findhorn. It will be long, however, before Border minstrelsy suffers Stoddart's verse to die; and we are glad, in the name of all anglers, to give it a cordial welcome. A generous appreciation of poetry is best shown by not ignoring its blemishes, or at the same time suppressing how the vigorous lines, and every here and there the tenderness of the poet's diction, wake deeper feelings and charm far-reaching memory. Want of space prevents us from noticing the many interesting passages on Scotland and her recent worthies which will be found in this book.

M. G. WATKINS.

Celtic Ireland. By Sophie Bryant. (Kegan Paul, Trench & Co.)

OF Mrs. Bryant's *Celtic Ireland*, I say at once, seldom has a book given me such unmixed pleasure. Not because the writer brings her political views to the front; she does nothing of the kind. With a woman's oneness of aim, she holds steadily before her the purpose of her inquiry: "What manner of people were the ancient Irish, and how have they, with an infusion of other races, developed into the modern Irish nation?" No; why I delight in her book is because, while she keeps close to facts, she shows such intelligent sympathy with her subject that, were she the veriest Unionist, she would command from every Irish Nationalist a grateful hearing.

There are two ways of telling historical truths. Mr. Froude, in everything he has written about Ireland and the Irish, adopts one. His *English in Ireland* is (like his *Two Chiefs of Dunboy*) full of truths, the most unpalatable, about English folly and misgovernment. About this he never minces matters; and yet somehow he manages to leave the impression that it is all the fault of the Irish. This "people of God's wrath" (as the Cromwellian Proclamation called them) contrived by wicked sorcery again and again to change the "imperial race" into a set of imbeciles. Like Demiurgus, handicapped by the imperfection of matter, the ablest English statesmen had to do what they could (and very bad indeed Mr. Froude proves it to have been) with the stuff that was at hand. You rise from his array of truths with the feeling that a people with whom even England failed so signally must "be gifted with a double dose of original sin." After reading Mrs. Bryant you see that the fault is not with the Irish people; that a much better hand might have been made of them had not their old home-developed civilisation (a reality, not

a dream) been rudely checked at a critical moment.

The point at issue between Mr. Froude (with his unhappily large following) and Mrs. Bryant is just the question with which she begins her book: "What manner of people were the old Irish?" "Semi-savages," says Mr. Froude, "with no culture, save a little music." "Hypogorillaceous Celts with only a few grotesque saints," echoes the strong-voiced Canon Kingsley. "To them the Normans, apostles of Force, brought the blessings of civilisation which a stream of English 'undertakers' has gone on transmitting ever since." This error is, as Mrs. Bryant instinctively felt, not only widespread, but capital. Her whole volume is devoted to combating it, and the most prejudiced cannot question her success. Point after point she proves thoroughly, yet without pedantry. She has assimilated, as well as read her books (and her bibliography leaves little to be desired, including books like Prof. Rhys's *Hibbert Lectures on Celtic Heathendom*); and, with scarcely a footnote, she makes us feel that she has earned the right to speak with authority. The "semi-savages" theory, in fact, has no historical basis whatsoever. The English *Baeda* sufficiently confutes what is simply the expression of angry disappointment. The Welsh and Scotch, too, were, from the same cause, sadly misrepresented; but, for reasons so well set forth by Mr. Lecky, England soon changed her way of looking at them. Their national peculiarities, affected by a native aristocracy, became even fashionable. The Irish she has uniformly snubbed since Henry II. took over Giraldus to traduce them. The fact is they are a puzzle to England. They have outlived even Elizabeth's "Desolations of Munster"; they are a main factor in the population of America and Australia; and yet they cannot become English, which to many Englishmen means that they are incorrigible savages at bottom.

"No," says Mrs. Bryant; "it means that they, being not a *residuum* driven westward by abler tribes, but the foremost waves of the great human drift, the most adventurous, high-spirited, curious, imaginative . . . have preserved the consciousness of a home-grown culture, from which they were wrenched away, and to which, under happier conditions, they may hope to revert."

This all-important question has, as I began by saying, nothing to do with party-politics. Even if Home Rule had never come to the front, it would be well (for it would be helpful in rightly dealing with Ireland and the Irish) to settle which is true: were they half savages who owe almost everything to the English connexion? or has that connexion been so ill-arranged as to uncivilise, as well as to demoralise, them? As Mrs. Bryant says, this question all Englishmen are to-day called on to understand, and in part to answer; and she certainly, by putting forth in a very readable form the result of much careful study, does all that one writer can to enable her readers to understand it. Her division of the subject is judicious. On Irish ethnology she summarises, without dogmatising, the latest dicta of those best qualified to speak. Doubtless she is right in assuming a basis of truth under the

florid superstructure of quasi-historical legend. We, who were brought up upon the since partly exploded Niebuhr, are apt to grow impatient, and to reflect that, for instance, the whole list of Pictish kings and their doings has been pronounced pure invention. But the consistency of Irish tradition and its persistence, and the support it receives from the vast mass of tales and poems—every one of which, as they are slowly brought out and translated, confirms some point of historical genealogy—place Irish legend on a very different basis. Mrs. Bryant's ethnology I will not pretend to criticise. She would identify the "aboriginal Iberian settlement" (Prof. Huxley's "dark little Basques" in his old controversy with "A Devonshire Man") not with the Firbolg, the earliest of the three main waves of legendary immigration, but with one of the still earlier and yet more shadowy races, the Firbolg being, according to her, "Celts who had on their way partly absorbed the aboriginal element" (p. 23), thereby getting the dark hair with which the old uncomplimentary description preserved in MacFibbis credits them. What makes her anxious to include the Firbolg among Celts is "the early bardic fiction that all the men of Erin were of one race," and the fact that not only did the latest wave (the Milidh, "Milesians") bury in the sepulchres of their predecessors the Danaan, and reverence their deified heroes (Aengus of the Brugh, for instance), but that they also worshipped at least one Firbolg king, MacErc (p. 97), and held the great games at Taillten (Telltown) in honour of his queen. Again, Mrs. Bryant thinks the cliff-castles, so common on the west coast (many of them described, with the late Lord Dunraven's photographs, in Miss Stokes's *Notes on Irish Architecture*), help to prove "that the Milesians landed from the south." On this I will not venture to pronounce. I will only point out that Worle Hill, by Weston-super-Mare, was a British cliff-village fenced on the land side with a triple earthwork. A like but far grander work fences off the "Logan" peninsula; while Maen (stone) castle, not far from Land's End, Kenidjack Castle, east of Cape Cornwall, and many more on the west Cornish coast, differ only from the Irish *cathairs* (*caers*) in being less elaborate. Local antiquaries have called these Cornish castles Danish, the difficulty being that even a Viking would find landing impossible for about half the year. Once more, I might ask a score of questions about her map. Why she writes Ulla for Uladh (Dalriada for Dal-Araide is sanctioned by usage), and Lahan for Laighen? Why Merville for Magh-bile (the plain of the old tree)? And is not Swords written Suird in the *Chronicon Scotorum*, under date 1021? But had I the right I have not the will to narrowly question small details. I will only remark, on the vexed question of races, that St. Patrick marks out two classes of Irish—the Hibernians, who came over to him in thousands; the Scots, out of whom he was glad to reckon his converts by twos and threes.

The main points (and these Mrs. Bryant proves) are, first, that the Normans have failed to bring over English, or Welsh, or Scotch, or Irish to their Gospel of Force. Her remarks on this are so eloquent and so

apposite that I wish I could quote the whole passage:

"The Gael of Ireland believed so little in the Norman god of conquest that he did not realise what a terrible thing the rod of iron is. He had at last in his own manner broken the Danish rod. So he let the Norman settle in his midst; and probably it did not seem unreasonable to him that the king of England, being the greatest king in those parts, should claim the over-lordship, especially as he was recommended by the Pope. But he kept up his own ways of thought and feeling" (p. 51).

This is excellently put, though I take exception to what follows: "Each generation became more Irish than the Irish themselves." That mischievous half-truth which has saddled us Irish with all the vices of the drunken squires and squireens of a century ago is eminently untrue of at least two waves of invaders. They have remained "an army of occupation." Her other point is the culture of the old Irish. In art she has an easy task. There is the evidence of the remains; and though the Danish wars sadly damaged their "egg-shell civilisation," the Irish actually progressed in art during that wild time. The date of St. Inisgaltra is 1016, "two years after Clontarf, fifty years before romanesque was first used in England" (p. 198). Cormac's chapel was rebuilt in 1127. The cross of Cong, the last considerable bit of metal work wrought in Irish style by Irish hands, is dated 1123. Of native law, another branch of culture, the sanctions were necessarily weakened by the ruthless way in which the owners of the Pale dealt with "the Irish enemy." That any reverence for law lasted on, that Sir John Davies could, after centuries of demoralising inroads, "dare affirm that for five years past there has not been so many malefactors worthy of death in all the thirty-two shires of this realm as in the circuit of six shires in England," proves what he goes on to say, "that no nation doth love indifferent justice better than the Irish." Recriminations are idle, comparisons useless; but I remember Hepworth Dixon's picture of the state of Denver city—what the "imperial race" had come to in less than a generation of lawlessness. Mrs. Bryant's chapter on the Brehon, as it is the most elaborate, so it will be, for those who do not know Sir H. S. Maine, the most valuable in the book. The fitness of the Irish of to-day for Home Rule may, to some extent, be judged from the social and political system that they had developed. And this the *Encyclopædia Britannica* (under "Brehon") admits was considerably superior to the contemporary continental systems. Add to this that it is impossible to understand the Irish view of the land question without some knowledge of that code, which, though Jacobean lawyers ignorantly thrust it aside, is still ground into the very hearts of the peasantry. "The idea of a judicial rent is as old in Ireland as the institution of rent," says Mrs. Bryant (p. 144). And the idea of rack-rent too; for, though the tribesman's rent was fixed by custom, the *daor fuidir* (base stranger, often prisoner of war) had no rights against the chief, beyond the claim to protection.

"The effect of English law, therefore, leaving the tenants to supply and demand and the lord's goodwill and public opinion, was exactly the same as turning the Irish people into strangers or prisoners of war on their own land

by destroying the whole class of peasants with rights in the soil. Nay the *fuidir* was markedly better off than the modern tenant in this, that his position was probationary. After two generations he became free, after three he rose to be a *bodach*, and so on" (p. 149).

But Mrs. Bryant does not limit herself to the Brehon land system: she goes through the whole code; and those who note the graduated series of assemblies, from the Mithal Flatha (assembly of tenants) upwards, will feel sure that the old instinct of the people will not fail them when the great change comes. Among many suggestive remarks, I was struck with one, the influence of "fostering" on "that race-fusion which has left the deep and abiding sense of a common racial character between persons not of the same race" (p. 149).

But, if I have succeeded in speaking as I feel, I have said enough to convince the most sceptical, not only that Mrs. Bryant is worth everybody's reading, but that she ought to be read as a duty by all who have hitherto held that mischievous "semi-savage" theory.

HENRY STUART FAGAN.

"ENGLISH MEN OF ACTION."—*William Dampier*. By W. Clark Russell. (Macmillan.)

CAPTAIN DAMPIER's life was a stirring one in its way; but there is no greater importance about it, no more adventure, no more success, no more—rather less—tincture of heroism about it than about the lives of a dozen of the mercenary, ruffianly sea-going adventurers of his day—pitiful, piratical scoundrels for the most part, over whom time and poetry have cast a romantic glamour. Dampier, indeed, was a brave man enough, as a burglar is brave; stubborn enough in fight, when running away was not a safer course; and neither more nor less cruel than the rest of the buccaneering fraternity who surprised and sacked defenceless towns, set peaceful homesteads in flames, and shed the blood of innocent men, women, and children with no higher motive than a brutal hunger for pieces of eight, and a ruffian's delight in what the Spaniards of his own day called *el gusto de matar*—the sheer lust of slaughter.

His sole distinction among as arrant a band of knaves as ever deserved hanging is that, having a good deal to say, he alone of all of them had hit upon the art of saying it plainly, to the purpose, vividly, with a masterly lucidity. The rough, low-born seaman was a close observer of every little material circumstance that interests mankind—the looks and ways of savage men; the forms and the habits of strange beasts, birds, and fishes of unvisited regions; the curious aspects of nature in far-off countries; the tides, the winds, the currents; the trees and the plants and the shells by the shore of tropic seas; and all the hindering chances, all the hopes, perils, and delays of ancient seamanship. All this he could record, not as other close observers, as a rule, record, with insufferable diffuseness and iteration, but with an artist's regard to the selection of essentials, and in the best, homely, mother English. He was the first describer of such things and events as these who put aside the pedantry and affectations of the learned man, and had his say in his own unadorned, unabated vulgar tongue.

Hardly one in a thousand educated Englishmen of to-day has so much as dipped into Dampier's narrative of his voyages; and it is, perhaps, no loss to the general reader that he has not, for, to all intents and purposes, Dampier's style—his only merit—lives in the pages of Defoe and of Swift. It has been bettered in *Robinson Crusoe*, and made imperishable by the genius of Swift in the ease and lucid strength of *Gulliver's Travels*. It is no idle surmise that had there been no Dampier these two masterpieces would never have been written. This is the best apology for the Life of this old sea marauder; and the writing of it could not have come into better hands than the eminent-seaman-author who is his present biographer.

Mr. Clarke Russell's opening chapter, wherein he discourses of the life led by the buccaneers and of their lawless ways and nature, is worthy of this old first master of strong and homely English. In an age when the rhetoric of written prose is somewhat overlooked as a motive power, this chapter deserves attention for its phrasing, that could not easily be bettered.

"In these days," Mr. Russell observes, "one is so used to the facilities of science for traversing the deep with swiftness and certainty that it is necessary to bend the mind with some severity of thought to compass the difficulties of the old sailors, and honour their triumph justly."

No living author could describe these difficulties of seamanship with such fullness of knowledge and such lucidity as Mr. Clark Russell.

It was unavoidable to fill the main portion of the book with an abstract of the narrative of Dampier's wanderings and faring by the way. It makes not very lively reading, for it is always dangerous to abbreviate a masterpiece; but perhaps there was no other way of making up the biography, and the popular taste, no doubt, desires a record of action rather than a criticism of style. The volume is adorned with a characteristic portrait of the old buccaneer—a sour-visaged, villainous-eyed, hang-dog looking fellow, who might, on the authority of the limner, step on to the boards of any London theatre to-night in the character of first villain.

OSWALD CRAWFORD.

A NEW EDITION OF THE ITALIAN WORKS OF BRUNO.

Le Opere Italiane di Giordano Bruno. Ristampate da Paolo de Lagarde. In 2 vols. (Göttingen: Dieterichsche Universitätsbuchhandlung.)

THE Bruno celebration at Rome which aroused the susceptibilities of the Vatican last June, following on that at Nola in 1887, and attended by various minor glorifications of their martyred hero by Italians in foreign countries, has had, as was reasonable, its literary outcome. This is as it should be. Bruno's fame, however much it may be accentuated by his cruel martyrdom, is primarily due to his writings. The erection, therefore, of statues and other such memorials, however natural and pleasing, could hardly be said to satisfy the demands of a Bruno resuscitation unaccompanied by improved editions of his works. Indeed, the ignorance

even of his own countrymen on the subject of Bruno's teachings is nothing less than stupendous, and can only be justified partially by the rarity of his original works, and the miserable inadequacy of the two collections of them by Gfrörer and Wagner. Prof. de Lagarde, the editor of the improved collection we are now considering, tells us that when he was at Rome in 1885 in the stir of the Bruno enthusiasm, when the walls were placarded in every direction with appeals for contributions to the Bruno memorial, he amused himself by distinguishing among the names of the promoters men who he knew had not read a line of Bruno's writings. Among the many readers of these mural appeals he could not discover a single instance of an acquaintance with Bruno. He does not tell us whether his instrument was the Socratic elenchus or a Diogenes lantern. Probably it was the latter, for he proceeds to stigmatise this ungrounded enthusiasm as unworthy, giving as a reason that "a man must know adequately what rouses his enthusiasm." One hardly knows how to accept a principle which, however just in theory, is wholly unsupported by the practice of sequacious human crowds. The professor must know, one would suppose, that human enthusiasm, so far from being necessarily based upon an adequate knowledge of its object, often exists in the inverse ratio of such knowledge.

But if, as I think, this prevailing ignorance of Bruno is to be ascribed to the unworthy condition of his writings up to the present time, it is likely soon to be fully and finally dissipated. The admirers of Giordano Bruno of the present day stand on a far better footing than those whose admiration and study of him commenced a quarter of a century ago. There is now no lack of well-edited, trustworthy editions of his writings. First and foremost stands what may be called the national edition of Bruno's works, of which, up to the present time, three volumes are completed. This commences with the Latin works, though it is designed to include also the Italian. Meanwhile appears the edition of the Italian works at the head of this review—an edition which, so far as the text goes, leaves nothing to be desired. This has since been followed by Prof. Tocco's edition of the Latin works, which is likely, as including a translation into Italian, to become the popular edition of those writings for Bruno's own countrymen.

Limiting my remarks to the Italian works, every student of Bruno knows that the only collected edition of them up to the present time is that of Wagner, published so far back as 1830. What an unspeakable boon this edition conferred on Bruno students may be estimated by those who have watched the prices of Bruno's original works in the great book sales of modern times—e.g., in the Sunderland sale. So far back as 1711 a copy of the *Spaccio* realised £28 (the Sunderland copy fetched £25), while only last year a copy of the *Heroici Furori* was sold for 1350 francs. Owing to the extreme rarity of Bruno originals it is doubtful if a complete set of all Bruno's works exists in any library in Europe. The collection in the British Museum seems to be among the most perfect.

Students of Bruno, therefore, owe an unutterable debt of gratitude to Gfrörer and

Wagner for their respective collections of the Latin and Italian works, though in both cases the collecting, editing, and literary supervising were exceedingly unsatisfactory. But it is ill speaking of the bridge that has carried us over. The present writer, in company doubtless with many other Bruno students, owes to those collected editions whatever knowledge of Bruno's teachings from their original sources he can claim to possess.

The defects of Wagner's collection of the Italian works have long been known to Bruno scholars. They are both positive and negative. Partly by ignorance, partly by carelessness, Wagner took upon him to alter his author's text to an extent which even the lax notions of editing current half a century ago cannot extenuate. His probable motive was to make his author more comprehensible by modernising him. For this he altered Bruno's spelling, his grammar, his phraseology, in a manner which demonstrates his own imperfect knowledge of the Italian of Bruno's time, and which made it impossible, as Prof. de Lagarde pertinently remarks, for students to discover how extremely important Bruno's writings are for the historical evolution of the Italian language. Nor did Wagner limit his emendations (?) to actual alterations of the text. He left out words, phrases, sentences which he could not understand, or which seemed to conflict with his own conception of propriety or linguistic usage.

In this new edition of Bruno's Italian works Prof. de Lagarde has carefully gone over Wagner's ground. With a practice in textual recension such as few European scholars can boast, and with the untiring industry which is an indispensable qualification for such labour, he has compared the Italian works of Bruno with their originals, and has given the results in a new and revised text, which has wholly superseded that of Wagner, and which must be considered for the present, if not also for all future time, as complete and definitive. The only improvement which can now be suggested is one which transcends the limit of mere textual accuracy. The general reader still requires an annotated edition of Bruno which will contain explanations, not only of archaic words and phrases, but also of allusions, references to contemporary opinions, and little known authors, &c., with which Bruno's writings abound. It is to be hoped that when the national edition of the Italian works appears this desideratum may be supplied.

But while all Bruno students will, I am sure, readily admit their debt of gratitude to Prof. de Lagarde for this handsome and well-printed edition of their master's Italian works, they will receive with due caution the remarks on his teaching, with which he concludes his textual labours. Perhaps our gratitude for his attention to Bruno ought to be the greater, inasmuch as it was wholly unexpected. Prof. de Lagarde has won his laurels in a very different field from that of the free-thinking literature of the Italian Renaissance—viz., in that of biblical and ecclesiastical archaeology; though it is instructive to observe how his attainments in this wholly diverse department of knowledge are made to throw light on the text of Giordano Bruno (see p. 775). It must not

then stir our surprise, still less our ire, to find that he departs from the high general estimate which many centuries and many eminent thinkers have agreed to place on Bruno's teachings. As a consistent Romanist, he finds "more knowledge and research in the writings of Albert the Great and in the *Summa contra Gentiles* of Aquinas than in Bruno" (p. 790). The remark may be capable of justification so far as the accumulation of scientific facts and truths is concerned; but, as any student of him knows, it is not for these that Bruno is or ever was valued. It is for the spirit which prompted and animated his teaching, for his clear luminous far-reaching inferences from scientific truths, for his insight into the contrast between the teachings of science and the perverted dogmas of Romanism, for his single-hearted devotion to truth and nature, for which his works will always be treasured. Bruno is less a collector and arranger of the scientific facts of the sixteenth century than a prophet of science for all time. Had he been more of the scientific plodder which Prof. de Lagarde seems to have thought he was, his influence as a source of inspiration would have been less. There are a few remarks besides which I should have liked to have made by way of reply to similar attempts of the professor to depreciate Bruno; but I am restrained, partly by gratitude for his invaluable boon to Bruno students, partly by the fact that on such a subject we do not occupy common ground.

JOHN OWEN.

Three Lectures on English Literature. By William S. McCormick. (Paisley: Alexander Gardner.)

THESE lectures have already served the purpose for which they were composed, and admirably, too, I should imagine. They are clear in thought, vigorous in expression, ardent in conviction—precisely the sort of exposition to set youthful intellects aglow.

Addressed to the literature class in Queen Margaret College, Glasgow, Mr. McCormick's protest against Prof. Freeman's contention that philology should take the place of the study of literature in the university curriculum was, perhaps, none the less effective on account of its occasional over-emphasis, or of its personal warmth of argument. There was no danger that his fair audience might detect even a suspicion of pretentiousness in the enthusiasm of the lecturer as he dealt with the dangers of dilettantism and pedantry. Some of them may have blushed for the iniquity of their mothers in troubling themselves so little with educational questions; but probably all were delighted with the thrilling audacity of the rapier-play in the following passage:

"It does not seem to occur to Professor Freeman that there may be a higher and a lower, a true and a false standard of taste; that education is possible as well in taste as in facts; that perhaps Professor Freeman's own taste might be 'educated'; and that if he had had the advantage in his university course of what he contemns as a 'literary' training, he might now be able to scan some verses he at present fails to scan, and to follow the sense of writing, of which at present the meaning is, from him, carefully hidden."

The great majority of people, it seems to

me, will be disposed to agree with Mr. McCormick rather than with Prof. Freeman as to the position of English literature. But surely it would not have been to the disadvantage of the students of Queen Margaret College had a more liberal acknowledgment been made of the value of philology; and Mr. McCormick's argument would certainly have lost none of its cogency had the personal element been eliminated when the lecture was sent to the printer. It will be generally conceded that one of the great evils of the critical spirit of our time is the tendency it fosters to read about literature in preference to reading literature; while the greatest evil of our educational system is the disposition to mistake technical and professional equipment for what may, perhaps a trifle too ostentatiously, be described as the organic development of character through the medium of the intellect. On both these matters Mr. McCormick writes with a force which should not be without profit.

The lectures on the poetry of Wordsworth and of Browning, which are considered "as parallel illustrations of the contemplative and the penetrative imagination of our century," were intended as introductory studies, and as such they may still fulfil a useful purpose. If neither can be regarded as exhaustive, they are each sufficiently wide in survey; and an occasional freshness and piquancy are afforded by the frankness with which the author asserts his opinion, even it may be in opposition to that of a critic of note. Insight is not wanting. Commenting for instance on the poem

"Three years she grew in sun and shower,"

Mr. McCormick keenly observes: "Those who are not thoroughgoing 'Wordsworthians' will recognise, it may be too acutely, the serious defect in even such a beautiful ideal as this—the lack in it of that other side of our nature—the social side"; though remembering the lines, which, indeed, are quoted on the next page—

"A creature not too bright and good
For human nature's daily food"

—it seems super-subtle to note this defect as "the result of Wordsworth's character of half-ascetic solitariness." So, too, it would appear that individual taste must determine whether "any evident qualities his poetry possesses are at first rather repellent than attractive"; or whether there is "not a subject of his that is not at first view commonplace; not a phrase that at first hearing titillates our passing fancy by its cleverness or high-strung passion." In the study of Browning the points are more frequent on which differences of opinion may occur. One can conceive innumerable hot protests to Mr. McCormick's reservation that "The Ring and the Book" is a "masterpiece marred by the appearance of a Falstaff's 'ragged regiment' of quaint puerilities, ingeniously stupid conceits, and unfathomable nonsense." Still less beyond reach of challenge is the curious *appréciation* of "Pippa Passes": "It is built, not woven: the intermediate scenes are but mortar between the stones of a parti-coloured column. The Parts are essentially independent dramatic studies, bound together by a series of applications of a text." One is tempted to apply to Mr. McCormick the response which, with amusing bluntness, he applies on p. 87 to

Mr. Matthew Arnold: "Such a criticism betrays a misconception of the central idea of the" drama.

WILLIAM CANTON.

NEW NOVELS.

Miss Shafto. By W. E. Norris. In 3 vols. (Bentley.)

The Fatal Phryne. By F. C. Philips and C. J. Wills. In 2 vols. (Sonnenschein.)

By the Western Sea. A Summer Idyll. By James Baker. (Longmans.)

Miss Kate. By Rita. (White.)

The Master of Rylands. By Mrs. G. Lewis Leeds. (Ward & Downey.)

Chronicles of a Health Resort. By A. Helder. (Fisher Unwin.)

What was It? By Fitzjames O'Brien. (Ward & Downey.)

MR. W. E. NORRIS'S new novel is as well-constructed, well-told, and enjoyable a story as any of its predecessors, though it is hardly so rich as one or two of them in that half-satirical but wholly genial humour which is one of the author's greatest charms. The quotable remarks by the way which enable the dullest critic to make his review readable are also less numerous than they are wont to be in the books of this charming writer; and *Miss Shafto*, therefore, will not provide quite so much material for the editor of the inevitable "Norris Birthday Book" as he will find stored between the covers of *The Rogus* and *My Friend Jim*. When, however, Mr. Norris does "drop into" reflection, he is as good as ever; witness the remark *à propos* of Mr. Shafto's visit to his old home:

"A king, when once he has abdicated, should not return to his former dominions; nor a vicar, who has accepted another living, to his former parish; nor a squire who has let his place to the estate upon which he has ceased to reside. It is sad (however much one may have been prepared for it) to find that things have deteriorated during one's absence; it is not perhaps quite so satisfactory as it ought to be to find that they have improved; so that, upon the whole, such reappearances can only be recommended to persons of large views and sweet temper."

Mr. Norris has been compared to Thackeray, but in the clause which I have italicised there is an allusive lightness of satirical touch which is very unlike the elaborateness of Thackeray's mordant passages; indeed, the comparison has never struck me as being in any respect specially happy or illuminating. If we are to adopt this not very profitable method of affiliating the living upon the dead, I should incline to speak of Mr. Norris as a member of the family of Anthony Trollope. Miss Travers, familiarly known as "Old Nell Travers," the very plain, and also very plain-spoken old maid, who utters what is in her mind with an appalling frankness, is one of the most original as well as one of the most delightful of the author's creations; but original as she is, we are again and again reminded of the broad, effective handling of the great artist—for such he certainly was—who painted the portrait of Miss Dunstable. The books of Mr. Norris are, however, mainly worth reading not because he recalls this or that distinguished predecessor, but because he has a charming

manner of his own, which is rendered recognisable not by eccentricity or whim, but by wholesome artistic individuality; and one does not nowadays often read a fresher, brighter, cleverer book than *Miss Shafto*.

Mr. F. C. Philips and Mr. C. J. Wills are both writers of ability, but their several abilities do not seem to work well in combination; and each of them, working singly, has produced better books than the novel which is the result of their collaboration. The scene of *The Fatal Phryne* is laid in Paris, and the atmosphere is palpably Parisian; indeed, the authors have succeeded in writing a story which in feeling and handling is much more French than many of the stories which come to us from France. The book is a gratuitously unpleasant, indeed, positively painful, study of an emotion which may best be described as dog-in-the-mangerish jealousy. Dr. Tholozan, who has passed his sixty-first birthday, is a man distinguished in his profession. He is a lecturer at the Ecole de Medecine, he has a large practice, and is a frequent contributor to the medical journals. Dr. Tholozan lives in a house which has been bequeathed to him by his deceased brother, an amateur painter; and the large studio, which is a feature of the place, is occupied by a lodger, George Leigh—a promising English artist of the romantic school. To this house the doctor brings home a wife in the person of his young ward Hélène Montuy, whom he has married, not because he loves her or because he supposes that she does or will love him, but because he can thus most easily relieve himself of a little crowd of minor responsibilities. The probability that his wife and his lodger will be attracted to each other is recognised by him, but it seems to fascinate rather than to repel. It will be interesting to watch the progress of events; and he even endeavours to hurry it by throwing the two in each other's way, and by telling Hélène that such an attraction is "but natural." When, however, he knows that his prognostications have been verified, a savage, cruel jealousy is born within him, and he plots and executes a terrible revenge upon the man and the woman who, in the face of the great temptation which he has deliberately set before them, have striven to be true to him. Dr. Tholozan is simply a moral monster, and the only interest which can be felt in him is the morbid interest excited by the study of ethical pathology. The other characters possess little interest of any kind, though M^{me}. Pichon in her slight way is a capital portrait, and the book as a whole is by no means deficient in cleverness.

One does not expect much narrative substance in a book which is described by its author as "A Summer Idyll"; and, as a mere story, *By the Western Sea* could not well be slighter than it is. As, however, its slightness is not too long drawn out—the simple tale being begun and ended in one moderately sized volume—there is no unpleasant impression of attenuation; and the reader is compensated for the absence of quantity by the presence of very fair quality. The landscape background is naturally a little more prominent than usual, for the scene of the story—at any rate of the greater part of it—is laid on that North Devon coast where

nature counts for so much; and the two principal masculine characters are the landscape painters, Brunskill and Lovatt, who, in their very different ways, are rival competitors for the love of Winifred Fausset. Brunskill is a well set-up man with a little cleverness, more cynicism, most conceit. Lovatt has been deformed by an accident, and is not much to look at; but he is a genius and has soul. With these qualifications it was almost unnecessary that he should save the heroine's life at the risk of his own. But it is never unwise to make assurance doubly sure; and the opportunity for distinguishing himself in the perilous adventure off the Ramsay Cliffs was one of those strokes of well-deserved luck which the happy novelist has always in his control. *By the Western Sea* is a pretty and pleasant story, though it is hardly a carping criticism to suggest that the cynical worldliness of Brunskill is a little overdone. The man who thought as he thought would for mere prudential reasons be as impressively silent as the well-known parrot.

"Rita's" new novel is, from a literary point of view, a quite impossible book. It is a story which purports to be told by a domestic servant who has risen or fallen—one must speak hesitatingly upon such points of precedence—to the position of a "caretaker"; and the imaginary narrator emphasises her lack of culture by obvious misspellings, which the printer's reader has not been allowed to correct, doubtless for the same modest reason which prompted Mrs. John Gilpin to enter the chaise at the corner of the street instead of at her own door. Unfortunately, however, the literary Jane, as she warms to her work, forgets her servitude and her humility. She spells with the proudest of us, and proves herself a mistress of that fearful and wonderful art of fine writing which the veritable "Rita" always has at her fingers' ends. The story which Jane has to tell is the kind of story which is dear to her tribe. Her heroine, who is taken from the Foundling Hospital and adopted by Mr. Vining, the retired tea-dealer, naturally turns out to be the daughter of a baronet; and when she marries a man old enough to be her father we know that the inevitable lover will soon put in an appearance. Rex Tresyllion is a name which cannot fail to find favour in the kitchen and the servants' hall; and the young gentleman to whom it belongs lives up to it, and even dies up to it, in the most approved fashion. When he is not philandering with Mrs. Cray, the novelist, he is philandering with Mrs. Carruthers, *née* Miss Kate; and when the sudden re-appearance of Mr. C., who has been supposed to be drowned, causes the collapse of an aneurism of his too susceptible heart, we part from him without regret. The book is, in truth, a very sentimental affair, but it contains some passages of true and unforced pathos.

The Master of Rylands may be commended to those readers who are prepared to find refreshment of sense and spirit in the story of a homicidal maniac who is in the custody and under the control of two other homicides who have not the excuse of mania. These worthies, mother and son, are about as revolting a pair of villains as one is likely to meet with even

in the world of third-rate sensational fiction; but as they are not only revolting, but incredible, our flesh obstinately refuses to creep. The best parts of the story are the chapters which come before the horrors begin, and which are devoted to the humours of a minor watering-place, and to the sayings and doings of the selfish, superficial, scheming, and supremely silly young widow, Mrs. Langford, whose hard but not wholly undeserved fate it is to win for a second husband the above-mentioned maniac, who is nominally the master of Rylands, but whose ancestral home is really an unlicensed lunatic asylum in which he is the only patient. As for Stephen Levasson and Mrs. Carthew, they are bogeys of a very inferior type.

There is no need to say much about Mr. or Mrs. Helder's *Chronicles of a Health Resort*, which is one of Mr. Fisher Unwin's neat and handy "novel series" of reprints. It is a sketch rather than a novel, having no plot-structure to speak of; but it is much more readable than many books which are stronger in obvious narrative interest. The officers of the Royal Wessex regiment, which is stationed at Coddleham, perhaps resemble the tame cat a little too closely in their habits and manners to be accepted without reserve as portraits from real life. But the Pike girls and their mother, known in the regiment as the "Rag-a-muffins," are excellent; and the book is full of brightness and humour, with here and there a pretty and winning pathetic touch.

It is not often that we find in a volume belonging to the "shilling shocker" family such really good work as that which Mr. Fitzjames O'Brien has put into *What was It?* and its seven companion stories. The title-tale is based on a refreshingly blood-curdling conception of a mysterious something which is quite invisible, but which vindicates its vitality and tangibility by endeavouring to strangle the narrator in his bed. The central idea is not, I think, quite new, for I have a vague recollection of having seen something like it before; but connoisseurs in horrors will gratefully recognise the freshness of some of the gruesome details. "The Lost Room" is an equally successful piece of fantasy, and "The Golden Ingot" is an ingenious invention in which the author shows his power to produce a weird effect without having recourse to supernatural machinery. The weakest story is "My Wife's Tempter," the revelation of Hammond Brake as a commonplace Mormon missionary being a most disappointing anticlimax; but this is an exceptional lapse, and Mr. O'Brien's best work is not far behind that of his countryman Edgar Poe.

JAMES ASHCROFT NOBLE.

SOME VERSE TRANSLATIONS.

The Love-Songs of Heinrich Heine. Englished by H. B. Briggs. (Trübner.) Although the dogma of the necessary inferiority of translation to original (in poetry) forms no part of our creed, we must in candour admit that a very large proportion of the translations offered to us are inferior to the originals. One very good reason for this lies very near the surface. The poems which attract translators are usually the works of the great writers; while the vast majority of their interpreters are not great writers. This is particularly the case where modern languages alone are concerned.

The—at any rate superficial—accessibility of the thought tempts a large number of unpractised and otherwise incompetent hands to attempt the work, with the natural result, now of imperfect expression, and now of misconception of meaning. The dainty little volume before us, which contains the *Lyrische Intermezzo* and the *Heimkehr*, minus the Prolog of the former and Nos. lxviii. and lxxx. of the latter, is no exception to the rule. Gifted with no supra-literal insight into his author's mind, and apparently not "well-up" in the circumstances amid which these essentially personal and temporal poems were written, Mr. Briggs at his best gives us only a feeble and sometimes distorted reflection of Heine, and what he gives us at his worst is mere nonsense. Mr. Briggs at his worst may be seen by anyone who cares to compare his version of the fiftieth poem of the *Heimkehr* with the original. As a specimen of his best the following (*Lyr. Int.*, xlii.) may serve:

"Alone in our little bark,
Clinging so close were we,
And drifting along in the dark,
Far on the silent sea.

"The fair magic island lay
Dark in the moonbeam's glance,
And there to sweet music's sway
Circled the spirit-dance.

"And ever the magic strain
Sounded more plaintively,
While we in our weary pain
Drifted along the sea."

This is pretty, and seems to ask to be set to music—and there is much of Mr. Briggs's work which approaches this quality; but it is scarcely Heine. The peculiar rhythm, which goes so near to constituting lyrical individuality, is gone; and the absence of any equivalent for the *weite Wasserbahn* of the first stanza, together with the rendering of *Geister-Insel* by "magic island" in the second, does away with much of the weirdness of the original, and quite abolishes the suggestion of an after-death voyage. Mr. Briggs is clearly not the heaven-sent interpreter of Heine to the English.

Selections from Schiller's Poems. Translated by E. P. Arnold-Forster. (Hamilton, Adams, & Co.) There is a touch of pathetic interest in this little book, as embodying what was probably the last literary advice given by Mr. Matthew Arnold. Within a week of his death, he advised his nephew, the translator, to add to his selection the poem of "Cassandra." The advice was taken, and the poem appears on pages 32-37. The translation, though it lacks the sonorous simplicity of the original, will be read with pleasure. Here is the last verse, "Und noch hallen ihre Worte," &c.:

"Still her doleful words were ringing
When a murmuring clamour spread,
From the distant temple springing:—
Thetis' mighty son lay dead!
Eris shakes her snake tresses,
All the gods in haste are gone,
And the angry storm-cloud presses
On devoted Ilion."

Perhaps the true test of a book like this would be the question—"Would a person ignorant of Schiller be much stimulated, by the translation, to make acquaintance with the original?" In a certain sense, we think that the answer would be favourable to Mr. Arnold-Forster. He has selected twenty of the best poems—we cannot say the best twenty, for he has omitted "The Complaint of Ceres"—and something of the vigour of Schiller appears in many places of his version. On the other hand, he cannot express, though we doubt not that he can admire, the imaginative force of Schiller. Take, for instance, the last verse of the hackneyed, yet ever beautiful, "Gods of Greece," from "Müssig kehrten zu dem

Dichterlande" to "Muss im Leben untergehn." The original is like one long deep sigh "ueber die verlorne Schöne." How little of it reappears in—

"The gods depart in sorrowing token
That happy childhood is outgrown;
The leading strings at length are broken,
The ungrateful world can soar alone.
All lovely form with them was taken
To grace the home whence erst they came;
So was the world by Art forsaken,
And Beauty left us but her name.
The gods on Pindus' heights find leisure,
Untroubled by the tide of time;
And Fancy, crushed by life's stern pressure,
Lives but in Poetry sublime."

Here, in the first two lines, the essential thought "zu dem Dichterlande" is wholly omitted. In the fourth, the "soaring" of the world is absolutely contrary to the tone of the poem. In the last four, the leisure of the gods on Pindus is Epicurean, not classical nor Schillerian; and the final thought is twisted round and loses half its force. But the "Veiled Picture at Sais," the somewhat difficult elegiac poem, "The Walk," and the "Song of the Bell" are rendered with spirit and appreciation. Here and there a harsh rhyme jars upon the ear—e.g., in "The Hostage" (p. 42), we find:

"He sees the towers of Syracuse;
When his faithful servant Philostratus," &c.;
or an inelegant phrase, e.g., p. 106, "God has brushed away my fears." Nor do we see why (p. 4) the wife of Admetus should appear in English as Alceste; nor why the very marked change of metre at the close of "The Diver" should be ignored, and the finely-descriptive definition of the shark—

"Der ensatzliche Hai, des Meeres Hyäne"

—should be melted into the commonplace of: "The shark, that ubiquitous scourge of the sea."

In a word, where Schiller is merely forcible, Mr. Arnold-Forster renders him very fairly; where he is delicate, imaginative, remote in his fancy, the translator fails to do him justice, as most of us would fail.

Schiller's "Maid of Orleans." The Prologue and first two Acts. Translated by Major-General Patrick Maxwell. (David Nutt.) The translator somewhat disarms criticism by speaking of his work as "a humble fragment." It is for its fragmentary character, not for its style, that we feel inclined to blame it. The original drama has a direct and forcible simplicity—a military quality, so to speak—which gives it a certain charm; but it has comparatively little high poetry in it. It deals too much in vigorous platitude, and may, perhaps, suit the stage better than it does the study. But the first half of it, isolated and sundered from its natural conclusion, is for the most part dull reading. The whole play, translated as these two acts are, would be interesting; but the two acts by themselves hardly repay perusal. The defect of the blank verse is the usual one—it is rhythmical, but extremely monotonous. The cadence is far too uniform; far too many verses are strings of monosyllables, e.g.:

"I can do nought but warn and pray for her."

"No man could tell the day nor yet the hour."

"And as I gave him birth I'd take his life."

Sometimes it varies into an unmetrical or perplexing form, e.g.:

"Yes, e'en the hardy boors of Westfriesland."

"Behold the Archbishop, who brings Dunols."

Nor will English readers easily reconcile themselves to the constant scansion of "Joan" as a dissyllable with the accent on the first half. This tramples on Shakspeare without reproducing Schiller. On the other hand, there is a good deal of spirit in the translation of Act II.,

So. ii., where Isabeau shows her true character. Is there authority for rendering—

"Ich kam als Königin
In dieser Land, zu leben, nicht zu scheinen"
by—

"I came as Queen
Into this land to live and not to pine"?

Is not "scheinen"—to be a show, *i.e.*, a mere pageant of a queen? Here, as elsewhere, the translator seems inclined to substitute for Schiller's thought an inference from that thought. But this is the function of a reader, not of a translator. If it is undertaken by the latter, the former is apt to be misled.

The Ion of Euripides. Now first translated into English in its Original Metres. By H. B. L. (Williams & Norgate.) The preface to this translation will be interesting to musical and metrical connoisseurs. On p. 8, we think that the late Prof. Kennedy's version of the *Agamemnon* deserved a direct mention rather than mere inclusion in a reference. On p. 9, is not "the Hellenic republic" a somewhat misleading phrase? When, from p. xiv. to p. xxi., H. B. L. deals in literary criticism, he seems to us fantastic and lacking in sound judgment. He thinks, for instance, that Krcousa's idea that she was with child by Apollo finds a curious counterpart in the well-known illusion of Joanna Southcote, at the beginning of this century, that she was pregnant with the "second Shiloh." He is at pains to explain that Krcousa's tale about Apollo will not hold water. He talks in true Ruhmerist style of an "unattended damsel in a remote suburb [the *Marpa* are neither remote nor a suburb], a mid-day siesta, a swain with bright yellow hair," &c.; and actually adds that "similar incidents are described in Dumas' *Mémoires d'un Médecin*, Hope's *Anastasis*, Mery's *Frère et Sœur*, and Ducange's *Il y a seize Ans*." No doubt: they are the staple of many English and more French books; but what has all this unsavoury platitude to do with the Greek drama in general or the *Ion* in particular? To burrow into hypothetical origins of this sort for the human myth of *Ion* is a task which, whatever its value, has no bearing on the poetry or interest of the drama. The elaborate stage directions added to the translation are not without their interest, though they seem to us all too copious. As to the translation in the original metres, we think a more poetical sense and ear was required. The beautiful anapaests (ἄλλατα μὲν τάδε λαμπρὰ τεύχεα) appear here in this form:

"See, from on high, 'mid a lustre resplendent,
Héllos urge car four-hors'd to the earth!
See what a fire sends stars fro' the sky, in a
flight, Nûx to rejoin!
Parnêso, on heads which we ne'er can
a'proach,
With a glow from his wheels' bright glare is
ablaze,
Ere men get a glimpse of a day's dawn.
Smyrneese resin up to the god's parâpêta
Puffs smoke in a cloud."

The iambic renderings are better than this, though often very prosy. Here is a specimen (p. 54, ll. 925, etc.):

"As I survey thy face, my heart with pity swells,
My daughter dear! Alack, my brain begins to
turn!
As some sea skiff, while stemming waves which
shock the prow,
Is overwhelmed by billows rushing o'er the
stern,
So we, while stag'ring 'neath Misfortune's heavy
blow,
Are felled by news of grievous ills we knew not
of!"

It appears to us that poetry cannot be represented fairly in another language by merely showing a facsimile of its form. We doubt if

anyone who read this translation without a knowledge of the original could even imagine that the original was a fine play. The notes, though rather rough in form, are helpful. Why, in that on l. 100, does the ancient Lebadeia, the modern Livadia, appear in the hybrid form Libadia?

NOTES AND NEWS.

MR. A. H. KEANE—who lately resigned his professorship of Hindustani in University College, London—will sail at the end of next week to America for a stay of two or three months' duration. He has been invited to deliver a lecture at Richmond on the negro question; and he will also visit Washington, in order to conclude arrangements with the board of regents of the Smithsonian Institution for the publication of a work on the races of mankind, for which he has been collecting materials for many years past. The aim of this work, of which a prospectus appeared in the *ACADEMY* of May 12, 1883, is to place in the hands of the ethnological student a comprehensive treatise on the races of mankind, harmonising with the present state of anthropological enquiry. It will be in three parts: (1) a general introduction, dealing with such questions as the antiquity of man, the criteria of race, and the evolution of language; (2) a classification of the human family under their great physical divisions; and (3) an alphabetical index of all known races, tribes, and languages. The Smithsonian Institution has undertaken to print and distribute 15,000 copies of the work.

SEVERAL German professors and other doctors have been at English work lately in the British Museum, and some of them are still—Prof. Schipper, Kluge, Brandl, Drs. Fischer, von Fleischhacker, Schirmer, &c.

DR. EDUARD JACOBS, librarian and keeper of the archives at Wernigerode to Count von Stolberg, is about to publish a careful biographical and historical sketch of Juliana Countess of Stolberg-Wernigerode (1506-1580). This lady was an ancestress of Queen Victoria, for by her marriage to William the Rich of Nassau-Dillenburg she became the mother of William, Prince of Orange (1533-1584), the great grandmother of Frederick V., Elector of the Palatinate, who married the Princess Elizabeth, daughter of King James I. of England, and the great great grandmother of Sophia, Duchess of Brunswick-Lüneberg (1630-1714). The present work, which was undertaken at the desire of the present Count von Stolberg, will embody the results of years of research among the original documents at Wernigerode and elsewhere, and will contain a considerable amount of information of interest to English readers. It will appear in the course of September, and will be published by Handel, of Halle-on-the-Saale, at 10s. in whole cloth.

THE success of the cheap edition of the more popular of Charles Kingsley's books has been so great that Messrs. Macmillan propose to add several more volumes. This week they have published *Prose Idylls*, which makes the twelfth and last volume of the series as originally projected. But they have now arranged for six more volumes, to appear monthly, which will contain *The Roman and the Teuton*, and the several collections of essays and lectures, historical, scientific, and literary. We venture to hope that they will be encouraged to add *Glaurus*; or, the Wonders of the Sea-Shore, if not also *The Hermits*, both of which can at present be obtained only in the six-shilling edition. There would then remain some half dozen or more volumes of sermons, which (with selections, &c.) make up the twenty-eight

volumes of the collected edition of Kingsley's works.

LORD TOLLEMACHE, of Helmingham, has lent to Dr. Robert von Fleischhacker, for the use of the Early English Text Society, three more of his manuscripts: (1) The Lapidary (of which another copy is in Douce 191 at the Bodleian), which is preceded by Hampole's *Pricke of Conscience*; (2) Harding's Chronicle, with an unprinted poem at the end; (3) The book of Maumet. Lord Tollemache has also kindly promised to lend the society his MS. of Trevisa's "Bartholome on the Properties of Things," the Middle Age Cyclopaedia, for Dr. von Fleischhacker's new edition of the work, which has not been reproduced since Butman printed and added to it in Queen Elizabeth's time for Shakspeare and others' behoof. Dr. von Fleischhacker reports that Lord Tollemache's MS. "is really superb," and the best he has seen—an opinion which Dr. Furnivall confirms—but it is not in the wanted South-Western dialect. Its "are" is not "buth," but "beth" most often, and "ben" sometimes; and its forms are not consistent. If any of our readers knows of a "buth" MS. of this work, he is entreated to send notice of it to the Editor of the *ACADEMY*.

DR. FURNIVALL, who is spending his holiday close to Lichfield, has been collating the Cathedral Chaucer MS. for Prof. Zupitza, and the two Hampole MSS. for Dr. Bülbring, &c. He has also been working at the earliest wills in the registry; and has written some leaders in the *Lichfield Mercury* which have secured new editors for the Early English Text Society, started an "Antiquarian and Local Notes and Queries" in that paper, and promoted the formation of one or two Shakspeare reading parties during the winter season.

ONE of the Lichfield Hampole MSS. is of the fourteenth century, with many final long /s. It is strongly, though not consistently, dialectal, probably North-East Midland, and alters and transposes Hampole's lines in an extraordinary way. Both MSS. are of the second version or β type, though the later MS. has the first line of the α type with "Fader almyty," not "Fader of hevenc." Dr. Bülbring intends to examine and classify all the score or more of MSS. of the *Pricke of Conscience*, outside the British Museum, whose eighteen Dr. Percy Andrae has already dissertated on and pedigreed. Sooner or later an edition of the β type of the work will be undertaken by the Early English Text Society; and it ought to be in at least four parallel texts, like Dr. Morris's edition of the *Cursor Mundi*, so as to show the differences of dialect and text. The Lichfield MS. 18 has "ty" for "th"—a rare spelling. Its second writer almost always uses "ty."

MESSRS. DEAN & SON announce for immediate publication an authorised translation of *Souvenirs intimes de la Cour des Tuileries*, by M^{me}. Carotte (née Bouvet), at one time private reader to the Empress Eugénie.

THE German text of Chamisso's ever attractive *Peter Schlemihl*, edited by Miss Buchheim, with notes explaining the linguistic difficulties and the numerous literary allusions, will shortly be issued by the Delegates of the Clarendon Press.

MESSRS. HURST & BLACKETT will publish next week, *Geoff*, a novel, in three volumes, by Gertrude Forde, author of "In the Old Palazzo."

ANOTHER copyright volume is about to appear in "Cassell's National Library," being Mr. F. T. Palgrave's *Visions of England*, which by the kind permission of the author will be issued as vol. 193 on Monday next.

MESSRS. SWAN SONNENSCHN & Co. will shortly publish, under the title of *Religion: a Dialogue, and other Essays, a selection from Schopenhauer's "Parerga und Paralipomena,"* translated by Mr. T. B. Saunders.

MESSRS. WARD, LOCK, & Co. announce a new edition, being the nineteenth, of *Haydn's Dictionary of Dates*, brought down to the autumn of 1889. It will be issued in about sixteen monthly parts, of which the first will be ready by the end of September.

THE next volume in the "Camelot" Series will be *Shakespeare's England*, from William Harrison's contemporary account, with an introduction by Dr. F. J. Furnivall.

THE *Revista Contemporanea* for August 15 shows a new form of flattery of public men. P.P. del Busto Valdés has turned the "disertissima oratio" delivered by S. Pidal y Mon before the recent national council at Madrid into a long poem of Latin elegiacs.

THE miner-poet, Mr. Skipsy, the newly-appointed custodian of the so-called Shakespeare's birthplace, writes:

"Mrs. Skipsy and I find our new post a great improvement upon any we have hitherto had, and we like it very much."

THE FORTHCOMING MAGAZINES.

WITH the October number the *English Illustrated Magazine* will begin a new volume; and the publishers have accordingly issued a prospectus of the arrangements made and the fresh features to be introduced. Henceforth, the letterpress will be printed across the page, and not in double columns; and the thickness of the paper will be increased. In consideration of the large number of subscribers in the United States, special efforts will be made to interest American tastes, though it is not expressly stated that this will be by means of American contributions. Only one serial novel will run at one time, the first being "The Ring of Amasis," by the Earl of Lytton; but each number will also contain a short story. Princess Christian has promised to write three illustrated papers. Mr. Walter Crane will contribute a series of drawings illustrating his recent journey through Greece; Mr. Alan S. Cole will write on "Tapestry," illustrated from the South Kensington Museum and from some examples woven by Mr. William Morris after designs by Mr. Burne Jones. Among new series of papers will be "The Public Schools of England," "Girlhood in Different Countries," "Celebrities of the Day," social questions such as "Children in Theatres" by Mrs. Jeune, sporting articles such as "Yacht Racing" by the Earl of Dunraven, and descriptive accounts of the great routes that connect the component parts of the British Empire. In this last series Sir Donald Mackenzie Wallace will tell the story of his journey home from India through Persia.

SOME difficulty has been experienced about the title of Dr. George Macdonald's new story, which will begin to be published as a serial in the October number of the *Sun* (Alexander Gardner). As originally announced in the *ACADEMY*, it was to be called "Kith and Kin"; but it has been discovered that another novel bearing that name is already in existence. The author then suggested as a title "A Long Home." But he has likewise been compelled to withdraw that, because he found that it would be confounded with the title of his former book, *Home Again*. It has now been finally decided to call the new story "There and Back."

THE forthcoming number of the *Library* will contain a second instalment of "Caxtoniana,"

by Mr. F. Norgate; "A Day's Reading in the Mitchell Library, Glasgow," by Mr. John Ingram; "The Duty of Governments to provide the People with easily accessible Books," by Mr. G. R. Humphery; and papers on "The Bodleian Library" and "Contractions of Fore-Names."

ORIGINAL VERSE.

THE EBB OF THE TIDE.

LEAVING its foam, its driftwood, on the sand,
The weary tide retreats—receding slow,
As though it would resist the Almighty hand
That draws it from the land.

Deep rest has fallen round me; but I know
That in far other hollow clefts and caves
The turning waters have begun to flow
With surge and murmur low.

So with the tide of years that passes o'er
The sands of this our life; the weary waves,
Here ebbing, flow upon another shore,
But *there* shall ebb no more.

ARTHUR L. SALMON.

SOME THEATRICAL LAWSUITS: A SUPPLEMENT TO CIBBER'S "APOLOGY."

I.

THE unreliableness of the dates in Cibber's charming book is well known. But it is not so widely known that there were several important suits in the Court of Chancery connected with the theatres in his time of which he makes no mention whatever; and an examination of the original records relating to cases to which he does allude throws considerable light upon the facts.

During the earlier years of Queen Anne's reign, Christopher Rich reigned supreme at Drury Lane. Betterton had opened a new theatre in Lincoln's Inn Fields, but by 1704 he was glad to make over his licence to Vanbrugh. In 1705 Vanbrugh opened a new theatre which he had built in the Haymarket. But in spite of every effort the new venture proved unsuccessful; and Vanbrugh proposed that Owen McSwiney, or Swiney, acting manager at Drury Lane, should take over the house, clothes and scenery, together with the licence to use them. Rich agreed to this arrangement, thinking it would bring both houses under his control; and told Swiney he could take with him such actors as might prefer to go to the Haymarket, with the exception of Cibber. All profits were to be shared equally between the two undertakers. But Swiney had not been established long before he and Rich quarrelled, and Cibber went over to the Haymarket. Swiney then entered into a partnership with Wilks, Cibber, and Doggett in March, 1708, as we shall see. In June, 1709, came the memorable silencing of the actors at Drury Lane, followed by a petition from Booth and the rest for leave to act. They described themselves as reduced to the lowest want (Add. MS. 12,201). On November 22, Mr. William Collier, M.P., a Tory lawyer, acting upon the strength of a letter from Sir John Stanley, the Lord Chamberlain's secretary, came with soldiers and broke into Drury Lane Theatre, turned out Rich's servants, and seized the clothes, scenes, &c. Booth and the other actors who had not gone to the Haymarket joined with Collier, and the theatre was re-opened. At the Haymarket, in spite of structural alterations which improved the acoustic properties of the house, the season of 1709-10 was not very prosperous, at any rate until Dr. Sacheverell's trial was over; but things were still worse at Drury Lane, and Collier, bringing his political influence to bear, arranged for an exchange of theatres. On November 6, 1710, licences were accordingly granted to Swiney, Wilks, Cibber,

and Doggett for the acting of comedies and tragedies at Drury Lane; and to Collier, for the performance of operas at the Haymarket. Collier, moreover, was to receive £200 from the comedians, and Drury Lane was to be closed on Wednesdays, to give the opera a better chance. After a time Collier found the bargain he had made was not so good as he expected, and, political influence being again brought to bear, Swiney, in spite of all remonstrances, had to let Collier come back to Drury Lane, and himself return to the care of opera at the Haymarket. The new licences to Swiney for opera, and to Collier, Wilks, Cibber, and Doggett, for acting at Drury Lane, were granted on April 17, 1712. Swiney found the opera, in the state Collier had left it, so unprofitable that he went abroad, and remained in exile twenty years. Collier insisted upon having a fixed pension of £700 a year, instead of an equal share with the rest; but Cibber says that if Collier had been content to take his share, he would have received £300 a year more than he did.

With these facts before us, the litigation between Swiney and Wilks, Cibber and Doggett in 1711 will be more intelligible. Of these Chancery proceedings, protracted as they were, Cibber makes no mention whatever. The original action was brought by Swiney against Wilks, Cibber, Doggett, and Champelon, treasurer at the Haymarket; but this was immediately followed by a cross action brought by Wilks, Cibber, and Doggett against Swiney. It will be convenient to give all the pleadings first, and then the orders and decrees, because the two suits were to a great extent heard together. Taking the original action first, the following is an abstract of Swiney's bill, dated January 12, 1710[-11]. (Chancery Pleadings, Hamilton IV. B. and A., bef. 1714, No. 668.)

Your orator, Owen Swiney, of the parish of St. James, Co: Middlesex, gentleman, humbly complaining, shows that he, being possessed of a lease and the residue of a term of fourteen years of and in the theatre in the Haymarket, and also of the assignment of Her Majesty's licence for acting plays, operas, &c. for the like term, and being thereby entitled to the power of directing and governing Her Majesty's company of comedians, players, and other performers, and servants therein, and to the profits arising thereby, did agree to admit and receive Robert Wilks, Thomas Doggett and Colley Cibber into co-partnership with him, and did enter into articles with them for that purpose on the 10th March, 1708; whereby it is recited that by indenture of lease dated 7th March, then last past, and made between John Vanbrugh, of Whitehall, Co: Middlesex, Esquire, of the one part, and your orator of the other part, Vanbrugh, for considerations therein mentioned, demised to your orator all that new-built brick theatre containing in length 140 feet of Assize, and in breadth 60 feet of Assize, more or less, as the same is enclosed within the four walls in a street called the Haymarket, and the room or office without the walls commonly called Mr. Smith's office, and the piazza next the Haymarket paved with stone, and the covered passage between the theatre and a certain street or lane called Market Lane, together with all rooms, entries, &c., thereunto belonging; also with six rooms even with the floor of the stage, built on part of the ground lying between the theatre and Market Lane, and all rooms over the said six rooms, and a yard even with the floor of the stage, built on part of the same ground, and all rooms over the said six rooms and the yard, with a large cistern and pump and New River or Thames water laid on for the use of the premises, and two houses of office, and all the plays, operas, clothes, scenes, machines, &c., used in acting in the said theatre (saving as therein excepted), to hold the said theatre, &c., unto your orator, his executors, administrators and assigns, from the day next before the day of the date of the said indenture of lease for 14 years, at the weekly rent of £25 for every week in which there shall be any theatrical entertainment publicly acted in the said theatre

or elsewhere by the company of players belonging thereto, so as the weekly sums of £25 did not exceed £700 in the whole year, nor prove less than £500, except the acting of plays, &c., in the said theatre should be prohibited by the government or the Lord Chamberlain, in which case the payment of the said weekly sum was to cease with other covenants and agreements, as by the said indenture of lease, one part whereof your orator is ready to produce. And your orator shows that upon admitting Wilks, Doggett and Cibber into the said co-partnership the same was to last, and your orator was to have the government of them and other Her Majesty's company of comedians, &c., in the said theatre, and in any other theatre which might afterwards be taken with the consent of the said parties, which was a consideration with your orator in agreeing to receive Wilks, Doggett and Cibber into partnership, and to carry on the same for their joint profit. Wilks, Doggett and Cibber agreed to act from the 1st July following, and your orator agreed to manage the theatre, and not to assign the lease to anyone without the consent of the said parties; and Wilks covenanted to direct all rehearsals. And it was agreed that a clear account should be kept of all receipts and disbursements. Your orator had the property in the said clothes, &c., and was liable for the rents, &c., to Vanbrugh, and was primarily responsible for debts; it was therefore agreed that he should be manager of the cash running in the said stock and business and should in the first place out of the receipts, preferably to all other payments, satisfy the rent, and next pay all such sums as should be due to actors, servants, &c., or for wages, clothes, or other incidental charges, which control over the cash was not given to any of the other parties, nor were they to intermeddle therewith. And then your orator was first to receive out of the profits £300 yearly, and then Wilks, Doggett, and Cibber each £200, which is mentioned to be for their overseeing the business of the said theatre, or acting therein, and particularly for their performances on the stage thereof; and Wilks was further to receive £50 a year for caring for rehearsals. After this the net profits were to be applied as follows:—one half was to be received and retained by your orator without rendering any account for the same, and the other half was to be divided equally between Wilks, Doggett, and Cibber. Losses were to be similarly shared. And Wilks, Doggett, and Cibber were each to have a benefit performance in March. Your orator and the said parties carried on the house in this way from the 10th March, 1708, to the 10th June, 1710, and your orator kept a plain account, to which the said parties had free access at all times, which account your orator believes to be just and true. But now Wilks, Doggett, and Cibber, combining and confederating together with divers others, as yet unknown to your orator, to defeat the said Articles, and to deprive your orator of his right, pretend that they are not to await the account of profits or loss by the said acting, or to be subject to the said rent and considerations to Vanbrugh for the theatre, but that your orator only is liable thereto, and that they are well entitled to the management and receipt of cash belonging thereto, and to receive money for their particular and private purposes thereout, without regard to the charges which by the said Articles are to have the preference, and they say that they will continue to hold and retain all such sums as they have received for such their occasions; and your orator doth expressly charge that although by the accounts kept as aforesaid and the last balance thereof for nine months from 15th September, 1709, to 10th June, 1710, by divers means well known to the confederators, the said acting has accounted to a loss of £208 0s. 9d and upwards, as will appear by the books when produced, yet they have drawn out of the receipts the several sums following:—Wilks £150, Doggett £100, and Cibber £100; and they, having wasted and endeavouring to waste the said stock or cash, refuse to repay the same, but endeavour to turn the event of the loss thereof upon your orator, who has been obliged to maintain the theatre and the acting therein; and they are become further indebted to him on that account, your orator not only having advanced £183 8s. 11d. for such support of the said house above all his receipts during these nine months, but also is and stands

indebted on the said confederates' account for and towards the said sum of £350 by them had to one Mr. John Hall, for clothes for the confederates and others of the said company. Yet the confederates refuse to reimburse or suffer your orator to reimburse himself out of the receipts, or otherwise to secure himself from the said rent, although they have the benefit thereof and of the clothes, &c. They are also about to employ and lend out the same to waste and dispose thereof without your orator's consent, although they have no right to interfere with them or any of the receipts, except such share as shall by the event of the accounts belong to them by these Articles; yet they pretend your orator is not the proper person to receive or manage the said cash or receipts, and refuse to pay or come to account with your orator, although he has several times in a fair and amicable manner desired the same. All which is contrary to right and equity, and as the accounts are properly examinable in a Court of Equity, and your orator has no witnesses to prove the same, but they are either dead or in parts beyond the sea remote and unknown to your orator, he therefore prays that writs of subpoena may be granted to Wilks, Doggett, and Cibber, commanding them to appear, and answer to these premises.

Then comes a second bill from Swiney, also dated January 12, 1710[11], which, after repeating much of the above, continues as below. There seems to be some difficulty about the date of the payments to Wilks, &c., taken from the books, and mentioned in this bill, even allowing for the difference of old and new style; for the bill itself is dated January 12, 1710[11].

Your orator intrusted Francis Champelon to receive the cash and to give account to him as he should require, and satisfaction to the other parties, and no objection appears to have been made by Wilks, Cibber, or Doggett, in the said books, but they acquiesced therewith until 10th June last, what your orator had done being for the benefit of the said partnership, as might be supposed, as your orator had the greatest share in the loss or gain therein. But now they, confederating with John Vanbrugh, Francis Champelon and others, to defeat the said Articles, pretend they are not to await the account of profit or loss, &c. (as in the preceding bill); and your orator doth expressly charge that Champelon, by the contrivance of the other confederates, now denies to be your orator's servant or agent, and refuses to pay the said cash or profits to your orator, whereas such receipts are plainly intended to remain with your orator for his security. The profits are in some months much better than in others, so that without a rule being kept as to paying dividends your orator would sometimes lose, as he has during the past year. Your orator was frequently obliged to disburse £200 a week or other great sums to support the acting in the said theatre, and the same was kept up with your orator's own proper money, and turned to loss. And Wilks, Doggett and Cibber have received large sums, which ought to have been devoted to paying expences, to the extent of £4000 and upwards. Your orator, also, by the lease with Vanbrugh covenants, among other things, not to sell, transfer, &c., the said theatre or any part of the premises to anyone without Vanbrugh's special licence, nor to dispose of or wilfully let run to ruin clothes, machines, &c., and at the end to peaceably give up the same, including all stock added in the 14 years, in good condition; but the confederates pretend they are not subject (if they had estates or wherewith to make satisfaction) for breach of any of the leases or covenants, but pretend they have power to dispose not only of the said cash but also of the said stock; and Wilks, Doggett and Cibber have received from Champelon since the 10th June last the further sum or sums of £2000 or upwards, and divided among themselves all cash belonging to the said stock. The books show that on the 31st January, 1710 Cibber, Wilks and Doggett sent the following order to Champelon: 'Pay to Mr. Doggett all money you have now in cash or that shall hereafter be from the 24th November last, except £400, and take his receipt for the same, he being

now accountable to the company now acting under Her Majesty's licence.' On November 11, 1710, Wilks, Doggett and Cibber each gave a receipt for £20, being part of the money in cash from the 4th instant; on November 30 each received another £40; on December 13, £50; on December 21, £50; on December 23, £40; on January 3, 1710, £50; on January 11, £50; on January 18, £50; and on January 25, £50. On January 26 Wilks received £20, part of his allowance for management; and on February 2, 1710, Doggett had £267 8s., 'being all the money remaining in cash from 4th November last to 26th January inclusive, except the sum of £400, for which I promise to be accountable to those now acting under Her Majesty's licence. Theatre Royal. Witness my hand, Thomas Doggett.' And divers other sums are in the said books mentioned. The confederates have, as your orator has lately discovered, kept one or more private books, and they are the only persons who can discover the same, and to what sum your orator is or may be liable according to the event of the said next year's account, as may happen for the said year, besides his portion of the loss accruing or that may accrue by the said acting. And the confederates threaten to sue your orator for pretended breaches of great penalties at law; and Vanbrugh, joining with them, has consented to take his rent from them, and yet to load your orator with the same when he thinks fit; and the confederates give out that they are to be his paymasters, pretending the said Articles do so mention and direct; and they let out, sell and exchange the Haymarket with and for other theatres, and contract severally great debts for the rent, &c., of several theatres at the same time, which may subject your orator to a two-fold payment without any security given him for or against the same rents. Your orator may be liable to a rent of £3 12s. 0d. per diem, £1123 4s. 0d., or other great claim for the theatre at Drury Lane, 12s. a day more than your orator did propose to agree unto for the same, and this without his privity and against his consent. The confederates share the profits of the said theatres without regard to your orator's consent or to his share or interest therein, and alter or dispose of affairs, actors and servants in the said theatres contrary to your orator's contracts made with them before with the said confederates' consent, and of the said stock, pretending that Vanbrugh has so agreed, and that he will not insist upon your orator's said lease or covenants, or expect any satisfaction from him for any loss arising thereby.

We now come to the answer put in by Wilks, Doggett, and Cibber. The "former answer to the plaintiff's original bill" appears to be lost. The answer here given is dated April 17, 1711.

The defendants deny that Swiney by any agreement made with them was to have the command or keeping of the stock of clothes, machines, &c., or the direction or government of Her Majesty's Company of comedians and others, or was to be manager of the cash running in the stock and business of the theatres, further, or in any other manner than is expressly mentioned in the Articles referred to in these defendants' former answer to the plaintiff's original bill, and to which these defendants refer themselves. They deny that to their knowledge or belief any account of the profits of the theatre in the bill mentioned was publicly kept by the plaintiff's means, to which they might resort as they pleased; on the contrary, they often desired to peruse the accounts of the said co-partnership, but have never been permitted to see the same, except on a Sunday morning, as is in the former answer set forth; and they verily believe that such accounts as they have seen are unjust; and as to the plaintiff's employing Champelon, they admit he was employed as treasurer or as steward to the said theatre; but they believe the accounts were kept in the complainant's own possession, nor could they receive any satisfaction in relation to them. They were so far from acquiescing in the proceedings of the complainant in relation to his management of the undertaking under the said Articles that they several times protested against all his proceedings, as arbitrary, unjust, and contrary to the Articles. And on or about the 4th November last, Her Majesty being

pleased to grant a new licence to these defendants and the complainant jointly for acting comedies and tragedies, and thereby to vacate the licence before in force, and which had been granted to Mr. Congreve and Mr. Vanbrugh, and being also pleased to grant a licence for the acting of operas to Mr. Collier, these defendants humbly conceive that they are thereby made equal sharers in the said new licence for comedies and tragedies, and that the Articles made under the old licence for operas, as well as comedies and tragedies, are perfectly void and at an end; nor do they conceive themselves any way liable for the payment of the rent for the theatre in the Haymarket, or to any other of the covenants in the said lease; the theatre in the Haymarket is now solely in the possession of Mr. Collier for performing of operas therein, and he, as these defendants are well satisfied, does pay the rent thereof; that theatre was delivered up to Mr. Collier by the complainant's own consent, given under his hand. And the defendants believe that by the granting of the new licence all contracts entered into by the complainant with any performers are vacated and void. They own that after the granting of the said new licence they, and the complainant, continued the defendant Champelon in the place of receiver under them, and they do all own that they are each equally liable to share loss as well as profit with the complainant under the said new licence, and are willing to bear their shares; and they say that in whatever dividends of the profits have been made under the new licence since the granting of it regard has been had to the complainant's share, one-fourth part, and the complainant might, if he had thought fit, have retained the same; and they say that by reason of the complainant's management during the continuance of the said Articles, without their privity or consent, the defendants are altogether strangers to those accounts, but are willing to have such accounts stated according to the said Articles, for the time they were in force, whenever the complainant thinks fit to make out and justify his account. They deny that they have advanced Champelon's salary, or have agreed with any of the players or servants for any large sums, save only that they have agreed with two of the actors, by particular request and purely to oblige the complainant; and they own they have received of Champelon several sums of money mentioned in complainant's bill to be paid, amounting to £400 each, which they have received and divided, and the like sum of £400, being the complainant's share of such dividend, has been offered him, and lies ready when he thinks fit to take it; and the said £400 each is all that has been divided among them since the said new licence was granted. Wilks owns he has received £20, and Doggett £267 8s., and some other moneys which are and were to remain in cash to make good necessary charges. And these defendants own themselves equally engaged with the complainant for the payment of the rent of Drury Lane Theatre, and for all other charges relating to acting therein, where these defendants do now act; and they are willing to account with the defendant from the time of their acting in Drury Lane under the new licence. And they say that upon the complainant delivering up the theatre in the Haymarket to Collier, Collier delivered up to these defendants and the complainant the theatre in Drury Lane which was in his possession, and for which these defendants pay the same rent as Collier did under his lease, and no more, being £3 12s. a day when they act therein; and they deny that they know or believe either the complainant or they to be liable for the rent of the Haymarket Theatre or any other theatre except the one in Drury Lane, but believe Collier only is liable as regards the Haymarket, and that he pays the rent to Vanbrugh. And they own that since the granting of the new licence they have been forced to take care of and to carry on all the affairs of the theatre in Drury Lane without the complainant, who, though often requested, has refused to join with them therein; and they hope it will appear that when the new licence was granted the defendants were placed each in equal power with the complainant as to the management of acting comedies and tragedies, and were freed from the arbitrary proceedings of which the complainant had been guilty while the said articles were in force. And they deny unlawful confederacy.

The answer of Lucretia Champelon, widow, is dated July 3, 1711. She states that the complainant employed Francis Champelon, her late husband, to receive daily the profits and cash arising from acting at the Haymarket Theatre, which he entered in the books, and paid various sums, as directed by the complainant; and she is willing to hand in the books as the court might direct, but could not do more, being a perfect stranger thereto. She does not know if at the close of the account her husband was debtor to the complainant or to Mr. Hall. Her husband lay in a weak state of health for a long time before he died; but she is not aware that the complainant ever, by word of mouth or writing, stated during that time that her husband owed him anything. She denies all unlawful confederacy.

G. A. AITKEN.

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CORRESPONDENCE.

SHAKSPERE'S "MAKE ROPE 'S IN SUCH A SCARRE."—"ALL'S WELL," iv. ii. 38-9.

Lichfield: August 24, 1889.

In this much-commented-on and much-emended passage, Mr. P. A. Daniel is surely right in insisting that the 's which follows the

verb "rope," ensnare, means—as it so often does in Shakspeare—us, and describes the same folk as the "ourselves" which follows it. Diana, pretending to be driven into a corner by Bertram's vehement passion for her, and his pleading for her illicit love, affects to yield to him, and says,

"I see that men make rope 's [=us] in such a scarre [scare]
That we'll forsake ourselves [give up our maiden purity]."

This use of the causative verb is well known in earlier stages of the language; but the verb is generally do—"do hang him," cause him to be hanged, have him hung, and like phrases, are common as possible in Chaucer, Caxton, &c. Make, however, is used in the same way (as in French), at least by Caxton—"He made the town sawte ofte tymes feel sore," that is, he caused or made the town to be assaulted oftentimes, he had or got it assaulted. (The sentence above is from Caxton's *Blanchardyn* (from the French), p. 152, l. 4, now editing for the Early English Text Society by Dr. Leon Kellner, with a valuable dissertation on Caxton's syntax.) Treating Shakspeare's "make rope's" as one of his frequent survivals of earlier usages—for others of which see Abbott—his meaning becomes clear, and no emendation of any kind is wanted in this "All's Well" passage. "Make rope 's" is "make or cause us to be roped or ensnared"; and Diana's speech is—when she is leading Bertram to believe that his specious and vehement pleadings have overcome her maidenly reserve and made her resolve to yield to him—

"I see that men make us to be ensnared [men get us ensnared] in such a scare [or fright] that we'll forsake ourselves"; "you've trapped me in such a fix that I'll yield to your importunities."

It is study of earlier English, and not emendation, that is needed to clear up Shakspeare's seeming puzzles. If Shakspeare had written Greek or Latin all the difficulties in him would have been cleared up long ago. These languages are held by the learned to be worthy of study. But English! The language of modern carters! Who need care for that? So the Hellenic Society has 800 members, while the Early English Text has not 400. Patriotism in language means support of Greek.

F. J. FURNIVALL.

THE ETYMOLOGY OF "CLOUGH."

Oxford: August 24, 1889.

In Barbour's *Bruce* (xvi. 376-87) we are told that Sir James of Douglas assembled fifty men against Sir Thomas of Richmond,

"And in a clowch on the ta hand
All his archeris enbuscht he";

that is, he laid an ambush in a hollow of the hill-side. This Scottish *cleuch* (or "cleuch") is of course identical with the English "clough" used in the same sense, and familiar to us from its occurrence in English names of places. It was from some "clough" in the North of England that the author of "The Bothie of Tober-na-Vuolich" derived his name.

What is the derivation of the word "clough"? I have consulted a good many dictionaries and books on names of places, but have not succeeded in finding an etymology of the word which was scientifically possible. Dr Isaac Taylor has no difficulty in identifying English "clough" with Erse *cloch*, "a stone," apparently following Jamieson; but as "clough" does not mean a stone, and as Erse words are not found till quite late on English soil, we may dismiss this guess without the slightest hesitation.

Prof. Skeat sees in "clough" a doublet of "cleft," and follows Webster-Mahn in deriving

it from O.E. *clēofan*, "to cleave, to split." In both dictionaries the form "clough," with its final guttural, is identified with, and is supposed to proceed from, Icel. *klofi*, a rift in a hillside. Now this etymology should be absolutely rejected, as it cannot be supported by any sure analogy in English phonology. It is of course true that an English labial *f* may correspond with an O.E. *g* spirant, as, for instance, "dwarf" = *duwerg*; but in English the converse of this never happens. A primitive Germanic *f* cannot be represented in English by a guttural sound. In Dutch we find *cht* = Germanic *ft*, as, for instance, Dutch *kracht* = Old Saxon *craft*; but we have nothing analogous to this in English.

What then is the etymology of "clough"? And, as a preliminary question, what form may we assume for "clough" in Old English? A theoretical form has to be assumed, as unfortunately the word does not occur in any Old English text. From the analogy of English "tough" = Scottish *teuch* = O.E. *tōh*, and of English "enough" = Scottish *eneuch* = O.E. *genōg*, we may infer **clōh* or **clōg* as the theoretical O.E. form of "clough." Let us take *tōh* and see whether its etymology will throw any light upon **clōh*. O.E. *tōh*, tough, is the precise phonetic equivalent of O.H.G. *zūht*, from a primitive Germanic base **tūxu-* = **tanxu-*, guttural *n* disappearing before *x* according to rule. By a special law in Old English **tanxu-* became **tonxu-*, whence O.E. *tōh*. The Germanic **tanx* had the meaning to hold fast together, and in the form *tang-* (a form due to the operation of Verner's law) appears in Mod. H.G. *zunge* and English *tongue*.

In precise analogy with O.E. *tōh*, "tough," we may derive O.E. **clōh*, "clough," through **clonxu-*, from a Germanic **clanxu-*. By this process we can bring "clough" into ablaut relation with O.H.G. *clingo*, *chlingo*, Mod. H.G. *klänge*, which Weigand in his dictionary explains by the words "thalbach, schmaler bach, schmale schlucht," and which is therefore identical in meaning with our "clough."

For a similar dropping of the nasal before *x(h)* in Gothic we may compare *þeins*, "time," for **þinxo-*, primitive Germanic **þenxo-*, **þenx*, whence by grammatical change O.E. *þing*, Icel. *þing*, a meeting held at an appointed time.

A. L. MAYHEW.

SCIENCE.

Rigveda Samhitā. Translated by H. H. Wilson. Edited by E. B. Cowell and W. F. Webster. Vols. V. and VI. (Trübner.)

THESE two volumes bring to a conclusion the first complete translation of the Rigveda in English. This is in itself a fact deserving to be recorded. An additional reason for not passing over its completion in silence is the consideration that the translation was made by one who along with Colebrooke was one of the great pioneers of Sanskrit scholarship in Europe, and that it has been supplemented and partly edited by the most learned among living Sanskritists of English birth. When Prof. Wilson died in 1860, only three volumes of his translation had appeared. He left behind him, however, in MS. what appeared to be a complete translation of the remaining half of the Rigveda. It is interesting to note that, as the fourth volume of Max Müller's Rigveda was not published till 1862, Wilson translated the last three books entirely from MSS. The MSS. of the Rigveda being almost altogether free from various readings, this was

no such difficult matter; but to translate with the aid of MSS. of Sāyana's commentary was a much more serious undertaking.

Prof. Cowell took upon himself the pious task of editing the remains of his old Oxford guru, and published the fourth volume, which extends to the twentieth hymn of Mandala VIII., in 1866. The printing of the fifth volume was proceeding when it was discovered that the whole of the eighth Mandala, from the forty-fourth hymn onwards, was wanting in Wilson's MS. Prof. Cowell supplied the deficiency; but the large amount of purely voluntary work which he took upon himself as professor of Sanskrit at Cambridge prevented him from continuing at the time to edit Wilson's MS. of the ninth book, which had been left in a very rough state. The suspended work of correcting the MS. of this and of the tenth book was at length taken up by Mr. Webster, a former pupil of Prof. Cowell's, and thus Wilson's intellectual grandson (*prasishtya*). To vol. v. is added as an appendix a translation of the Vāṅkilya hymns by Prof. Cowell. The last volume contains the whole of the tenth Mandala, for the editing of which Mr. Webster is wholly responsible. The MS. translation of this book, left tolerably complete by Wilson, Mr. Webster, as he states in his preface, gives unaltered, except where there was an obvious slip, or where Sāyana's commentary was not adhered to.

Wilson himself professed to follow the traditional interpretation presented by the Hindu commentator. No other course was open to him, even towards the close of his life, for Vedic scholarship was then still in its infancy. So close, indeed, is his adherence to Sāyana that his renderings frequently assume the appearance of a paraphrase rather than a translation. The critical deficiencies of Sāyana's interpretations have been fully demonstrated by the late Dr. John Muir in his valuable essay on "The Interpretation of the Veda." Sāyana's commentary, as is well known to students of the Rigveda, contains many absurdities; but they are such as would not be very surprising in the native interpretation of a bygone literary period in any country when the light of the comparative method is lacking. His very absurdities serve to inspire confidence in the value of critical research. Sāyana had, however, the advantage of being a native interpreter of ancient thought in a country where tradition has been more continuous, custom less progressive, and the aspects of nature widely different from those of Western lands.

Wilson's translation has, at all events, the value of presenting what was the earliest complete exegesis of the Rigveda, elaborated a century before the first European ship sighted the shores of India. His work also makes it easier to judge to what extent Sāyana was right. Mr. Webster, in his preface, justly points out the unfairness of giving the name of a European for an interpretation which is already to be found in the Hindu commentator. The somewhat stilted and prosaic style of Wilson's version gives but a faint idea of the great poetical beauty of many of the hymns of the Rigveda. The latter quality is more likely to be done justice to in the translation to be looked for in forthcoming volumes of "The Sacred Books of the

East," which will, at the same time, represent the critical side of Vedic interpretation by embodying all the most recent results of European research.

The numerous footnotes supplied by Prof. Cowell and Mr. Webster will prove valuable to students of Sāyana. They also contain useful references to the parallel passages in the Sāma-Veda, with Mahidhara's comments and Benfey's and Roth's interpretations. Wilson seems occasionally to have adhered too closely to Sāyana; as, for instance, in X. xiv. 5, where he takes the nominative *suvarākā* as an instrumental. Mr. Webster has failed to note some cases in which Wilson diverged from Sāyana. Thus, the form *dakām* (śb. v. 12) is not, with the commentator, rendered as a past indicative, nor *āyamai* (v. 14) as a subjunctive. In the note on *navagā* (p. 32, vol. vi.) "affliction" is a misprint for "affection" (*prīti*). Judging by his note on the *śal urvīh* (p. 34), Wilson must have misread the name of one of them as *arkah* in his MS. of Sāyana, the reading in Max Müller's edition being *urk ka*, "and strength."

Mr. Webster's footnotes are distinguished from Wilson's by square brackets. The explanation of Sāyana's words, in note 2, p. 69, as "Art thou there?" can hardly be right. *Kim itī* must mean: "What is the purport of my speech?" the answer being the words of the text *atra eva tvam*, which are explained to mean *asmin sthāna eva dhara*, "Do thou be here." Again, in note 5 of the same page, Sāyana scarcely says: "Treat him kindly for the sake of the sacrifice"; but rather, "Act kindly towards him, the (dead) sacrificer (*yajamāna*): the meaning of *asmai* being given by *yagamāna*, and the dative form explained by *arīham*."

After what has been said it must be evident that Prof. Cowell and Mr. Webster have done good work as well as fulfilled a pious duty in completing a translation which has not merely a historical interest, but must have a certain value as representing a phase of Vedic scholarship that cannot altogether be ignored.

A. A. MACDONELL.

OBITUARY.

PROF. S. BEAL.

IT is with much regret that we have to record the death of the Rev. Dr. Samuel Beal, professor of Chinese at University College, London, which took place on Tuesday, August 20, at the rectory of Greens Norton, near Towcester, in Northamptonshire. For some years past he had been in weak health.

Prof. Beal was born in 1825, and educated at Trinity College, Cambridge, where he graduated B.A. in 1847. He never proceeded to a higher degree, though the university of Durham conferred upon him the honorary degree of D.C.L. in 1885. After holding several curacies, he was appointed to a chaplaincy in the Royal Navy in 1852. The accident of his serving upon the *Sybil* during the China war of 1856-58 gave the impulse to the course of his studies for the remainder of his life. He must already have made some progress in the knowledge of Chinese, for we learn from the *Navy List* that he was specially mentioned in despatches for his services as Chinese interpreter on the occasion of the destruction of forty war junks up Escape Creek in the Canton River. On retiring from the navy in 1877, he was appointed by the Admiralty to the Greenwich Hospital living of Falstone, in

Northumberland; and in the same year he was elected to the chair of Chinese in University College, London. In 1880, he was transferred to another Greenwich Hospital living, that of Wark, also in Northumberland; and only last year the crown presented him to the more valuable preferment of Greens Norton.

Prof. Beal's name will always hold a high place in oriental scholarship as being the first Englishman (following in the steps of Rémusat and Julien) to translate direct from the Chinese the early records of Buddhism in that country, which throw such a flood of light upon the dark period of Indian history. So far as we know, his first publication was a paper on "The History of the Temples of Hakodate," read before the Chinese branch of the Royal Asiatic Society in 1857. In the same year he printed for private circulation a pamphlet aiming to prove that the Shogun, or Tycoon, was not the real Emperor of Japan. At the first oriental congress, held in London in 1874, he presented a report upon the Chinese Buddhist books in the India Office Library; and at the Berlin Congress (1883) he read a paper upon "The Buddhist Councils."

But the work by which Prof. Beal's fame was established is the series of books in which he traced the travels of the Chinese Buddhist pilgrims in India from the fifth to the seventh century A.D. The first of this series was *The Travels of Sung-Yun and Fa-Hien*, translated from the Chinese, with notes and prolegomena (Trübner, 1869). Next followed *The Si-yu-ki*; or Buddhist Records of the Western World, translated from the Chinese of Hsien-Tsiang, which forms two volumes of "Trübner's Oriental Series" (1884). And finally the series was completed only last year by the publication of *The Life of Hsien-Tsiang*, by the Shamans Hwui Li and Yen-Tsung, with a preface containing an account of the works of I-Tsing. We believe that he has left in MSS. some further contributions to the same subject.

Among Prof. Beal's other works may be mentioned *The Catena of Buddhist Scriptures from the Chinese* (1872); *The Romantic Legend of Buddha* (1876); *Texts from the Buddhist Canon commonly known as the Dhammapadu*, translated from the Chinese, with accompanying narratives (1878); *The Fo-sho-hing-tsan-king*: a Life of Buddha translated from the Chinese version of a Sanskrit original, forming vol. xix. of "The Sacred Books of the East"; and *Buddhism in China*, in the series of "Non-Christian Religious Systems" of the S.P.C.K.

Such, in brief, is the record of an active life which was by no means entirely devoted to the pursuit of oriental studies. Chinese scholars as good-nay, better—may survive, but none more laborious and single-minded.

J. S. C.

SCIENCE NOTES.

WE quote from the *Times* the following anticipations of the subjects that will probably be discussed at the meeting of the British Association at Newcastle-on-Tyne from September 11 to 18. The address of the president of the meeting, Prof. Flower, will treat in the main of the organisation of museums as a means by which science may be advanced, with some general reference to the still unsolved problems relating to the evolution of organic life. Capt. W. de W. Abney, the president of section A (mathematical and physical science), will take for the subject of his address "Photography and Molecular Physics," with special reference to the latest advances in photography and the photographing of colours. In section B (chemistry), Sir I. Lowthian Bell will discourse on "The Progress of the Manufacture of Iron with and without the Aid of Science"; and there will be

two important discussions (1) with the economical section on "The Teaching of Chemistry in Schools," and (2) with the mechanical section on "Blast Furnaces." In section C (geology), Prof. James Geikie will devote his address mainly to giving an outline of the results obtained during the last few years by continental workers in the domain of glacial or pleistocene geology, with special reference to the origin of the loess and the existence of palaeolithic man in interglacial epochs. Dr. A. Geikie will read a paper on "The Geological Structure of the North-West Highlands as compared with that of Scandinavia"; and Dr. Nansen will probably describe the geological results of his recent journey across Greenland. In section D (biology), Prof. J. S. Burdon-Sanderson proposes to give a forecast of the future of physiological research, founded on the direction in which modern work is tending, and the nature of the problems now occupying attention. Mr. Romanes will read several papers, and also open a debate on "Specific Characters from the Point of View of their Usefulness." In section E (geography), Sir Francis De Winton's address will deal largely with the commercial and other practical aspects of the subject. Among the African travellers expected to be present are Mr. Joseph Thomson, the Rev. Mr. Ashe of Uganda, Capt. Hore of Lake Tanganyika, Capt. Thys of the Congo railway, Sir Charles Metcalfe, and Capt. Lugard and Consul O'Neill of Nyassaland. Among the papers announced are "Some Curious Physical Changes in the Nile Valley," by Mr. Flinders Petrie; "The Course of the Upper Nile," by Mr. Ravenstein; and "Explorations in North Queensland," by Mr. Lumholtz, of Christiania. In section F (economics and statistics), Prof. F. Y. Edgeworth will confine himself in his presidential address to the definite question: "What is the Use of the Mathematical Method in Political Economy introduced by Jevons?"

Two special discussions have been arranged for: (1) "The Incidence of Export and Import Duties," introduced by Prof. Bastable of Dublin; and (2) "The Comptist Criticism of Economic Science," by the Rev. Dr. Cunningham of Cambridge, in the latter of which it is hoped that Mr. Frederic Harrison may take part. In section G (mechanical science), Mr. William Anderson will devote the greater part of his address to a review of our knowledge respecting the molecular structure of matter, with special reference to a right understanding of the properties of steel; and he will also dwell upon the recent development of petroleum as an illuminating and heating agent. In section H (anthropology), Prof. Sir W. Turner, of Edinburgh, will give an address upon "Some Recent Theories on Heredity," to be followed by a discussion. It is expected that M. Paul du Chailu will challenge opposition on the main thesis of his forthcoming book, in which he maintains that the Vikings of Scandinavia, and not the Angles, Saxons, and Jutes, were the ancestors of the English race.

MESSRS. HIRSCHFELD BROTHERS will publish in a few days a new and enlarged edition of Dr. A. M. Brown's work on *The Animal Alkaloids Cadaveric and Vital*; or, *The Ptomaines and Leucomaines, Chemically, Physiologically, and Pathologically considered in relation to Scientific Medicine*. The new edition will include a fresh chapter on "Insanity by Auto-Intoxication," and an introduction by Prof. Armand Gautier, of Paris.

PHILOLOGY NOTES.

HERR TEUBNER, of Leipzig, announces a collected edition of the miscellaneous writings of Alfred von Gutschmid, edited by Dr. Franz Rühl. The first volume, besides a portrait, will consist mainly of his papers on Egypt-

ology and on Eusebius. In a later volume will be given the German originals of the articles which he contributed to the *Encyclopædia Britannica* on "Phoenicia," &c.

AT a recent meeting of the Académie des Inscriptions, M. Bréal suggested some Latin etymologies. *Cælum*, before meaning "heaven," must have had the meaning of "vault" in architecture. It may, therefore, be derived from the verb *caedere*, like *velum* from *vehere* and *prelum* from *premere*. *Rabies* comes from a verb *rabere*, of which the precise meaning has not been clearly defined. M. Bréal remarked that a recognised symptom of madness in dogs is their running about at random; and also that the Greek *ῥάβδω* is used in this very sense of "turning hither and thither." He was, therefore, disposed to connect *rabere* with *ῥάβδω*, and to assign it the same meaning. Such is also the original meaning of *réver*, which means "to wander" in Old French. M. Bréal proposed to explain this verb by a noun *raive*, which would come from a low Latin *rabia* for *rabies*. To this last suggestion M. Paul Meyer objected that Latin *rabia* could give in French nothing but *rage*, and *rabiare* nothing but *rager*. Finally, there is in Latin an adjective *forda* or *horda*, meaning a "pregnant cow." This has been derived from *fero*; but M. Bréal was rather disposed to see in it a popular doublet of *gravida*. M. Bréal, in another paper, contested Prof. Brugmann's theory of the origin of the feminine gender in Indo-European languages, according to which the ending *-a* was adopted for the feminine generally simply because it happened to be the ending of certain words which represented females, such as *mama* "mother," *gna* "woman."

FINE ART.

SOME ARCHAEOLOGICAL BOOKS.

Manual of Oriental Antiquities. By Ernest Babelon. English Translation by B. T. A. Evetts. (Grevell.) M. Babelon's work has already won such a high measure of praise from the students of oriental archaeology that its place is assured among modern authorities on the art and culture of the ancient civilised nations of Western Asia. It aims at doing for them what Prof. Maspero's *Manual of Egyptian Archaeology* has done so well for ancient Egypt. It is, in fact, an abbreviated and popular presentation of the great work of MM. Perrot and Chipiez on the history of early oriental art, though M. Babelon is an independent worker in the field, and derives his materials from many sources. The large number of excellent illustrations adds greatly to the value of the book. Mr. Evetts has performed his part as a translator with success. His English is good and idiomatic, while fully giving the sense of the original. We only regret that in preparing the work for English readers he did not feel himself at liberty to "enlarge" and "revise" it more frequently. English authorities should have been more often referred to, and errors accordingly corrected like the statements that the Elamite cylinder represented on p. 146 is Median, and consequently connected with Ecbatana, or that the second Hittite figure near Smyrna mentioned by Herodotus "has been lately discovered by M. Humann" (p. 201). The translator's position in the British Museum ought to have enabled him to "revise" these and similar inaccuracies. His not having done so cannot be ascribed to undue respect for his author, seeing that more than once (pp. 22, 79, 139, 172) he has inserted a footnote flatly contradicting the assertions of the text. The footnote on p. 187, however, is erroneous, M. Babelon being quite right in his description of the figure there represented. It is only the

drawing of the figure which is incorrect, the feet being represented as bare instead of shod with pointed shoes.

Die Ortsgottheiten in der Griechischen und Römischen Kunst. Von O. Schultz. (Berlin: Calvary; London: Nutt.) Dr. Schultz begins by drawing a sharp distinction among "Ortsgottheiten"—a general name for deities connected with places. There are gods of places who may be depicted in ancient art as taking part in a legendary story, acting either in their own proper place or in another; and there are gods of places who are not conceived as separate from their places, and who are accordingly introduced in works of art to show where the action is supposed to occur. To the latter, Dr. Schultz would restrict the name "Lokalgottheiten." He then goes on to show how, of the deities connected with places, the divine element alone comes out in early art. They are divine agents, but with time their divinity recedes; and at last, their local aspect only being left, they become mere "Lokalgottheiten," mere symbolic scenery. No local gods, in this narrow sense, can be shown with certainty on vases earlier than Alexander's time. Even "Ortsgottheiten" in the general sense are scarce before that period. They are confined to scenes of heroic action, and do not appear amid the transactions of daily life. In late works of art, however, notably on Roman sarcophagi, we find place-gods frequent and present at any action, merely to show the locality. Within this broad difference Dr. Schultz has much to tell us of the mode of representation of hills and towns, rivers, springs, and harbours. The name may be affixed to the figures or may not. Towns or countries appear as richly-dressed female figures. Sometimes a mural crown marks the goddess of a city; sometimes a special costume indicates the country. The goddess Roma has a peculiar treatment, as an armed maiden. But it is the rivers which occur oftenest; and they receive an artistic treatment which, though always conventional, is yet the most diversified. (This may be due to the long-enduring genuine river-worship, to which Tacitus and later authors bear testimony.) Whereas the deities of the springs are always female and young, those of the rivers are always male, and either young or old. A somewhat sad expression of face is common to all the water-deities. The older Greek idea identified the river and the godhead. The later Greek, and still more the Roman, idea pointed rather to a god in the river. Hence the figure of an anthropomorphic deity rising out of his riverhead on Trajan's column. In tolerably late work the river-god is often decked with attributes which point to the wealth he causes—ears of corn or a cornucopia. And thus Dr. Schultz's essay runs naturally off into the detailed examination of various works of ancient art.

La Piscine de Bethesda à Jerusalem. By C. Mauss. (Paris: Leroux.) This sumptuously edited volume is an indispensable addition to the libraries of all those who are interested in the archaeology and topography of Palestine. M. Mauss was the architect to whom was entrusted the work of restoring the Church of St. Anne on the north-east side of the Haram at Jerusalem; and the book he has just published contains an account of the archaeological discoveries made during the progress of the work, and is adorned with a profusion of valuable and beautifully executed illustrations. The main object of the book is to prove that the Church of St. Ann occupies part of the site of the Pool of Bethesda. The arguments in favour of this conclusion are drawn partly from the discoveries made under the foundations of the church, such as a mosaic pavement, a fragment of a column ornamented with Christian symbols, and the remains of aqueducts as well

as of the "porches" of an ancient pool; partly from the evidence of old maps and writers like Antoninus, who visited Jerusalem at the beginning of the seventh century. The architectural training of M. Mauss lends special authority to what he has to tell us.

Sculptures et Inscriptions de Palmyre à la Glyptothèque de Ny Carlsberg. Décrites et expliquées par D. Simonsen. (Copenhagen: Lind.) It is to be hoped that this catalogue will attract the attention of some of the orientalistes now in congress at Stockholm to the unique collection of antiquities from Palmyra brought together by Mr. Carl Jacobsen, with the assistance of the Danish consul at Beyrout. They consist, in the main, of funerary monuments, sculptured in high relief, dating from the two centuries that preceded the destruction of Zenobia's city by the Romans. A number of them, evidently portraits of the deceased, are here reproduced in photogravures, which show the peculiar form of art represented—that of the Greek decadence—and also enable us to recognise the elaborate nature of the dress and ornaments worn. One of them is a mummy. In many cases the monuments bear inscriptions in Aramaean, giving little more than the family names of the deceased, with conventional expressions of mourning. These inscriptions have been carefully reproduced by zincography, with the assistance of Prof. J. Euting, of Strassburg. Though several of both the monuments and the inscriptions have already been published, this complete catalogue to the collection forms an invaluable aid to the study of Palmyrene art. It is beautifully printed—as, indeed, are most of the publications that reach us from Scandinavia.

THE NATIONAL PORTRAIT GALLERY.

THE thirty-second Annual Report on the National Portrait Gallery records the purchase of seven new works and the acquisition by gift of double that number. One of the most interesting of those bought is a view of "The Court of Chancery as held openly in Westminster Hall, during the Reign of George I." It shows the four judges of the court—Lord Chancellor Macclesfield, Solicitor-General Sir Philip Yorke (afterwards Lord Chancellor Hardwicke), Sir Thomas Pengelly, and another, possibly Sir Joseph Jekyll—seated against the tapestried south wall of Westminster Hall, clad in black gowns, long wigs, and hanging cravats. On a green-covered table in front lie the chancellor's mace and the purse of the great seal. About sixty heads appear in the picture, which is a curiously vivid glimpse into the past of our law courts. It is the work of Benjamin Ferrers—a deaf and dumb artist known by his portrait of Bishop Hoadly in the Bodleian, and by his portrait of Bishop Beveridge, mezzotinted by Sherwin. Formerly in the possession of the Earl of Hardwicke, it was acquired at the Wimpole sale. Here, too, was bought a three-quarters length of the Earl of Macclesfield, the presiding judge in the former picture, painted by Kneller, in 1714, when he was Lord Chief Justice of the King's Bench. Another example of Kneller's work is a half-length of Charles Montague, Earl of Halifax, president of the Royal Society, and the friend of Pope and Newton. A curious picture is the portrait of the Earl of Rochester, the boon companion of Charles II., by Wissing, where he appears, richly dressed, in the act of placing a laurel-crown on the head of a monkey, which has torn up some papers and offers him a scrap. By Michael Wright is a portrait of Thomas Chiffinch, the confidant of Charles II., and keeper of his jewels and pictures; by Mireveldt is a highly important picture of Sir Horace Vere, Baron

Tilbury, celebrated for his military exploits in the Netherlands; and by Kneller a portrait of Laurence Hyde, Earl of Rochester, lord high treasurer in the time of James II. The gifts include a full-length of the Duke of Cumberland, by Jervas, in the robes of the Order of the Bath; the Countess of Sunderland, second daughter of the Duke of Marlborough, by Sir Godfrey Kneller; the poet Cowper, a drawing by W. Harvey after the well-known engraved picture by Abbot; busts by the late M. Noble of Lieut.-General Sir James Yorke Scarlett, G.C.B., and Harriet Elizabeth, Duchess of Sutherland; Sir John Watson-Gordon's portrait of Sir William Molesworth, editor of *Hobbes*; a bust-portrait of Clarke, the traveller, by Opie; and the full-length seated portrait of John Bright, by Oulless, etched by Rajon, which was sold last May at Christies'. The trustees record their satisfaction that through the offer of an anonymous donor they "have at last a prospect of seeing the portraits located in a building worthy of the collection," which now comprises a total of 879 works.

NOTES ON ART AND ARCHAEOLOGY.

THE annual autumn exhibition of pictures in the Walker Art Gallery at Liverpool will open on Monday next, September 2.

MESSRS. CASSELL & Co. announce a new serial publication, to be called the *Cabinet Portrait Gallery*. Each monthly part will contain three cabinet-sized photographs of eminent men and women of the day, with accompanying biographical sketches. The photographs are taken by Messrs. W. & D. Downey, and are reproduced by the Woodburytype process.

Two memorial brasses of the Washington family have been stolen from the parish church of Sulgrave, near Banbury. Though even the late Col. Chester was unable to prove the steps in the pedigree, we believe it is generally admitted that George Washington was descended from the Sulgrave family. From the American side, the earliest ancestor is a Laurence Washington, who emigrated to Virginia with a brother John, and died there in 1676. The difficulty is to find the father of Laurence and John, the old explanation of Sir Isaac Heard, Garter King of Arms, having been exploded by Col. Chester's genealogical researches.

MESSRS. C. H. SHANNON and C. S. Ricketts—two artists of kindred tastes, some of whose work may be seen by the general public in the current number of the *Universal Review*, illustrating a remarkable story by Mr. Julian Corbett—have conspired to produce for a more limited circle a serial art publication of their own, to which they have given the name of the *Dial*. Concerning the letterpress, we do not propose to say much, except that the sentiments are French, if not *gaulois*, and that the style throughout bears marks of immaturity. The draftsmen are more at home in their proper medium. The cover, the initial letters, and the plates alike make a frank appeal to feelings and to methods that have yet to win popularity in this country. Boldness of imagination, not to be deterred from attempting the mystical by the risk of reaching the grotesque, deserves acknowledgment in proportion to its rarity. And we are better pleased to record the large measure of success which Mr. Shannon at least has attained in the most difficult forms of illustration, than to point out certain minor details that we could have wished otherwise. Those who are in sympathy with this newest aspiration of English art should address themselves to Mr. Shannon, The Vale, King's-road, Chelsea.

THE STAGE.

The London Stage: its History and Traditions from 1576 to 1888. By H. Barton Baker. In 2 vols. (W. H. Allen.)

MR. BAKER's book, which is a sort of complement to *Our Old Actors*, is less comprehensive in its scope than the title and a few words in the preface might suggest. He does not attempt to write a philosophical history, to analyse any remarkable plays, to trace the development of the actor's art, or to point out the connexion between public taste and dramatic phenomena at different periods. Beginning with a rather full account of the Elizabethan stage, he simply makes it his business to narrate the varying fortunes of every London theatre, both past and present, and is content to devote about thirty pages to the other matters which receive his attention. Like Dr. Doran, whose mantle he seems anxious to catch, he seldom rises above the level of the anecdotic style. Yet, humble as his aim may be, such a work as this is unquestionably wanted, since the information it conveys is not to be obtained elsewhere in a compendious form. Mr. Baker has failed to make a very good use of his opportunity. His volumes are certainly full of interest, but the way in which he treats the subject is open to adverse criticism on several points.

The most conspicuous defect in *The London Stage* is a too frequent want of accuracy. Mr. Baker, to do him justice, has a fear that in this respect he is not wholly blameless. "It would be too much to expect," he writes at the outset in reference to dates, "that errors have not crept in. Printers have a happy knack of confusing the figures 3, 5, and 8." The obvious reply to this plea is that he should have taken the trouble to compare his proofs with the MS. But some of his mistakes are not due to the happy knack he mentions. Addison's "Rosamond" came forth in 1707, not 1770. Mrs. Siddons's last appearance on the stage was later than in 1817. Robertson's "Caste" was produced in 1867, not 1869. Mr. Baker has a right sense of the importance of Mr. Irving's career, but this does not prevent him from assigning "The Bells" to the year 1872 instead of 1871, or the Lyceum revival of "Richelieu" to 1874 instead of 1873. In the spelling of names, too, he is often at fault. Genest appears as Geneste, Marguerite de l'Epine as Marguerite l'Epine, Erekman as Erekman, the translator of "Don Quixote" as Motteaux, the heroine of "An Unequal Match" as Hesther Grasebrook, Adrienne Lecouvreur as Lecouvreur, and Diderot's *Paradoxe sur le Comédien* as the "Paradox d'un Comédien." Again, Mr. Baker is scarcely fortunate in affecting an intimate knowledge of the old French stage. "Betterton," he says, "accompanied Davenant to Paris to study the arrangements of the theatres, and must have seen the great Baron act, and Champmeslé, and Dumesnil" (*sic*). It seems almost cruel to remark that at the time in question (1661) Baron was hardly out of the nursery, that Champmeslé had yet to desert her father's home at Rouen to go on the boards, and that half a century was to elapse before Dumesnil even came into the world. The chief players seen by Betterton in Paris must have been Molière, Floridor, and Montfleury.

Mr. Baker's studies of the poetic drama do not appear to have educated his ear in the niceties of verse. His feeling for metre and rhythm is at best slight. In recording the progress of Italian opera in England, for instance, he asks us to believe that John Byrom's epigram upon Handel and Buononcini (which, as though to show how hard old errors die, he ascribes to Swift) was as follows:

"Some say that Signor Buononcini
Compared to Handel's a mere ninny;
While others say that to him Handel,
Is hardly fit to hold a candle;
Strange that such difference should be
'Twixt Tweedle-dum and Tweedle-dee!"

Let us now quote this sneer at the opera, or rather at music in general, as the satirist wrote it:

"Some say, compared to Buononcini,
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
'Twixt Tweedle-dum and Tweedle-dee!"

Except upon one hypothesis, it is impossible to understand how Mr. Baker came to pass his version of the epigram without verifying it. Another sign of verse-deafness is to be found in his quotation of Lord Rochester's attack upon the players who made public sport of the peculiarities of Mohun in his decrepitude:—

"These blades, indeed, are cripples in their art;
Mimic the foot, but not the speaking part.
Let them the Traitor or Volpone try,
Could they rage like Cethegus or like Cassius die?"

Rochester had not a few sins to answer for, but he was surely incapable of writing such a line as the last of those just cited.

Some of the opinions expressed by Mr. Baker are quite untenable. He sees in Garrick the greatest actor that England, or perhaps the world, has ever known. It is not often possible to prove or disprove an assertion like this, as the ephemeral stories of the stage are hardly to be perpetuated by the highest literary skill. But if the greatness of an actor is to be measured by the extent of his tragic force—a proposition which to us is beyond dispute—the claim here put forward in behalf of Garrick must be rejected. Nothing he did had so powerful an effect upon playgoers as that produced by Edmund Kean in the most vivid scenes of "Othello," "Richard III.," "Hamlet," "Macbeth," "Lear," "The Merchant of Venice," and "A New Way to pay Old Debts." It was not for "Punch," as Johnson perhaps too harshly called his old schoolfellow, to make "the pit rise at him." He was deficient in earnestness, in sincerity, and in the gift of self-abandonment. In the midst of an impressive scene he would jest with friends standing at the wings. "We cannot help being sceptical," wrote Leigh Hunt, "about Garrick's talents in characters of deep and serious interest, since off the stage he was little better than a quick-eyed trifle, full of phrases of gabbling jargon, and coarse-minded withal." His sway over the world of passion, too, was comparatively small. Kean identified his name not only with characters which Garrick for a time made his own—Richard III. and Lear—but with characters in which

Garrick failed or shrank from appearing—Othello, Shylock, Iago, and Sir Giles Overreach. It should also be borne in mind that Kean lived in a far more critical and exacting age than that which preceded the intellectual agitation induced by the Revolution. Altogether, instead of merely being the tragedian who came "nearest to Garrick," as Mr. Baker is good enough to allow, he surpassed his predecessor by many palpable degrees.

Nor does our author's judgment become more trustworthy as he passes on. He betrays a curious lack of penetration in regard to the principal actor of our own day. Mr. Irving is described in one place as the present representative of the school founded by Macready, and in another as a disciple, though in no way an imitator, of Charles Fechter. How Mr. Baker reconciles these inconsistencies he neglects to tell us. As a matter of fact, Mr. Irving's style, whether we relish it or not, is quite peculiar to himself, and has as little in common with the cheap statuesqueness of Macready as with the cheap picturesqueness of Fechter. No less unhappy than Mr. Baker's effort to trace a descent of theatrical method is a part of his criticism upon Miss Terry. According to him, it is in "The Amber Heart" that her genius rises to its highest point. He is right in admiring the exquisite tenderness and grace of her impersonation in the piece; but to affirm what he does is to imply that she cannot avail herself of the larger scope afforded her in the "Merchant of Venice," "Hamlet," "Faust," and, above all, "Much Ado about Nothing."

Of this readable yet disappointing book there is little more to say. Mr. Baker, though evidently well posted up in the history of the modern stage, is guilty of at least three serious omissions. Signor Salvini, who created so deep an impression at Drury Lane about fourteen years ago, is never referred to; the association of Mr. Irving and Mr. Edwin Booth at the Lyceum in 1881, interesting as for various reasons it was, is passed over in complete silence; and for any information as to "All for Her"—one of the few plays of recent times that take rank as literature—we must not go to the account of the theatre at which it was first produced.

If a second edition of *The London Stage* should be called for, Mr. Baker would do well to test his statements of fact, reconsider his most cherished views, and strive to make his record adequate within its prescribed limits, as in that case he might readily impart to his volumes a worth which, while provided with a good chronological table and index, they do not at present possess.

FREDERICK HAWKINS.

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LITERATURE.

A Century of Revolution. By W. S. Lilly. (Chapman & Hall.)

"A CENTO from the Revolutionists" would be a more appropriate title for this volume. Mr. Lilly tries to show by a series of extracts from a certain number of writers, whom he chooses to regard as authorised representatives or apologists of the French Revolution, that its principles are fatal to true liberty, hostile to religion and morality, degrading to art, inconsistent with science, and injurious to legitimate democracy. Christianity, on the other hand—especially, we are left to suppose, under the form of Roman Catholicism—is eminently liberal and ennobling in its tendencies, as well as perfectly compatible with the Darwinian theory. By an unfortunate misunderstanding, saints have often appeared as persecutors, while the exclusive advocacy of toleration has been left to unbelievers; but in future the opposing parties will assume their true relative positions as friends and enemies of liberty and knowledge.

Mr. Lilly is himself a sincere and earnest—in some respects even what would be called in England an advanced—Liberal; and much of the work done a hundred years ago by the National Assembly seems to meet with his hearty approval. What he attacks as fatally mischievous to the true interests of France both then and now is the principle of popular sovereignty exercised through universal suffrage. According to him, this principle, as expounded in Rousseau's *Contrat Social*, implies the natural goodness of all men, their equal fitness to pass judgment on political questions, and, implicitly, the decision of moral issues by reference to a majority of votes. He points out the incompatibility of the first postulate—that is the natural goodness of mankind—with the Christian doctrine of a fall, and deduces from it the hostility towards religion shown by the first French Revolutionists and by their successors, the present rulers of France. Now, were this explanation correct it would only account for their rejection of those forms of Christianity which involve a belief in human depravity; whereas the essential part of Mr. Lilly's case is to prove that the Revolution as such wages war, not only on Christianity, but on every kind of theism (p. 57). Mr. Lilly cannot be unaware that Rousseau was himself a devout theist, and that his chief disciple Robespierre sent the atheistic worshippers of Reason to the guillotine. He must know also that Mr. John Morley, from whose writings he quotes largely in order to prove the anti-Christian character of the Revolution, is no believer either in the natural goodness of man or in any other of Rousseau's metaphysical principles. Nor is there any

reason to suppose that the republican statesmen of modern France draw their inspiration from the *Contrat Social*. The parliamentary system which they have established and are now struggling to uphold was particularly hateful to Rousseau. Were that philosopher now framing a constitution for France he would probably give her a strong and independent executive, tempered by the reference of every new law to a mass vote of the people. In fact, the plebiscitary system of Gen. Boulanger would go nearer to realising his ideas than any régime that has ever been tried in France.

However this may be, no far-fetched reason is needed to explain the attitude of more or less active hostility towards Catholicism, towards Christianity, and even towards every form of theism, which undoubtedly characterises most continental revolutionists and some English Radicals. It is natural that the persons who disregard authority and tradition in practice should also disregard them in theory; and it is on authority and tradition that the claims of faith most often rest. Conversely, the adherents of ancient creeds have generally shown a marked predilection for ancient institutions; while Christianity, in particular, has tended from the very beginning to league itself with the powers that be. When modern revolutionists attack the Church, we must remember that they often do so in self-defence. Those who sang a Te Deum to celebrate the destruction of the Second Republic by a perjured assassin; who gave their support to the despotism of the Second Empire through its whole duration, except when it was allied with Italian freedom; and who, after its fall, sought to establish what would have been the worse tyranny of Henri V.—these men should not complain if they are treated with distrust or enmity by the Third Republic. Mr. Lilly affects to wonder at the eagerness with which Darwinism has been welcomed by the revolutionists. Darwinism is no doubt unfavourable to the foolish notion that all human beings are born with equal capabilities for wisdom and virtue; but it is much more obviously destructive to the Catholic doctrine of a fall, and its significance in this respect has been much more justly appreciated by Dr. Franz Delitzsch than by our author.

Passing to the domain of art, we find an even worse confusion of ideas. Nothing but the blindest partisanship could in one and the same polemic make the Revolution responsible both for the metaphysical politics of Rousseau and for the realistic method of M. Zola. According to the latter, as here cited,

"the problem is to know what a certain passion, acting in a certain environment and in certain circumstances, will produce as regards the individual and society. And the way to solve it is to take the facts in nature, then to study their mechanism by bringing to bear upon them the modifications of circumstances and environments" (pp. 151 sq.);

while Rousseau assumes

"an abstract, an unrelated, a universal man: identical in all ages, in all latitudes, in all races, in all states of civilisation" (p. 167).

The typical novelist of Rousseau's Revolution is, in fact, Victor Hugo, not M. Zola; but it would not have suited Mr. Lilly's purpose to single out that great idealist as the object of his assault.

Interwoven with the criticism on M. Zola's naturalism—a sufficiently just although misplaced criticism—is a violent attack upon Paul Bert, at whose probable damnation the author not obscurely hints (p. 102). The physiological experiments of that ill-fated savant are skilfully used so as to make his anti-clerical policy odious in the eyes of the English public. Without being stated in so many words, it is implied that radicalism in politics, atheism in speculation, and vivisection in science are logically connected with one another. Nevertheless some very orthodox and conservative people are known to approve of experiments on living animals, when performed in the interest of scientific research; while others who hold very advanced opinions in religion and politics regard them with profound abhorrence. Mr. Lilly is, of course, free to argue against vivisection as a method of investigation, although the way in which he uses it to illustrate the artistic method of M. Zola suggests an almost inconceivable ignorance of what experiment means. But he is not free to denounce it on moral grounds after penning the following passage:

"The supreme law which rules throughout the universe is a law of tendency upward, of striving after perfection. . . . What a flood of light is hereby thrown upon that deep saying that 'the whole creation groaneth and travaileth in pain together,' waiting for the deliverance! 'In pain'; pain everywhere; pain throughout the boundless battlefield, the illimitable sepulchre of creation, but everywhere the necessary instrument of advance, not fruitless. . . . Darwinism tells me of law reigning throughout this universe of pain and death. Conscience replies, 'Yes; supremely just law. And that is enough for thee to know. Cease thy foolish pratings of happiness and unhappiness. . . . Shall not the Judge of all the earth do right?' " (pp. 127 sq.).

What is this but describing the Creator as an almighty Paul Bert?

When Mr. Lilly attempts to represent Catholic Christianity as the indispensable basis of liberty he is no more fortunate than when he attempts to reconcile its dogmas with the results of science. In defining liberty as "the unimpeded use of any faculty" (p. 18), he virtually admits that to be complete it must include free thought and free speech; and there are abundant indications throughout the volume that liberty understood in this comprehensive sense is, according to his philosophy, a simple human right. But to assert that this great principle is, under the name of freedom of conscience, an essential element of Christianity, seems, to say the least of it, rather audacious. Nobody can claim freedom of opinion, or, if the term be preferred, of conscience, as a personal right unless he is prepared to concede the same right to those who differ from him; and that is just what Catholic ecclesiastics, at any rate, have never done until they were compelled. What Christian martyrs in all ages have suffered for was not free conscience, but what they considered to be truth. Mr. Lilly readily admits that during many centuries even the saints of his church persecuted without the slightest scruple, and that "the man who gave the death-blow to theological persecution was no St. François de Sales, no St. Vincent de Paul, no Wesley, no Butler, but Voltaire" (pp. 29 sq.). His apology is

that "the modern conception of religious liberty was impossible in the Middle Ages," because "religious unity was the keystone of mediæval polity," and so in the mediæval inquisition he "recognises a relative right" (p. 29). That is not a question that need be here discussed. I would only ask, what then becomes of

"the belief in justice, in the old sense, as something quite transcending mere expediency—*fiat justitia pereat mundus*" (p. 95), and of "the acknowledgment that there are eternal immutable principles and rules of right and wrong . . . the everlasting adamant upon which alone the social edifice can be surely established" (p. 195).

Either justice is not immutable, or human beings had as much right to be left in undisturbed possession of their religious opinions in the thirteenth century as they have in the nineteenth. If, on the other hand, it was justifiable to maintain the *status quo* by violent measures against the Albigenses, then it is equally justifiable to maintain it by violent measures against the Jesuits now.

Mr. Lilly makes much of the Catholic (not necessarily the *Christian*) doctrine of freewill as a support of liberty. Yet believers in that metaphysical subtlety have never felt precluded by their own principles from applying coercion to the volitions of their neighbours; nor have determinists been rendered more prone to impede anyone in the use of his own faculties because they were convinced that the mode of exercise depends on a balance of motives. Mr. Lilly enumerates Stoicism among the factors of modern European liberty. Is he ignorant of the fact that the Stoics were rigid necessarians? Scarcely, or he would have mentioned them along with "Plato and Aristotle, St. Augustine, and St. Thomas Aquinas, Leibnitz, and Kant" (p. 84), as supporters of freewill. By the way, the list of names here paraded is open to some exception. The point at issue had not been properly mooted in Plato's time; but his utterances, such as they are, show a tendency in the direction of determinism. It would be interesting to know where Leibnitz has expressed a belief in freewill, which would have been fatal to his theory of a pre-established harmony. As to the matter in dispute, Mr. Lilly contents himself with repeating the time-dishonoured arguments of his school; but here again his rhetorical fluency hurries him into assertions that flatly contradict his original thesis. He assures us that were the views of Mr. John Morley to prevail, "the human mammal" would be handed over

"helpless and impotent to the blind impulses of egoism, to the terrible heritage of savage instincts, accumulated in his nervous system, and now barely held in check by religion and philosophy" (p. 89). . . . Such is the necessary, the inevitable effect, upon the public order of that determinism which is a primary dogma of the revolutionary religion" (p. 91).

If free will is a reality it cannot be abolished by a belief in its own non-existence. And, assuming it to exist, you have no right to predicate necessity and inevitability of results which in the last resort must depend on human volitions—least of all when they are exercised in circumstances of which you have no experience whatever.

Mr. Lilly has endeavoured to take his place as an assessor by the side of such judges as M. Taine and Prof. Goldwin Smith, without the learning or the wisdom which make their sentences on the Revolution so terrible and so conclusive. He is, in fact, too much infected with the intellectual vices of the Revolutionists to estimate their work at its right value. "A few gaudy phrases, a few specious formulas, a few abstract ideas, an illimitable self-confidence, and an ebullient enthusiasm were," he tells us, "their equipment for the work of re-creating society" (p. 10); and such seem to be his own qualifications for the work of protecting society against the spread of revolutionary doctrines at the present day.

ALFRED W. BENN.

The Bird-Bride. A Volume of Ballads and Sonnets. By Graham Tomson. (Longmans.)

Or the ballads and sonnets which give their second title to this book of verses, the present writer must plead guilty to preferring the sonnets. For one thing, the ballads are written in a language that is perhaps Scotch, but is not English; and so an Englishman instinctively shuns it, preferring fourteen lines that he can understand to fifty in a strange tongue. And, for another thing, no ballad worth reading can now be written. We lack all the conditions that made that poetry possible—fresh feeling, a fresh outlook on the world, a fresh vocabulary. Of the best in this kind we must say, as Matthew Arnold said of much of our lives, that it "is eloquent, is well, but 'tis not true."

Of our author's ballads, it must be owned that they are eloquent and well written. The lines flow easily, and if there are no surprising heights, there are also no depths. Moreover, the subjects are such as, if ballads be at all allowable, may fairly be chosen for them. "The Bird-Bride," after which by a perverse modern fashion the whole volume is named, is an Eskimo legend of a man who won and lost a sea-gull for his mate. Other titles are "The Cruel Priest" (he slew the bride, whom he loved, to prevent her marrying the bridegroom), "Deid Folks Ferry," "The Blind Ghost," "The Fause Brither," and "The Ballad of Pentyre Toun." Among them, and looking curiously out of place, is a poem in the manner of "The Stream's Secret," very pre-Raphaelite.

Turning to the sonnets, we come upon the following to Boccaccio, which contains an idea we never remember seeing expressed before.

"Now let you idle tales forgotten be
(Forsaken follies of a fervid youth)
And set on high my strivings after truth;
Lest women young and fair cry shame on me,
Saying, 'For sure a graceless knave was he,
Some lewd, light jongleur of the drinking
booth.'"

In vain, Boccaccio, these are dead, in sooth—
And those, foredoomed to immortality."

The sonnets to Herodotus and Omar Khayyám are less successful. They are descriptions, not thoughts, and should not be addressed to the persons described. They remind one somewhat of that disagreeable form of testimonial which fond friends sometimes write to instead of about you. "Blind Man's Holiday" is another capital sonnet; and hardly less good

is "Hereafter," although students might find fault with the misunderstanding of a famous verse in the Apocalypse: "There was no more sea." It must not be objected to the sonnets that they are written in Rossettian cadences. No one not a born metrician can now write them in any other way.

The third section of the book, entitled "Verses," is, to the present reviewer, the most interesting of all, and "Arsinoë's Cats" its most interesting piece. This might very well be a translation from the Greek Anthology.

"Arsinoë the fair, the amber-tressed,
Is mine no more;
Cold as the unsmiling snows are is her breast,
And closed her door.
No more her ivory feet and tresses braided
Make glad mine eyes;
Snapt are my viol-strings, my flowers are faded—
My love-lamp dies.

"Yet, once, for dewy myrtle-buds and roses,
All summer long,
We searched the twilight-haunted garden closes
With jest and song.
Ay, all is over now—my heart hath changed
Its heaven for hell;
And that ill chance which all our love estranged
In this wise fell.

"A little lion, small and dainty sweet
(For such there be!)
With sea-grey eyes and softly stepping feet,
She prayed of me.
For this, through lands Egyptian far away
She bade me pass;
But in an evil hour I said her nay—
And now, alas!
Far-travelled Nicias hath wooed and won
Arsinoë
With gifts of furry creatures, white and dun,
From over-sea."

Among the poet's other pieces, every lover of poetry will find something to his taste, if nothing quite so out of the common as this. Many will remember the charming "Scythe Song" that first appeared in *Longman's Magazine*. "Fleur-de-lys" is a pretty conceited piece. "A Silhouette" recalls Mr. Dobson, both in style and workmanship. "Bygones" is an original enough echo of Mr. Swinburne. Some half-dozen religious poems that there are cannot be said to be very helpful. One called "The Quick and the Dead" appears to regard the great boon gained from death to be a conscious share in the process of all natural life; just as if what little consciousness we have of our own processes was not among the greatest miseries of life. Certainly, sympathy will be a real thing in the day when we share in each other's digestion.

"Oh! but the life of me! gathering, growing,
Emmet and butterfly, flower and thorn,
Poppy and rose in the gold sun glowing,
Over and over unmade, reborn.

It is not nature who speaks here, but the dead individual! A poem called "The Smile of all Wisdom" seems a little contradictory. It tells how the sculptor of the sphinx found this smile of which he was in search not among the living, but in the face of the dead; and yet not, as one would have judged, because the dead become such thorough naturalists, but because they know that they know nothing.

"Lo, we have lifted the veil—there was nothing to see!
Lo, we have looked on the scroll—there was nothing to learn!"

Perhaps our author, very properly, does not regard natural science as useful knowledge.

The "Hymn of Labour," again, seems to give dubious counsel.

"Strive for the strife's sake only, smite nor foeman nor friend,
Strive for the strife's sake only, set no shrine for an end;
Set no goal for the winning, no bright bourn for the scope;
Ask no guerdon of praise, and hope thou nothing from Hope.

So shalt thou come to thy reaping."

Surely "sowing for sowing's sake" is a puzzling gospel. However, there are but a few of these pieces, and our censure has already exceeded all due proportion.

The last section of the book is by no means the least entertaining. The ballades and villanelles have much of the facility and felicity of Mr. Lang's achievements in this kind. "Love the guest" is especially happy in one key, and in another "Betty Barnes the Cook." The volume, in short, well deserves purchase. It is not at all the first book of a coming poet, it is too smoothly written for that; but smooth and graceful writing has its value. Against one word only should we like to raise a protest—the word "wavering." Our author's birds "waver" too much, recalling another poet's "flitterbats."

H. C. BEECHING.

"STATESMEN SERIES."—*The Marquis of Dalhousie*. By Capt. L. F. Trotter. (W. H. Allen.)

It would be hard to overpraise this miniature biography of a great man. The life of Lord Dalhousie—abridged as it was, yet abundant in result—is here summarised by Capt. Trotter with fullness of knowledge and due literary skill. He has also had the benefit of most valuable aid from personal friends of the deceased nobleman, as is duly set forth in a modest preface.

James Andrew Ramsay was born, in 1812, of a good old Lowland stock, and educated at Harrow and at Christchurch. Among his early associates were Cardinal Manning, Mr. Gladstone, the younger Canning, James Bruce—afterwards Lord Elgin—Robert Phillimore, and Liddell, the present venerable Dean of Christchurch. Heir to a dilapidated Scottish peerage, the young man began public life, in his twenty-third year, as a follower of Sir Robert Peel. Defeated in his first candidature, Lord Ramsay two years afterwards was more successful, entering the House of Commons as member for Haddingtonshire. Next year, however, he was moved to the Upper House by the death of his father. In 1839 he married the sister of the present Marquess of Tweeddale; and soon after he joined the Conservative government as Vice-President of the Board of Trade, his chief being his old fellow-student, Mr. Gladstone. On the resignation of the latter Dalhousie became his successor, entering the cabinet as President of the Board. It was the time of the budding of the railway system; and the young minister showed his true character at once. Working fourteen hours a day, he soon elaborated a scheme for giving state control to the nascent enterprise. His scheme did not find favour with his colleagues, or much subsequent expense and trouble would have been prevented.

In 1847 Dalhousie was appointed to succeed Hardinge as Governor-General of British India, and in the first month of the following year he landed in Calcutta. All sorts of peaceful expectations were professed in the best-informed circles; but those optimistic opinions were rudely falsified in a very few months by the rebellion of Mulraj at Multan, soon joined by most of the leaders and men of the lately conquered Sikh army. At the famous dinner at Barrackpore, in October, the new governor-general, after alluding to the vain efforts that he had made to keep the peace, concluded his speech with the historical words: "The Sikh nation has called for war; and war, gentlemen, they shall have with a vengeance." The war ended, as we all know, with the conclusive victory of Gujarat, February 21, 1848; and Dalhousie instantly, on his own responsibility, without waiting for sanction from home, and in direct opposition to the views and arguments of Henry Lawrence, annexed the Punjab. His bold action was confirmed by the court of directors, and the Queen made him a marquis. The Punjab was placed under the control of a board of administration, in which the malcontent Henry was furnished with two tame elephants to keep him in order. But it would not work; and ultimately the knight errant had to be transferred to Rajputana, and John Lawrence became supreme. The next remarkable incident in the career of Dalhousie was his quarrel with Sir Charles Napier, of which some account was lately given in the ACADEMY when we had to review Mr. Holmes's *Four Great Soldiers*. Some farther trouble with Henry Lawrence ensued. But the next serious trial of his quality was to come from a different quarter. The food and transport of the armies employed in the late war had been costly; and it was resolved to prosecute the contractor, Lala Joti Prasad, on charges of fraud. The trial was conducted before a civilian judge and a mixed jury, by whom the accused was acquitted. Dalhousie suffered in prestige on this occasion—deservedly as most people thought.

In 1852 Dalhousie entered on an inevitable war with Burma. He became his own war minister, and displayed astonishing energy. The sea-board of Pegu was conquered in a few months, and the interior country secured by the end of the year. Lower Burma was annexed with the entire acquiescence of the Burmese inhabitants. As Capt. Trotter says, the whole affair was a triumph of "masterly common-sense."

Next year Dalhousie sustained a severe blow in the death of his wife; and his own health, which seems never to have been strong, showed symptoms of giving way. But he found a temporary cure in increased labour. "Work, work," was his first cry on hearing of his domestic misfortune; and the result quickly appeared in many branches of the public service. Cheap postage, railways, electric telegraphs, a new and well-endowed department of public works, were among these first fruits. But his health grew worse, and his medical men counselled retirement. Dalhousie firmly refused, unostentatiously replying to the advice that he believed it to be his duty to remain in India until his work was done. Many legal and social ameliorations followed; and "the doctrine of lapse" was

applied to many native States—a subject on which a few words will have to be said before concluding.

Finally came the great debatable act of all—the annexation of Oudh. It has often been claimed by Dalhousie's more ardent partisans that this measure—which was undeniably one of the causes of the outbreak of 1857—was ordered by the court of directors or the British government in opposition to Dalhousie. Capt. Trotter repeats this contention, urging that his hero "was, in fact, opposed to the annexation of Oudh," and that "his part in the transaction was the last sacrifice which he made on the altar of duty." Now, by turning back only one page, we find that Dalhousie's scheme for the better government of this unhappy province was that "the Company should take the whole government for ever into their own hands." Those who can see any real distinction between this and annexation are surely more scholastic than practical.

Dalhousie did nothing to prevent the evils that were preparing the tragedy of the coming years. Had he understood the condition of the native army in Bengal he would have amended the recruiting by which the tribes, castes, and creeds, were mixed, so as to make each regiment the exact counterpart of the others; he would have improved the pension rules; endeavoured to make regimental work acceptable to the European officers; and provided for the speedy mobilisation of the troops when required.

Dalhousie's reputation as an administrator must always stand among the very highest. He earned it by constant vigilance, labour, clear insight, and utter fearlessness of responsibility and of opposition. His masterfulness might sometimes grate upon the minds of able subordinates. For example, of Herbert Edwardes he wrote to Henry Lawrence:

"There are more than Major Edwardes who appear to think themselves governor-general at least. The sooner you set about disenchanting their minds the better for your comfort and their own. . . . For my part, I will not stand it for half an hour, and will come down unmistakably upon any of them who may try it on."

Nor was his language much more gentle in cases where the difference of opinion was with Lawrence himself. But the times were trying, and every man in difficulties must use his own character as one of the weapons with which he has been provided. That he was not without tender consideration for the feelings of others when such could safely be shown many private letters and anecdotes are recorded to demonstrate.

For the rest, the work Dalhousie did is written large on the pages of Indian history. There is hardly a point among the attainments of the Indian Government for which his measures did not directly make preparation. The exception is in matters pertaining to the army, as to which he may be thought to have been somewhat lacking in complete wisdom and foresight. The very points which he failed to grasp in military administration are those which conduced to the troubles of the great Mutiny; and here alone his successors have found work to do which is foreign to Dalhousie's administrative schemes.

The question of his rank as a statesman is a more open question, the solution of which will differ according to a fundamental difference of opinion. It has always been a besetting vice—in the view of some critics—for Anglo-Indians to over-estimate the value of English rule for the Indian populations. Surrounded by advisers of that class, even an original and clear-sighted governor would be liable in the long run to receive a bias. In the political minutes of Lord Dalhousie—as in the columns of the able weekly paper which was his undoubted organ of communication with the English-reading public—we see a strong conviction ever manifested. That conviction was that no opportunity should be missed which might allow of the extension of modern European government into native territory. The failure of actual offspring was regarded as such an opportunity. Adoption, it was admitted, conveyed heirship under Hindu and Muhammadan law. But inheritance to political power—unless directly sanctioned in each case—adoption did not give. A distinction was sometimes allowed when the adoption was made in a state which had maintained a certain independence. But in general adoption was not recognised as a means of transmitting political power; and the cases of Sambalpur, Satara, and Jhansi all showed the determination of the British government to avail itself of the failure of natural progeny and to set aside the succession of adopted heirs. This distinction between one sort of succession and another was opposed to public opinion; and one of the first consequences of the assumption of royal authority in India after the suppression of the revolt was its formal abolition. Those who question the propriety of introducing English rule in countries not accustomed to it, and where the people have not been consulted, will always be able to point to this reversal of policy as a sign that Dalhousie's statesmanship was most seriously defective in this particular.

In 1856 the marquis quitted the scene of his labours, prematurely but permanently broken down. Four years he lingered on in enforced retirement, beholding with proud patience the tragical doings in India and the attempts made to saddle him with all the responsibility for them. Most readers will agree with Captain Trotter that time and truth will do much to vindicate the memory of one of the most laborious and faithful servants that this country has ever lent to her remote dependency.

H. G. KEENE.

William Hazlitt, Essayist and Critic. Selections from his Writings. With a Memoir, Biographical and Critical. By Alexander Ireland. (Frederick Warne.)

HAZLITT can be well represented by a book of this kind, and Mr. Ireland's "labour of love" is such a selection as Hazlitt himself might have pronounced "liable, congruent, and measurable." The biographical and critical memoir is forcibly written, and, considering the limited space, remarkably full. Mr. Ireland's modest wish that those who make their first acquaintance with Hazlitt in this volume may be inclined to seek a more intimate knowledge of him ought to be amply

fulfilled; for there are here five hundred closely yet clearly printed pages of Hazlitt's best writing, on men and things, on poets, dramatists, novelists, on art, history, religion—a book for refreshment, consolation. The mere table of contents stirs speculation.

One omission may be noted. There is no extract from the *Liber Amoris*, the remarkable record of Hazlitt's love for Sarah Walker. Mr. Ireland justifies this by stating that "from the nature of its contents it would be impossible to convey a correct idea of it"—the *Liber Amoris*—"by detached passages." Detached passages are not needed. The first part, containing the seven brief dialogues, the two letters, and the note on the fly-leaf of *Endymion*, is complete in itself, and would have occupied only a few pages. Apart from the high quality of the work, it is unfortunate that there should be no extract from it, because of the light it throws on Hazlitt's character. It was Coleridge, he tells us, who wakened up "his dry and untractable understanding"; and in the same essay, the "First Acquaintance with Poets," he laments that "his heart has never found a heart to speak to." Hazlitt's love for Sarah Walker was not an infatuation, not an "insane passion"; nor was it, more than any other passionate love of which the world holds record, a vindication of "the ideal theory of Berkeley that mind is the great creator and matter a fable." For the first time, and after as unfortunate an experience of matrimony as ever befel a literary man, he had found "a heart to speak to." He is amazed at feeling himself in love in love in the old heroic way of the poets he loved so well. He is so overwhelmed with delight that he takes the words, the images at hand, and becomes coarse. He cannot use the lover's speech, but he can express himself in a breathless way of his own. Above all, he is made to believe that he is not hated by her he loves. He says "she was the only woman that ever made me think she loved me, and that feeling was so new to me and so delicious that it will never from my heart." He was deceived, or rather he deceived himself; but he had had his dream. He had known what it is to love passionately, and he had a gentler and a higher heart ever after. Listening to his pathetic appeal—"Do not mock me, for I am a child in love"—it is difficult to understand why his critics, with the signal exceptions of Lord Houghton and Mrs. Jamieson, should have echoed the sneers of his friends until they have succeeded in making Sarah Walker a byword.

During the twenty years that have elapsed since Mr. Ireland issued his admirable bibliography of Hazlitt, he must have noticed with chagrin how slight has been the growth of interest in this great writer. The cause of the indifference with which Hazlitt is still generally regarded appears to be twofold—the nature of his work, and the false bruit that attaches to his name. Criticism has to be renewed for each generation. In many respects the critic is like the actor. Both interpret for the men and women of their time, from the point of view of their time, the creations of others; and both take rank in England according to the value of their Shakesperian work. Criticism, like acting, is a kind of invention. On the stage the actor creates, or re-creates, characters that live with

the lives of his audience, and therefore survive him so long as one old playgoer remains to say "I saw him act." The thought of his contemporaries is the only atmosphere in which the actor's creations can exist; or, at the longest, a few ghosts like Garrick's Richard III., Siddons's Lady Macbeth, and Kean's Othello, haunt the memory of posterity. Substitute the reading public for the theatrical audience, books for the stage, the critic for the actor; and, though there are divergencies, the above holds true in the main. Hazlitt's chief work is in literary criticism; and, while it is by no means certain that the best of it has been surpassed, any more than we dare to say that Mr. Irving excels Kean, we naturally prefer to know what our contemporaries are thinking, as we prefer the actual performance to the reported one. But there is a reason in Hazlitt's historical position why his work should receive more attention than it does. If not the greatest critic of his time, he is one of the greatest; and his greatness consists in this—that he had "the courage to say as an author what he felt as a man." With Coleridge and Lamb he introduced the new method. Literary criticism had been a scratching of the surface. They turned up the soil and showed the fresh earth; and Hazlitt was not the least lusty husbandman of the three. Yet his fame is dim compared with that of the others. It is true he performed no excelling service like Lamb's discovery of the Elizabethan dramatists, nor has he anything that may rank with Coleridge's poetry or Elia's humour. His gift was single, and his glory is single, though its lustre be dull. Misrepresentation of the man's life, like a corroding vapour, has tarnished the aureole. He was "paid with contempt while living," and, if not "with an epitaph," then with pity "when dead." Even Lamb, who lived one of the happiest lives of this century, has been pitied; and while it is to be resented, it cannot be wondered at that the melancholy Hazlitt should be commiserated, for vanity feeds on the degradation of others. With the exception of his father and his son his relations were not sources of satisfaction to him; his wives were anything but help-meets; he was often in economical straits; his health was bad; the whole outward circumstances of his life were dingy, but not more so than those of many a hermit who in rags and nameless discomfort communed with heaven night and day. There has been no pleasure in contemplating Hazlitt because he has been considered such a miserable fellow. Pity is akin to love, but it is also akin to despise; and it is common to hate the wretchedness that offends. When the great satisfaction that Hazlitt took in living is clearly understood his fame will grow brighter. His last words were, "Well, I've had a happy life"; and, since no man is a critic on his death-bed, it may be taken for an unpremeditated, impulsive cry as his years flashed past him, each laden with profound meditation on subjects of his own choosing.

JOHN DAVIDSON.

The History of the Parish Church of All Saints, Maidstone. By the Rev. J. Cave-Browne. (Maidstone: G. Bunyard.)

MAIDSTONE and its noble church have had no inconsiderable amount of attention paid to

them by local historians. In 1741 the Rev. William Newton's MSS. collections relating to the parish were published. Just a century later, Mr. Whichcord, a meritorious architect, wrote an excellent notice of the church, in which he felt more than a professional interest; and a further history from the pen of Mr. Beale Poste, an antiquary of no mean repute, contributed much additional information. More recently there have appeared two minor works upon the same subject, which, it has remained for Mr. Cave-Browne to show, still admits of further treatment. He has dealt ably and adequately with the history of the fabric, its ministers, and its monuments; but he is constrained to admit that lack of space has prevented him from doing justice to the fourteen volumes of parish registers which include the period between the thirty-fourth year of King Henry VIII. and the end of the last century. He is probably right in leaving this field of research almost untouched; for the great merit of his history is that he has gone very thoroughly into its several parts, and, through his industry and acumen, has brought many new facts to light.

The antiquity of the church at Maidstone is unquestionable. The Domesday Book mentions the place under the head of the archbishop's possessions, and adds *Ibi Ecclesia*. No part of this structure has survived; and but few traces have been found of the later building—undoubtedly an important one—in which Archbishop Islip held a general diocesan synod in 1351, and which previous archbishops had occasionally used for ordinations and other purposes. From time to time tiles of an early design (belonging to the middle of the thirteenth century) have been found beneath the pavement of the existing church; but their position gave no certain indication of the area occupied by the older building. In truth, the restorer or refounder at the close of the fourteenth century did his work quite as completely as the most ruthless architect of modern times. St. Mary's Church became All Saints, and nearly every feature of the former structure disappeared in the conversion of the parish church into one of a collegiate character. It has been customary to attribute to Archbishop Courtenay the entire work of re-construction. Undoubtedly the general character of the building is perpendicular, and there is no question that the archbishop obtained licence from the king in 1395 to convert the then existing fabric to collegiate purposes; but Mr. Cave-Browne has discovered certain details which suggest that the church may have been adapted to its new uses rather than altogether built by Courtenay. It certainly seems easier to believe that he should have made some use of what was on the spot (as Wykeham did at Winchester) than that he should have levelled it to the ground. In the chancel or choir the archbishop's hand is clearly seen, and the Courtenay arms appear again and again upon the carved stalls. Here also stood—forming the most conspicuous object in the passage to the altar—the raised tomb of Archbishop Courtenay, of which only the slab with the matrix of the mired effigy now remains. Whether it ever covered the body of the primate is a vexed question. In his will he expressed a wish that he should be buried in Exeter Cathedral, but in a codicil

this was revoked in favour of his own college at Maidstone.

"Yet in spite of that codicil, in spite of the once goodly tomb and gorgeous brass attesting the fact and protesting against all rival claims to that honour, a counter-claim is put forth in favour of an unnamed tomb in Canterbury Cathedral, which can show neither inscription nor escutcheon in support of such a claim."

Still, it is only fair to remember that the tradition of his interment at Canterbury dates back at least to the time of Archbishop Parker, and Somner—no mean authority—says:

"I find in a Leiger Book of Christ Church [Canterbury] that the King [Richard II.] happening to be at Canterbury when he [the Archbishop] was to be buried, upon the monks' suite it is like, overruled the matter and commanded his body to be here interred."

This Leiger Book is not now forthcoming, but the Chapter Library contains a MS. (endorsed with the date 1486) in which the above incident is glowingly described. But Mr. Cave-Browne is sceptical. If the MS. be no earlier than its endorsement its value as evidence is small; while it is a noteworthy fact that in the official record of the burials of archbishops preserved in the cathedral library, and known as the *Dies Obituales*, not a word is said as to the interment of Courtenay within the cathedral walls. The epitaph upon the tomb at Maidstone is ambiguously expressed, but, on the whole, is rather against than in favour of the Canterbury tradition. A similar difficulty in determining the burial-place of Thomas, the first Lord Wharton, occurred to the writer of this notice. In Healaugh Church, near York, there is a handsome monument to his memory, with the date of his death and other particulars; while at Kirkby Stephen there is another monument of almost identical character, with an inscription beginning with the words, "Thomas Whartonius jaceo hic," which seems positive enough. Nevertheless, his lordship's will was found to contain his request that he should be buried at Healaugh; and that wish was undoubtedly carried out, as his widow, some fifteen years afterwards, desired to be laid beside him in that church. We certainly agree with Mr. Cave-Browne that there is a very strong presumption in favour of Maidstone having been the burial-place of its great benefactor, Archbishop Courtenay.

In treating of the clergy attached to the chief church of Maidstone, Mr. Cave-Browne notices the changes made in their designation by the successive alterations in the constitution of the church. First it was parochial in character, and we thus have a list of the rectors of St. Mary's. Then, when converted into a collegiate foundation, they were known as the masters or wardens of All Saints' College. At the so-called "surrender" of the college (which took place in the early part of the reign of Edward VI.) the rectorial lands and tithes were granted to Sir Thomas Wyat subject to the payment of the salary of a "curate" for Maidstone Parish Church. The curates thenceforward appear to have been appointed by the archbishop and removable at his pleasure; but in the middle of the last century the minister was designated "perpetual curate," and enjoyed the ordinary

status of an incumbent. Lastly, in 1869, the title of "vicar" was substituted for the older term, and was fitly borne by the Rev. D. D. Stewart, to whose personal zeal was largely due the erection of no less than four district churches within the limits of the parish.

Although none of the incumbents have been men of conspicuous mark, yet not a few of them attained some degree of distinction. William de Cornhill, the earliest rector whose name Mr. Cave-Browne has been able to discover, became, in 1215, Bishop of Lichfield; John Mansell, a pluralist of pluralists, was Lord Keeper in 1247 and Lord Chancellor soon afterwards; Dr. John Wotton, the first master of Courtenay's College, rivalled the archbishop in his munificence; William Grocyn has been termed "the Patriarch of English Literature." Josiah Woodward was a worthy divine and industrious pamphleteer; and Thomas Dealtry, sometime Archdeacon of Madras, completed the work of restoring the parish church which his predecessor, William Vallance, had successfully begun.

We have failed in our object if we have not shown that Mr. Cave-Browne has had a most interesting subject for study, and that he deserves high praise for the manner in which he has dealt with it. In many respects his history is quite a model of what such a book should be.

CHARLES J. ROBINSON.

NEW NOVELS.

Sant' Ilario. By F. Marion Crawford. In 3 vols. (Macmillan.)

The Tree of Knowledge. By G. M. Robins. In 3 vols. (Hurst & Blackett.)

Roger Ferron, and other Stories. By Katharine S. Macquoid. In 2 vols. (Ward & Downey.)

The Secret of Fontaine-la Croix. By Margaret Field. (White.)

The Milroys: a Tale of Woman's Work. By "Nomad." (Beeton.)

Fortune and Favour. By the Author of "Jack Urquhart's Daughter." (Spencer Blackett.)

The Amber City. By Thomas Vetch. (Biggs & Debenham.)

Sant' Ilario is a continuation of *Saracinesca*; and, like that story, is a picture of the ways of the old Roman nobility under the last days of the Temporal Power, drawn with the force and fidelity which we have learned to expect from the author. He shows us both good and bad types, bringing them into effective contrast by means of an ingenious plot, turning upon a family arrangement in a former generation, affecting the rank and property of the *Saracinesca*. He is less happy than his wont, however, in labelling his artist with such a name as "Gouache," and his villain with that of "Meschini." These savour rather of such inartistic formations as "Sir Pertinax Mac Sycophant" and "Mrs. Candour" than of Thackeray's felicitous symbols of the kind, such as "Little Tom Eaves," for example, where "Peeping Tom" and "eaves-dropping" are just suggested to the reader,

and not obtruded on him in a manner which does not flatter his understanding. And Mr. Crawford's villain, though vigorously sketched, is not new. He is to be met, suicide and all, in more than one previous work of fiction; even Harrison Ainsworth has got one very like him. We are promised a third instalment of the *Saracinesca* series, to deal with the fall of the Temporal Power and the unification of the Italian kingdom, which will give Mr. Crawford an excellent opportunity of drawing the contrast between the families which took opposite sides in the political questions involved.

The Tree of Knowledge is a capable book, with bold incident, clever character-drawing, and a healthy view of life. The leading hero is perhaps a little melodramatic, being a cross between Sintram and Monte Christo; but he is true to the author's conception, and unusual rather than impossible. And the heroine, or to speak more correctly, the lady who occupies the largest space in the story, is very well conceived. The reader is led at first to expect a change in her like that in the *Sleeping Beauty*, that her long repressed nature will awake at the touch of love, and develop into flower and fruit. The fact is that there is nothing to develop, and the idealist who has staked all upon her is rudely disillusioned at last. And not the least capable touch in the book is the mode of extrication devised for him. The minor figures are also firmly sketched in; and altogether the book is to be commended.

Mrs. Macquoid's nine short stories are distributed between France, Germany, Switzerland, and England. They are all readable; but she works more easily and effectively on a larger scale, and there is nothing here to put beside *Diana*, *The Evil Eye*, or *At the Red Glove*. Further, in what is perhaps the pleasantest of these tales, "The Ratcatcher of Hameln," she has the great disadvantage of seeming to compete with Mr. Browning's "Pied Piper of Hamelin," which is incomparably more vivid, picturesque, and effective. It was unwise, attractive as the theme is, to invite the comparison. "Mary Abbot's Tryst" is the strongest feature in the volumes; but here again Mrs. Macquoid would probably have been more successful if she had expanded the story to the dimensions of a volume all to itself, and worked out the characters and situations in more detail.

The Secret of Fontaine-la-Croix, though bearing a London publisher's name on the title-page, has on the back thereof an intimation that it enjoys American copyright, and that it has been printed in America—as, indeed, the corrupt following of American dictionaries in the matter of orthography shows only too plainly. Some of the French spelling has fared as badly. There is a dog, for instance, in the story, who appears as "Ron" throughout; and only a casual remark on one page, that his master calls him with the old Norman war-cry, discloses that "Rou" is intended. The author is probably guiltless of this, but must accept the responsibility for "mademoiselles" twice over, and for the common American solecism of using the verb "help" without a "to" before the following verb, thus: "Then she helped Yvonne deck the château." The story is

that of an English girl going to live as governess-companion in a French family of distinction, and becoming intimately bound up with its inmates and their affairs. The secret turns on the ecclesiastical regulations affecting the right of burial; but the incident seems somewhat forced and improbable, as much simpler solutions of the difficulty are obvious, and would scarcely have been overlooked in parallel circumstances. On the whole, the book has merit, and there is some power of drawing character evinced, though a certain flavour of inexperience is perceptible everywhere.

The Milroys so far bears out its secondary title that it is the story of three orphan sisters who leave London and settle in a country village, where two occupy themselves in writing for the press, and one in working as an art-decorator. But it does not deal with the larger general problem of woman's work, nor is there anything so exceptional in the quality of the productions ascribed to the sisters as to make them central points of interest. The book is a very crude one, with some promise of better things; but the style is not what might reasonably be looked for from a writer who heads every chapter with three or four mottoes from Shakspeare, and dedicates her book to Mr. Walter Besant, whose courteous acceptance is reproduced upon a fly-leaf facing the title-page. On the contrary, the diction throughout is colloquial to the verge, and often over the verge, of slanginess, and that not only in the dialogue, but in the connecting matter also. And there is a fault of another kind recurrent—that the author uses prompter-work and stage directions constantly, telling the reader this, that, and the other about the characters, which they should have been made to act out for themselves as part of the movement of the plot. A word of warning to the publisher is needed too. The volume is unpleasantly got up, both in form and in letter. Very long lines, very closely set, and in very small type, prove most fatiguing to a reader, and create an unfavourable prepossession. It is the first book we have seen issued by this house, and it ought not to set a precedent in these respects.

Favour and Fortune are not abstract ideas, but two very concrete young ladies, having these forenames. They both marry without due consideration, but with a difference: Fortune weds a very good fellow whom she does not care about; Favour weds a cad with whom she is in love after her fashion; and the story is chiefly occupied with telling how the two marriages turn out. This is fully done in one of the two cases, the other is left partly incomplete, and there appears to be some sequel hinted at, as yet to appear; but this may be only a misconception of an ambiguous sentence in the closing chapter.

The Amber City is yet another of the many *voyages imaginaires* in Central Africa which have been pouring from the press in rapid succession for some years past. It is a fairly good specimen of the kind; for the author possesses some faculty of invention, and has devised a few novel and effective situations. But the fact that the "amber" is only gum-copal, huge bricks of which serve as the building material for a congeries of huts of

the ordinary Nigritian type, is allegorical of the story, which can excite only a factitious interest, not because the author has failed of his aim, but because the thing aimed at is hardly worth achieving.

RICHARD F. LITLEDALE.

SOME BOOKS ON ECONOMICS.

Mining Royalties. By W. R. Sorley. (Oxford: University Press.) This is the report of an inquiry made at the suggestion of the Toynbee Trustees. It is the second of the series of publications which was brilliantly inaugurated by Mr. Price's *Industrial Peace*. The report is worthy of the auspices under which it is brought forth. The careful investigation of facts is combined with an almost Ricardian power of abstract reasoning. Not that Prof. Sorley agrees entirely with the great theorist. He points out that Ricardo and his followers have been mistaken in applying the analogy of agricultural rents to mines. The worst mine which is worked, unlike land at the margin of agriculture, does theoretically pay rent. To that extent—say about 4d. a ton for coal and ironstone—price is heightened by the existence of royalties. The abolition of royalties would therefore probably produce some alleviation, but much less than reformers who have not studied the theory of rent assume. The advantage would be counterbalanced by the disturbance of trade which would follow the remittance of all royalties great and small. Let a bonus of 8d. or 9d., in the way of remitted royalty, be given to South Wales, of 4d. and 5d. only to Northumberland, and perhaps the coal industry in the less favoured district would be ruined. Moreover, the principle of royalties, violently expelled, would still recur. The occupant, who has virtually been presented with a valuable property, might let it to another. This is what actually has occurred in Spain and France, where the *concessionnaire* frequently lets his property at a royalty to a new lessee. For these reasons Prof. Sorley is not with those whose easy method of improving a defective institution is to abolish it. In a more English spirit, Prof. Sorley proposes cautiously some moderate reforms; in particular, that the royalty charged should be a percentage of the output, and that there should be no restriction put on the time for working "shorts." It must be for experts, of course, to determine the exact form in which these suggestions should be carried out.

Capital and Wages. By the Rev. Francis A. Minton. (Kegan Paul, Trench, & Co.) This is an interesting and remarkable book. The author is a clergyman whom the duties of his profession have brought into contact with the destitute classes. Disappointed in his philanthropic efforts to abate their misery, he has resolved to study the causes of the evil. "If this work should prove the most futile of all my efforts, I hold, reader, that it is better to have tried my utmost and failed with the brave than to have played the coward and done nothing." In the pursuit of this noble purpose Mr. Minton has studied and collated the principal writers on political economy. His citations are unusually copious, often extending over several of his pages. This peculiarity has its charms, especially in the case of the less read or less readable authors. The extensive extracts from Mr. Macleod's writings are particularly valuable. From Mr. Macleod our author has learnt that credit may play the part of capital. He has come to doubt "what has been dinned into our ears with weary monotony by political economists"—that capital is the result of saving. "I maintain," says Mr. Minton, "that it is far more the result of working." We understand him

to be in accord with what Prof. Sidgwick has well said on this point. Indeed, our author appears to us to possess in a high degree what Hesiod called the second best species of talent—the power of learning from others. He is abreast of the modern economic movement, but not, we think, ahead of it. He ascends, like the wren of fable, with the eagles as high as they carry him; but, when we look for his own additional independent flight, there seems to be only a fluttering in *vacuo*. Thus, his prolonged contention that "Malthusianism is absurd" contains nothing, or nothing deserving of attention, which would not be admitted by accredited contemporary economists. Nothing is added to, or taken from, Prof. Marshall's orthodox doctrine that "the progress of civilisation, while it presses on the resources of land, enlarges those resources." So again, with respect to the doctrine of value, he has been led beyond Ricardo, but he does not lead us beyond Jevons. He will not admit what even Ricardo, if we remember rightly, in one of his letters concedes—that the value of an oak is not in general proportioned to the labour expended in producing it. Mr. Minton insists that there must have been an "effort of society" to maintain proprietary rights. Otherwise, the oak might have been split up and divided among all comers. This oak-splintering and hair-splitting does not seem to us very profitable. Again, the definition of capital is needlessly laboured. No doubt, as Coleridge or some one has said, in order to be certain that a dispute is only about words, there is required a large knowledge of things. We are ready to admit that Mr. Minton's lengthy disquisitions about the meaning of capital have some of the virtue ascribed to the Platonic search for definitions. The dispute about words draws attention to distinctions between things. At best, however, the success attained by our author is of an academic sort. He does not seem to have much grasp of fact, when he speaks with a light heart about the consequences of war; when he advocates the repudiation of the National Debt, as having been in great part "contracted in curbing the ambition of Napoleon Bonaparte."

"Had he devastated England as the Germans devastated France in the Franco-German War, in the ordinary course of events the effects of the calamity would soon have been obliterated by the labour of the people."

It is strange that Mr. Minton, who extolls credit so high as to describe it as capital, should not have considered the shock which repudiation of the National Debt and other drastic measures advocated by him are calculated to give to credit. Altogether, the book appears to us not so much as a "possession for ever," as of the nature of a prize essay. It has performed its proper function in having stimulated the industry and evoked the talent of an able and promising student.

The Tariff History of the United States. By F. W. Taussig. (Putnam's.) Prof. Taussig is already favourably known to the students of political economy by his *History of the Recent Tariff*, and by several essays on finance which have appeared in scientific journals. The collection of these contributions to science which this volume contains will enhance his reputation. Such a combination of logic and learning is seldom brought to bear upon the doctrine of Free Trade. The author is free from that bigotry which prompts some "orthodox" writers to deny the speculative tenet that the protection of young industries may conceivably be beneficial. In fact he admits that an impulse was given to some American industries by the restrictive measures of 1808-1815, which constituted in effect a severe though crude and wasteful protection. For the

rest, a careful consideration of the principal industries—the cotton, the woollen, and the iron manufactures—in the days of their youth shows that their growth was not appreciably accelerated by protective legislation. Tracing the history of American fiscal history up to the war, Prof. Taussig renders it probable that tariffs have had less effect upon the prosperity of the country than excited partisans on either side of the controversy have assumed. It is reasonably certain that inferior processes of iron manufacture were kept alive by the protective legislation of 1842. But to ascribe the prosperity of the country to that legislation, or to its mitigation in 1846; to connect the monetary crisis of 1837 or 1857 with the preceding relaxation of protection—such contentions show a want of inductive logic and commonsense. Continuing his history down to the present time, the writer shows that the "war tariff" forms the basis of the present protective system. "The necessity of the case, the critical state of the country, the urgent need of revenue," may have justified the crude and hasty legislation of 1864. But that the fiscal system then improvised should be not only maintained but aggravated is inexcusable.

Vital Statistics. By A. Newsholme. (Son-nenschein.) This compendious volume forms a useful introduction to the study of statistics in general, and of Dr. Farr's writings in particular. To the medical practitioner the chapters on the registration of sickness, and on the mortality from different diseases, will be specially useful. All may derive benefit from Dr. Newsholme's enumeration and illustration of statistical fallacies. With regard to one of these we must join issue with the author when he says that "the degree of approximation to the truth of a varying number of observations can be estimated by means of Poisson's formula." Now it is evident to those who have studied the writings of Prof. Lexis or Dr. Venn on the theory of errors that the formula in question is applicable only to the ideal case of games of chance, and is a very inadequate test of accuracy in all concrete instances. In connexion with this subject, we may express a doubt whether the proper logical tests have been applied to the following statements: "The proportion of males is greater in large than in small families; it is greater also among the earlier born than the later born children in a family." Here and elsewhere it may be suspected that the author has sacrificed exactness to brevity. But the great value of the volume as an educational text-book is not affected by these little scruples.

The Standard of Value. By William Leighton Jordan. Fifth Edition. (Longmans.) This is a difficult book to get into. The very approach is rendered deterrent by the advertisement of another work by the same author. The contents of the *New Principles of Natural Philosophy*, which are given at length in the advertisement, betray, what is stated more explicitly elsewhere, that the author has "incurred the hostility of the professional philosophers" by "having become the discoverer of the action of astral gravitation," and "having by means of that discovery corrected the fundamental error which pervades what they have, for two centuries, been teaching as the 'Laws of Motion.'" If the reader's curiosity survives this startling announcement, he will then have to work his way through a triple palisade of prefaces—the preface to each successive edition bristling with answers to all the criticisms which may have been made upon the work. We ourselves will probably be pilloried in a preface to the sixth edition. About the middle of the book the first chapter begins, headed "Lord Liverpool's Oversight." To put

now in a nutshell what the author has enclosed within so many hard rinds—he thinks it unjust that the National Debt, contracted before the year 1816, should be paid in a currency which has been appreciated in consequence of the monometallic legislation of that year. Accordingly, he holds it to be the duty of England, even without the concurrence of other nations, to re-adopt the principle of bi-metallism which was abolished by the British Parliament in 1816. This main thesis is supported by many other abstract reasons equally deserving of consideration.

Outlines of a New Science. By E. J. Donnell. (Putnam's.) In the days when Emerson's *Law of Compensation* was in vogue, it was the practice of a certain judicious critic whenever, in looking at any new work, he came to the word "polarity" at once to close the volume. We have been similarly affected by the law of action and reaction, which is propounded in the preface to the "New Science":

"On closer examination it will be found that all social science is *one*, having the same synthetic basis. Economics constitute one of the aspects of this new science; not, as heretofore supposed, a discrete department of it. This opens wide the door to a comprehensive study of the constitution of the human mind. Here it will be found that the law of sex prevails, and is as potent as elsewhere. It is known to science as positive and negative forces."

May we not say with the satirist "Post hoc Quid nisi lusus erit"? We have found nothing except such mirth as is to be derived from passages like that which has been quoted.

Zur Theorie des Preises. Von Dr. Zucherkanndl. (Leipzig: Duncker & Humblot.) Dr. Zucherkanndl is a contributor not only to the theory of value, but also the history of that theory. In the latter capacity only does he appear to us to deserve praise. He gives an exhaustive enumeration of doctrines which have been held in different ages and countries. The very names of some authors in his list will be unknown to many readers. He is more successful in indicating obscure than in criticising eminent writers. We are unable to follow him when he attributes to Prof. Alfred Marshall a "verkehrte Formulierung." "Instead of saying, the Final Utility (*Grenznutzen*) determines the price Marshall says, the price measures the Final Utility." Equally unintelligible to us are some of the criticisms on Jevons. We have derived little benefit from the theoretical part of the work. We fail to see that the writer adds to, or diminishes from, Prof. Menger, and his eminent follower Prof. Böhm-Bawerk.

NOTES AND NEWS.

We hear that the Marchioness of Dufferin's Indian Journal will be published almost immediately.

MR. JOHN ADDINGTON SYMONDS has been employed for three or four years past, while not otherwise engaged in the work of translation, upon a series of twenty essays, dealing with problems of criticism, art, and literature. These he has now nearly completed, and hopes soon to send to press. His last piece of translation—a version of Count Carlo Gozzi's rare and curious autobiography, accompanied by original treatises upon the development of Italian comedy, the history of the "Commedia dell'Arte," and the Venetian painter Pietro Longhi—will be published this autumn by Mr. John O. Nimmo, in two volumes, with appropriate illustrations by French artists.

The Critical Philosophy of Immanuel Kant, by Prof. Edward Caird, will be published in a few days by Messrs. MacLehose & Sons, of Glasgow. This work, which has been for a number of

years in preparation, treats of the three Critiques, and of their relation to one another and to the other works of Kant.

LUCAS MALET, the author of "Colonel Enderby's Wife," has almost finished a three-volume novel dealing, in a very outspoken way, with a somewhat delicate problem of modern society: namely, the effects produced in after years by the youthful weakness and wrongdoing of its hero. The book is entitled "The Wages of Sin"; and the first instalment of it will be published in the *Universal Review* for October 15.

MESSRS. LONGMANS will publish in October *The Melbourne Papers*, being a selection from documents in the possession of the Earl Cowper, edited by Lloyd C. Sanders. The volume will contain a large number of letters from Lord Melbourne, from the time when he was a student at Glasgow in 1800 to that of his death in 1848, besides a portion of a diary kept by him soon after his entry into Parliament, and some brief extracts from a commonplace book containing a record of his studies. It will also include a full correspondence with William IV. and many of the prime minister's colleagues—Earl Grey, Lord Lansdowne, Lord Holland, Lord Althorp, Lord John Russell, and Lord Palmerston; besides letters from Archbishop Whateley, Mrs. Norton, B. R. Haydon, John Allen, and other persons of note. Lord Cowper will contribute a short preface.

MESSRS. GEORGE PHILIP & SON—the well-known geographical publishers—announce a new series, entitled "The World's Great Explorers and Explorations," edited by Mr. J. Scott Keltie, librarian to the Royal Geographical Society, Mr. H. J. Mackinder, reader in geography at Oxford, and Mr. E. G. Ravenstein. Each volume will, so far as the ground covered admits, deal mainly with one prominent name associated with some particular region, and will tell the story of his life and the work of geographical discovery which he accomplished. It will also be furnished with specially prepared maps, portraits, and other original illustrations. The two first volumes of the series will be *John Davis: Arctic Explorer and early India Navigator*, by Mr. Clements R. Markham, to be published on October 1; and *Palestine*, by Major C. B. Conder, to be published in December. Other volumes already arranged for are: *John Franklin and the North-West Passage*, by Capt. Albert Markham; *Magellan and the Pacific*, by Dr. H. H. Guillemard; *Saussure and the Alps*, by Mr. Douglas W. Freshfield; *Mungo Park and the Niger*, by Mr. Joseph Thomson; *The Himalaya*, by Gen. Richard Strachey; *Livingstone and Central Africa*, by Mr. H. H. Johnstone; *Ross and the Antarctic*, by Mr. H. J. Mackinder; *Bruce and the Nile*, by Mr. J. Scott Keltie; and *Vasco da Gama and the Ocean Highway to India*, by Mr. E. G. Ravenstein.

MESSRS. G. BELL & SONS will shortly publish a new volume by Mr. Samuel Waddington, entitled *A Century of Sonnets*.

THE biography of the late Henry Richard will be published in a few weeks by Messrs. Cassell & Co. In the preparation of the work Mr. Charles S. Miall has had the use of the letters, diaries, &c., of the deceased, which were placed at his disposal by Mrs. Richard. These documents throw much light on Henry Richard's public services, as the director of the peace movement, the leader of his Welsh countrymen, and the representative of Nonconformists in the House of Commons.

DR. FURNIVALL has been helping Mr. John Saunders with the new edition of his book on Chaucer's "Canterbury Tales," which was first issued in three of Charles Knight's "Weekly Volumes." The late Daniel Mac-

millan admired the book, and made all his pupil-customers buy it. They all did as they were told, Dr. Furnivall among them. Mr. Macmillan's house takes 500 copies of the new edition for America; and it ought to be popular there as well as here, for, as it puts its extracts into modern spelling, accents all the extra syllables which are to be pronounced, and carries on the story of every tale by prose bits between the extracts, it is as easy to read as a modern novel. Moreover, Mr. Saunders's account of the characters in the Prologue is so good, and gives such a capital sketch of the different classes of English society in Chaucer's time, that Mr. Churton Collins said he must have it for his many students at his Extension Lectures. He asked why some publisher did not reprint so excellent a book, assuming that its writer had been long dead. Whereupon Mr. Saunders asserted that he was alive and well, and would re-edit his book himself. An enlightened publisher, Mr. Dent, who had attended Mr. Churton Collins's lectures, undertook the publication. Dr. Furnivall got the Chaucer Society to allow its Ellesmere MS. cuts of the Tale-tellers to be used in the book, and has himself read its proofs and revises with Mr. Saunders, and posted it up to the latest date on certain points. The new edition is dedicated to him. The book will be welcome to all students of the immortal "Canterbury Tales."

THE Cambridge University Press will shortly publish the Septuagint Version of the Book of Psalms, being a separate issue of a part of vol. ii. of the Cambridge Manual Edition of the Septuagint, edited by the Rev. Dr. H. B. Swete.

MESSRS. HIRSCHFELD BROTHERS will shortly publish a German Reader, arranged on a new plan by Dr. N. Heinemann, teacher of German literature at the Crystal Palace. The work bears the title of *Shining Lights of Modern Germany*: a collection of letters of the most eminent Germans of both sexes from 1800 to our time, with short biographical notices, and brief literary, historical, and other notes.

MESSRS. LONGMANS have in the press a reprint of the late Walter Bagehot's *Practical Plan for assimilating the English and American Money, as a Step towards Universal Money*, which originally appeared in the *Economist*, and afterwards in book form (1869).

Elocution, Voice, and Gesture, by Mr. Rupert Garry, which has already gone through several editions, will in future be published by Messrs. Marcus Ward & Co.

WE understand that Mr. Robert Browning, the author of "Donald," has added his name to the list of patrons of the Shaftesbury Hospital, which will shortly be opened in London on anti-vivisection principles. An anonymous donor has promised £1000 to the fund; and five donations, each of £100, were promised within two days after the scheme was made known.

A MONUMENT to Walther von Vogelweide is to be inaugurated on September 15 at Bozen, in Tyrol, which claims to be the last of German towns. Walther already has a monument at Würzburg, where he died; and also a statue at Innsbruck.

WE have received, as a Separat-abdruck from the *Jahrbuch* of the German Shakspeare Society, a catalogue of the library of the society (Weimar: Wagner), compiled by the librarian, Dr. R. Köhler. As might be expected, it does not contain any great rarities, such as the folios or quartos, but it forms a good practical collection of editions and criticism. The catalogue is divided into five sections: (1) editions of collected and single works, including many

facsimiles, but wanting the great Cambridge edition; (2) translations and acting copies, the German translations being, of course, very numerous, but the French by Charles Hugo and the Portuguese by the King of Portugal being absent—a Danish translation of "Hamlet" dates from 1777, which happens to be also the year of the earliest German translation of that play; (3) Shaksperiana—the most valuable portion of the collection, comprising the Transactions of the New Shakspeare Society, but not of its forerunner; (4) the history of the English drama, with special reference to the predecessors and contemporaries of Shakspeare; (5) dictionaries—both these last sections are weak.

TRANSLATION.

SONNET OF MICHAEL ANGELO ON DANTE.

He sank from earth to the abysses blind,
And saw both hells, and lived, and made ascent
To God, led by his thought magnificent,
Whose light of truth he poured on us mankind.
That lordly star of price in our night shined
Revealing the Eternal; ere it went
This muddy world such wages on it spent
As to our choicest souls is still assigned.
Ill greeted by his people's thanklessness
Were Dante's labours, Dante's high desire;
Only the just man these forbear to bless.
Were but such birthright mine! might I aspire
To his sharp exile, to his righteousness,
No man's estate on earth were lifted higher.

O. ELTON.

MAGAZINES AND REVIEWS.

THE *Expositor* for September opens with a graphic study on Judas Iscariot by that graceful writer, the Dean of Armagh; an essay on The Christian Secret (Phil. iv. 11-13), by Prof. Beet; a fresh portion of Prof. Bruce's exposition of Hebrews (chap. vii. 11-28); a study on the Sixteenth Psalm (assuming a post-exile date), with a view to harmonising the exegesis of the pulpit with that of the study, by Prof. Cheyne; Exegetical Notes on the Epistle of St. James, by Prof. J. B. Mayor (in chap. ii. 1, "the glory" taken as an appellation of Christ; chap. i. 17, iii. 6, examples of the genitive of quality); "St. Paul's Method of Quotation," by Dr. E. G. King (on 1 Cor. xiv. 21, against Mr. Bartlett's *Bampton Lectures*, p. 59); and a notice of Dr. Kennedy's *Introduction to Biblical Hebrew*, by Prof. Elmslie.

THE September number of the *Theological Monthly* (Nisbet) opens with a notable article on "The Bible and Egyptology," by M. Edouard Naville, in which that eminent explorer summarises the results of his discoveries in Egypt, so far as relates to the arrival of Abraham, the rise of Joseph, the stay of the Israelites, and the circumstances of the Exodus. He inclines to the view of M. Lesepp, that the actual "passage of the Red Sea" took place north of the Bitter Lakes, near the present Serapeum. We may also mention a scholarly paper, by the Rev. W. J. Deane, on "Jewish Pseudepigraphic Writings."

WE understand that the essay in the September number of *Temple Bar* on "Charles Whitehead; an all but forgotten Novelist of Fifty Years ago," is by Mr. Hall Caine.

MESSRS. SWAN SONNENSCHN & CO.'S ANNOUNCEMENTS.

Theological.—"The Lesser Hours of the Sarum Breviary," translated and arranged according to the Kalendar of the Church of England; "Text-Book of the Thirty-Nine Articles," by the Rev. Dr. Lightfoot; "The Imitation of

Christ," translated from the Latin by Canon Benham, with twenty photogravures after paintings in the Louvre, and illustrated borders; "Ceremonial of the Altar: a Guide to Low Mass according to the Ancient Customs of the Church of England," by an Anglican Priest, second edition; "Religious Systems of the World," a series of addresses delivered at South Place Chapel, revised and in some cases rewritten by the authors; "Contemporary Pulpit," second series, vols. i.-ii., 1889.

Scientific.—"Handbook of Practical Botany for the Botanical Laboratory and Private Student," by Prof. E. Strasburger, of Bonn, edited from the German, with many additional notes and illustrations, by Prof. W. Hillhouse, of the Mason College, Birmingham, second edition, thoroughly revised and enlarged, with additional illustrations; "Practical Plant Physiology," by Prof. Detmer, translated and edited by S. A. Moor, of University College, Aberystwyth; "The Amateur's Workshop," by the author of "Lockwood's Dictionary of Mechanical Engineering Terms," reprinted from the *English Mechanic*, with numerous illustrations; "A Manual of Home Nursing," by Louisa Emily Dobrée, with an introduction by Mary Scharlieb; "The Philosophy of Sight; or, Is Bad Sight on the Increase?" by A. Fournet.

New Volumes of the "Young Collector Series."—"Colonial Coins," by Daniel F. Howorth; "Book Collecting," by J. F. Slater; "Monumental Brasses," by H. W. Macklin; "Fossils," by Dr. Williams and others; "Pond Life: Plants," by J. Spencer Smithson; "The Microscope," by V. A. Latham; "Grasses," by Frank Tufnell; "An Introduction to Zoology," by B. Lindsay.

Philosophy.—"Erdmann's History of Philosophy," translated and edited by Prof. W. S. Hough, of the Minnesota University, in 3 vols., vol. i., Ancient and Mediaeval Philosophy, vol. ii., Modern Philosophy, vol. iii., Philosophy since Hegel; "The Student's Manual of Ethical Philosophy," adapted from the German of Prof. von Gierke by Dr. J. Stanton Coit; "Religion: a Dialogue, and other Essays," by Arthur Schopenhauer, translated from the German by T. B. Saunders; "Civilisation: its Cause and Cure, and other Essays," by Edward Carpenter.

History, Biography, and Bell's Letters.—"An Official Tour through Bosnia and Herzegovina," by J. de Asbóth, member of the Hungarian Diet, translated under the author's supervision, with numerous illustrations; "Court Life under the Plantagenets," by Hubert Hall, illustrated with coloured plates and woodcuts from contemporary drawings; "Life of General Boulanger," by Frank Turner, private secretary to Count Dillon, with two portraits and an autograph letter of the general; "The Quakers: a Study Historical and Critical," by F. Storrs Turner; "Anecdotes of Musical Celebrities," by Dr. Louis Engel; "Sierra Leone; or, the White Man's Grave," by G. A. Lethbridge-Banbury, second edition, illustrated; "A Short History of Dutch Literature," by G. J. Tamson, adapted from the History of Prof. de Winkel; "History of the Renaissance of Italy," by J. G. Burckhardt, translated and edited by S. G. C. Middlemore, new edition; "Memoirs of Count Grammont," by Count Anthony Hamilton, translated with notes by Horace Walpole, with additional notes and biographical sketch by Sir Walter Scott, with portraits of some of the Windsor beauties; "The History of Manon Lescaut and of the Chevalier des Grieux," by the Abbé Prevost, with a preface by Guy de Maupassant, and 12 etchings and 225 vignettes, &c., by Maurice Leloir; "Through the Wordsworth Country: a Companion to the English Lakes," by Prof. William Knight, with 66 full-page drawings by Harry Goodwin, second edition;

"A Classified Bibliography of the Best Books in all Departments of Literature, with the Dates of the First and Last Editions, and the Prices, Sizes, and Publisher's Names," a new edition thoroughly revised and enlarged, brought down to October, 1889, with a new and copious index of author's names and a full index of subjects, by W. Swan Sonnenschein.

Educational.—"The Student's Cicero," adapted from Dr. Munk's "Geschichte der Römischen Literatur," by W. Y. Fausset, of Fettes College, Edinburgh, with a portrait from the bust in the Uffizi Gallery at Florence; "A Comparative Grammar of Greek and Latin, for Schools and Colleges," edited from the French of Prof. Victor Henry, by R. T. Elliott; "A Dictionary of Classical Antiquities," edited from the German of Prof. O. Seyffert, by Prof. Henry Nettleship; "Cyclopaedia of Education," new edition, thoroughly revised and edited by A. E. Fletcher; "The Life of Pestalozzi," edited from the French of Roger de Guimps, by J. Russell; "The Child and Child Nature," by the Baroness Marenholtz Bulow, new edition; "The Kindergarten," by Emily A. Shirreff, new edition; "High School Lectures," by M. E. G. Hewett, head mistress of the Girl's High School, Napier, New Zealand; "The Letters of Froebel," translated and edited by H. Keasley Moore and Mme. Michaelis; "The Volapük Commercial Correspondence," adapted from R. Kniele's "Tedespod," by G. Krause; "Volapük Dictionary: Volapük-English and English-Volapük," by G. Krause; "The Public Schools Year-Book," part i., Educational, part ii., Athletic. New volumes of the "Parallel Grammar Series," under the editorship of Prof. Sonnenschein: "German Syntax," by Prof. Kuno Meyer; "French Syntax," by Prof. L. M. Moriarty; "Greek Accidence and Syntax," by F. Haverfield; "French Reader and Writer," by R. J. Morich and W. S. Lyon; "German Reader and Writer," by Prof. Sonnenschein; "Second Latin Reader and Writer," by C. M. Dix.

Novels.—"Young Mr. Ainslie's Courtship," by F. C. Phillips, in 2 vols.; "A Conspiracy of Silence," by George Colmore, in 2 vols.; "The Spanish Poniard," by Thomas A. Pinkerton, in 2 vols.; "Olga Zanelli," by Fairfax L. Cartwright, in 3 vols.; "The Wages of Sin," by Lucas Malet, in 3 vols.; "The Fatal Phryne," by F. C. Phillips; "The Little Chatelaine," by the Earl of Desart; "John Newbold's Ordeal," by Thomas A. Pinkerton. "Additions to Sonnenschein's Railway Series": "Little Mrs. Murray," by F. C. Phillips; "Herne Lodge," by the Earl of Desart; "Geoffrey Stirling," by Mrs. Leith Adams; "Vaia's Lord," by Jean Middlemass; "Love's a Tyrant," by Annie Thomas; "Life in the Cut," by Amos Reade; "Out of Work," by John Law; "One of the Forty," by Alphonse Daudet; "The Dead Leman, and other Stories," by Andrew Lang and Paul Sylvester; "Kept Secret," by Mrs. J. K. Spender.

Illustrated Gift-Books.—"Merevale," by Mrs. John Bradshaw; "Knight Asrael," by Una Ashworth Taylor; "A King and not a King," by Margaret Spring-Rice, new edition; "Travels in Dreamland," by Dr. A. C. Fryer; "My Boynie: the Story of some Motherless Children," by Evelyn Everett Green, illustrated by Ethel S. King; "The Life of Father Damien," by Frances E. Cooke; "An English Hero—Richard Cobden," by Frances E. Cooke, new edition; "Mrs. Leicester's School," by Charles and Mary Lamb, new edition; "Otto in Search of the Fairies," by C. Eden, illustrated by R. André.

MESSRS. GRIFFITH, FARRAN, OKEDEN & WELSH'S ANNOUNCEMENTS.

Gift-Books.—"Granny's Story Box," by the author of "Our White Violet," a new edition, with 100 illustrations in black and white, and 16 full pages in colour, by Mrs. Seymour Lucas; "Holy Gladness," twelve sacred songs for children, by Edward Oxenford, with music by Sir John Stainer, &c., with 3 illustrations in black and white and 8 coloured pages; "Sing Me a Song," twelve songs for children, by Edward Oxenford, with music by Alfred Scott Gatty; "A Ring of Rhymes," by E. L. Shute, 96 pages, each illustrated in colour; "The Babies' Museum; or, Mother Goose's Nursery Gems," arranged by Uncle Charlie, new edition, entirely printed in colours; "The Book of Bosh," a series of nursery stories in rhyme, especially adapted for reading aloud to young children, with quaint illustrations in colours; "Queer People, such as Goblins, Giants, Merry Men, and Monarchs, and their Kweer Kapers," illustrated by Palmer Cox, new edition; "Our Christmas-Box," containing 6 old-fashioned nursery favourites, illustrated by A. Chasemore and Will Gibbons, with 6 full-page colour pictures; "The Old Corner Annual," a gift-book for the young, with 7 coloured plates; "Thine for Ever," commemorative offices for the anniversaries of baptism, confirmation, and first communion, printed in gold and sepia, with 3 coloured plates; "Our Sunday Book of Reading and Pictures," edited and arranged by Thomas Archer, with numerous illustrations and coloured frontispiece.

Additions to the "Old Corner Series."—"Peter Piper," "The Fairy Tale Alphabet," and "A Apple Pie," illustrated by A. Chasemore; "Cinderella," "Puss in Boots," and "Little Red Riding-Hood," illustrated by W. Gibbons.

The "Newbery Toy Books."—A new series of crown quarto Toy Books, each containing 32 pages of reading and pictures, every page illustrated with a coloured frontispiece: "The Book of Dicky Birds," "The Book of Pussy Cats," and "The Book of Bow-Wows," by T. Archer; "The Book of Playmates," "The Book of Dollies," and "The Book of Christmas," by Mrs. Gellie.

"The Child of the Caravan," by E. M., with illustrations by Edith Scannell; "Other People" by Alice Weber, printed in monotypes; "An Old Pincushion; or, Aunt Clotilda's Guests," by Mrs. Molesworth, with illustrations by Mrs. Adrian Hope (Laura Troubridge).

Books for Boys.—"Three Boys; or, the Chiefs of the Clan Mackhai," by G. Manville Fenn, with illustrations by Stanley Berkeley; "The Diamond Hunters of South Africa," by Major-Gen. A. W. Drayson, with illustrations by A. W. Cooper; "The Opal Mountain: a Tale of Adventure," by Henry Frith, with illustrations by H. Schonberg; "With the Green Jackets; or, the Life and Adventures of a Rifleman," by J. Percy Groves, late 27th Inniskillings, with illustrations by Lieut.-Col. Marshman; "The Boy's Own Poetry Book," edited by E. Davenport—selections from English and American poets, especially adapted to boys from twelve to fourteen, over eighty copyright pieces are included by permission; "The Captains of Cadets: a Story of the Rule of Britannia," by Henry Frith, with illustrations by Davidson Knowles.

Books for Girls.—"Rose Mervyn: a Tale of the Rebecca Riots," by Anne Beale, with illustrations by A. Hitchcock; "Auld Lang Syne: a Nineteenth-Century Story," by Alice Weber, with illustrations by Miss Taylor; "Annabel," by M. E. Burton, with illustrations by W. S. Burton; "Ruby's Choice; or, The Bracken-hurst Girls," by Mary E. Gellie, with illustrations by Miss Paterson; "Her Own Way," by

Frances Armstrong, with illustrations by Annie G. Fenn.

Miscellaneous.—"The Ancient and Modern Library of Theological Literature"; "Robert Brett, of Stoke Newington: His Life and Work," by T. W. Belcher, with portrait; "The Diaries of Sir Moses Montefiore and Lady Montefiore, edited by the late Dr. L. Loewe, in 2 vols. with numerous illustrations; "Ready Reference: the Universal Cyclopaedia," containing everything that everybody wants to know, by W. R. Balch; "Themes and Variations," by Mrs. James G. Wilson (Austral); "A Daughter of the South," poems by A. C. Sherrard; "Truth; or, from School to College," by Ethel; "The Two Brothers: a Fairy Tale," by Mrs. Hall, illustrated by A. H. Collins; "Younger American Poets," edited by D. B. W. Sladen; Dunman's "Glossary of Biological, Anatomical, and Physiological Terms," new edition, revised and extended by V. H. Wyatt Wingrave; "The Star of Gezer: the King's Daughter," by Sybil, an historical novel of the Solomonic era, containing scenes from the times and court of King Solomon, and giving much interesting matter connected with the court and customs of the Egyptians of that date; "Sporting Notes in the Far East," by Lieut. C. Cradock, R.N., with illustrations and maps; "A Descriptive Catalogue of the Collection of Pictures belonging to the Earl of Northbrook," the Dutch, Flemish, and French Schools by Mr. W. H. James Weale—the Italian and Spanish Schools by Dr. Jean Paul Richter, with 25 photographs by Henry Dixon & Son, by the Dixon & Gray orthochromatic process, printed in platinotype.

SOME THEATRICAL LAWSUITS: A SUPPLEMENT TO CIBBER'S "APOLOGY."

II.

THE pleadings in the cross action brought by Wilks, Doggett, and Cibber against Swiney contain little that is fresh. (Chancery Pleadings, Mitford iv. B & A, bef. 1714, No. DOXXI.) From the plaintiffs' bill, dated February 10, 1710[-11], it appears that by the articles of agreement between them and Swiney, which have been already described, all questions which arose were to be decided by the majority, Swiney's voice counting only as one, and in case of equality by the casting of lots.

Swiney (the bill proceeds), designing to prevent his co-partners reaping any profit, in confederacy with John Hall and others as yet unknown, took upon himself, without the consent of the others, to employ such persons as he thought fit in the management of the playhouse—which he ought to have managed himself—and paid what he thought fit, and made unnecessary and useless alterations in the playhouse and scenes and clothes, and thereby put the plaintiffs to great expense, the whole profit being swallowed up; and Swiney and Hall positively refused to show the accounts and vouchers. Wilks and the others expressly charged Swiney with charging them for alterations made before the partnership began; with giving away or disposing of several benefits, plays, and operas, without their consent; with shutting up the theatre without their consent and stopping all acting from October 7, 1710, to November 4; with charging them for casual expenses for money pretended to be advanced by him, without giving them any account of what it was for; with charging them, in the general account, double the proper value of clothes and goods; and with refusing to pay bills signed by Wilks, Cibber, and Doggett, contrary to the said articles. After the new licence of the November 6, 1710, was granted, Swiney altogether absented himself from attending to any of the affairs of the playhouse, and threatened to bring suits to compel the plaintiffs to comply with his unreasonable demands. The plaintiffs therefore asked that, in order that Swiney should discover why he dis-

bursed money without the consent of his partners, and should give a just account of the profits, a writ or writs of subpoena should be granted to Swiney and his confederates commanding them to appear before the Court.

Swiney's answer to this bill, dated February 24, 1710[-11], is very long, and is now partly illegible. In it, Swiney stated that by the agreement with Collier, the opera might be performed twice in the week, and not oftener, viz., on Wednesdays and Saturdays, and comedy every day, Wednesdays excepted. If they should at any time be turned out of possession, the comedians under the Queen's licence should have leave to act four days in the week at the Haymarket Theatre, paying the rent and charges of the house for those days, the rent not to exceed £3 per diem. Lastly, Collier should deliver up possession of Drury Lane Theatre within fourteen days. Swiney also stated that Wilks absented himself from duty from July 10 to about September 10 following, being in Ireland or elsewhere abroad; and that the other plaintiffs did not attend to their agreement. Swiney denied that he refused a consultation with them, and denied unlawful confederacy.

The orders and decrees in these two actions may be taken together (Chancery Decrees, 1710 B. 144, 155, 171, 172, 276, 283, 360, 365; 1711 B. 33, 55, 227, 240. Masters' Reports, May 17, 1711, Jan. 22, 1711-12).

On February 1, 1710-11, Swiney's action came before the Lord Keeper, when Mr. Sergeant Powis, Mr. Lechmere, and Mr. Norris, Swiney's counsel, offered divers reasons why the profits of the theatre should be paid to Swiney by the receiver or receivers that now did, or hereafter should be appointed to receive, the same; and that an injunction should be awarded to enjoin the defendants from wasting and disposing thereof, and of the plaintiffs' stock. But, after hearing the defendants' counsel, his lordship did not think fit to grant an injunction; but ordered that Swiney should produce and leave all the books, papers, and writings of account which he had relating to the theatre with Mr. Hiccocks within three days, and that the defendants should within a fortnight after the said books should be left with the said Master, put in their answer to the plaintiffs' bill, or in default thereof, that the said master should appoint a receiver to receive the profits of the theatre. On February 17 leave was given to Swiney to amend his bill in several particulars, on payment of 20s. costs; and on the 24th Swiney's counsel applied that his books and papers might be returned to him, and that he might be restored to the profits of the theatre. The defendants had now put in their answer, and admitted that the articles were as they were set forth in Swiney's bill, and that he received the profits until June 10. The Lord Keeper made an order accordingly, subject, however, to the order which should be made upon the hearing of the cause; and, in the meantime, Swiney was to apply the profits received by him according to the articles.

On March 9 leave was given to Wilks, &c., plaintiffs in the second suit, to amend their bill by making John Hall a party thereto, and a subpoena was issued to compel Hall to appear to answer the said bill. On March 14, it was alleged by the counsel for Wilks, Cibber, and Doggett (the Attorney-General, the Solicitor-General, Mr. Vernon, and Mr. Mead) that the order of February 24 was grounded upon a supposition that the articles in question were still in force, whereby Swiney was obliged to pay the rent of the Haymarket Theatre, and salaries and wages, and all other incidental charges; whereas the said articles were long since determined, the licence therein mentioned being revoked, and a new licence granted. Collier now paid the rent of the Haymarket;

and the defendants were now equally engaged to pay the actors, and Swiney was not under engagement to pay more than in joint contract with them. It was therefore prayed that so much of the order of February 24 as directed that Swiney should be restored to the receipt of the profits of the theatre be discharged. But Swiney's counsel insisted that Swiney was the only receiver appointed by the articles, which were still in force, and that by those articles Swiney's power extended to any places where theatrical entertainments should be performed, and that the new licence did not destroy the said articles; and that the defendants having got into their hands the sum of £2744 9s. 4d. of the profits of acting in the several theatres since November 4 last, the same ought to be paid to Swiney to be applied to the benefit of the partnership according to the articles. Whereupon his lordship ordered that so much of the order of February 24 as related to Swiney being restored to the receipt of the profits of the theatre be discharged, and that a person be appointed as receiver of the profits of the said theatre in Drury Lane; and for that purpose it was referred to Mr. Pitt to allow of such a receiver, and both sides were to attend the Master, and to propose persons to be receiver, and the person the Master approved of was to give security, and be himself responsible for what he received, and was to be allowed a salary. And it was further ordered that both parties were to come to an account before the Master for the moneys by them or their order or orders respectively received of the profits from the theatre since the commencement of this suit, allowance being made thereout for what had been paid to defray necessary charges and expenses about the theatre according to the articles. The money remaining was to be paid to the receiver, who from time to time, out of such money as he received, was to pay to the actors and persons belonging to the theatre their salaries, and the other necessary charges of the theatre; but the dividends of the profits claimed by the plaintiff and defendants were to be paid into, and to remain in the receiver's hands to be paid as the court should direct upon hearing of the causes; unless the parties should otherwise consent to make a division thereof between themselves.

A week later, on March 21, 1710-11, the cross action came before the Master of the Rolls, upon an application by the defendants, Swiney and Hall, that the defendants in the original cause be obliged to answer the original bill before the defendant Hall answered the cross bill. His Honour ordered accordingly. Swiney had obtained leave to amend his original bill by making Mr. Peter Champelon and Mr. John Vanbrugh parties thereto, and they had appeared and obtained an order dated March 16 for a fortnight's time to answer; and Wilks, &c., plaintiffs in the cross action, had obtained leave to amend their bill by making John Hall a party thereto, and he had appeared to the subpoena served upon him. But the time for answering was not yet out, and the order was asked for because the amended cross bill had been but lately delivered to Hall's clerk in court to take a copy of the same.

On April 30, 1711, the plaintiffs alleged that Swiney's answer to their bill was very impertinent; and it was ordered that the answer be referred to Mr. Rogers to certify whether it was impertinent or not.

On May 17 the Master reported that portions of Swiney's answer were impertinent; and on July 4 it was ordered that the Master's report, and all matters and things therein contained, stand ratified and confirmed by the authority and decree of the court to be observed and performed by all parties thereto according to the tenour and true meaning thereof, unless

Swiney and Hall should within eight days after they received notice thereof show good cause to the court to the contrary. On November 24 it was proved that due notice was given to Swiney and Hall of the above order, and that no cause had been shown to the contrary. It was therefore ordered that the order of July 4 be made absolute; and it was referred back to Mr. Rogers to expunge the impertinent matter out of Swiney and Hall's answer, and to tax the plaintiffs' costs in respect thereof.

On December 10 Swiney's counsel alleged that about Easter term last an agreement was concluded between the parties that all proceedings between them should be dismissed the court without costs on either side, and that an instrument in writing for that purpose was signed by all the parties; but that, notwithstanding this agreement, the plaintiffs had since proceeded with the cause. It was therefore prayed that the order of November 24, obtained since this agreement had been entered into, should be discharged. The court ordered that the said order be referred to Mr. Hiccocks to certify whether any such agreement had been entered into.

On January 22, 1711-12, the Master reported that he found that whereas by consent of all parties the written articles of agreement, dated March 10, 1708, had been cancelled and delivered up, but there was still an account depending relating to the profits of the theatres from July 1, 1709, to June 10, 1710, the parties, on or about May 19 last, entered into a bond of arbitration of the penalty of £4000 to stand to the award of James Craggs and Henry Brett, Esquires, touching the said account; and subsequently there was an agreement entered into by the parties in both causes, on May 29, that a recognisance taken by and before Mr. Pitt, one of the Masters of this court, entered into by Richard Castleman, of the Inner Temple, gent., Thomas Perrin, of Mark Lane, merchant, and Paul Jarvis, citizen and goldsmith, dated about March 31 last, of the penalty of £4000, be vacated and cancelled, and that all such books, writings, &c., as had been brought before the Master be returned and delivered up. This agreement had, on June 1, been made an order of the court.

By an order of February 12, 1711-12, it was, by consent, agreed that the matters in dispute be referred to Mr. Hiccocks to end and determine the same; the Master was to examine all parties, and make a report by April 29, or the parties were to be at liberty to proceed as advised. Accordingly, on that day the counsel for Wilks, &c., defendants in the original suit, came and alleged that Swiney had used several delays to prevent the said reference taking place, and had put in an examination which the defendants were advised was insufficient; that Swiney was upon a fair account indebted to the defendants in upwards of £1000, and that he was prepared to go beyond seas, as appeared by an affidavit made. It was therefore prayed that a *ne exeat regno* be issued against Swiney. Swiney's counsel replied that Swiney was anxious for the reference to proceed, and prayed that the time for the Master to make his report be enlarged. Whereupon it was ordered that a writ of *ne exeat regno* should issue against Swiney, endorsed £500 in words at length; and it was referred to the Master to certify whether Swiney's examination was sufficient or not; and it was further ordered that upon Swiney's giving security, to be allowed by the Master, to abide the event of the account, and to perform the award to be made, the time for the Master to make his report be enlarged by one month.

On May 8, Mr. Cowper and Sir Thomas Powis, Swiney's counsel, alleged that it appeared by the books of the theatre that the defendants were indebted to Swiney; yet they,

upon suggestion that the balance of the accounts was upon their side, had obtained an order for a *ne exeat regno* against Swiney. It was, therefore, prayed that the defendants should give security to abide the event of the accounts, and that the *ne exeat regno* be discharged. The court ordered, by consent, that both sides should in a week give security in £1000 to abide the event of the account, and to perform the award to be made, and that upon Swiney giving such security, the said writ be superseded, and the order discharged; and the time for the Master to make his report was enlarged to the first day of Michaelmas term, the parties, and any others that the Master thought fit, being examined by him; and if Hall would not agree to abide by the Master's award, then Wilks, Cibber, and Doggett were to be at liberty to proceed against him as they should be advised. This is the last we hear of the case; for, as Cibber says, Swiney found the receipts of the opera (in the sinking condition Collier had left it) so far short of the expenses that "he was driven to attend his fortune in some more favourable climate, where he remained twenty years an exile." G. A. AITKEN.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

AMAGAT. La gestion conservatrice et la gestion républicaine jusqu'aux conventions (1878-1893). Paris: Plon. 10 fr.

BISMARCKS BIEFE. Neue Folge 1. Berlin: Hennig. 2 M. 50 Pf.

HENNERT. L'artillerie moderne. Paris: Kolb. 8 fr. 50 c.

MONTAGNE, E. Histoire de la société des gens de lettres. Paris: Ducher. 10 fr.

THEOLOGY.

COURDAVAUX, V. Comment se sont formés les dogmes. Paris: Fischbacher. 3 fr. 50 c.

HISTORY, ETC.

ALTERTRÜMMER, vorgeschichtliche, der Prov. Sachsen. 1. Abth. 10. Hft. Die vorgeschichtlichen Burgen u. Wälle im Thüringer Central-Becken. Von F. Zschiesche. Halle: Hendel. 10 M.

ARNDT, episcopi Frisingensis, vite S. Emmerammi authentica. Nunc primum edita B. Sepp. Regensburg: Fustet. 2 M.

MILKOWICZ, W. Die Klüster in Krain. Studien zur österreich. Monasteriologie. Leipzig: Freytag. 3 M. 40 Pf.

ETHEL, H. Alt-Mexiko. Archäologische Beiträge zur Kulturgeschichte seiner Bewohner. 2. Hft. Hamburg: Voss. 100 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BUKOWSKI, G. Grundsätze d. geologischen Baues der Insel Rhodus. Leipzig: Freytag. 1 M. 40 Pf.

ETTINGSHAUSEN, O. Frh. v. u. F. KRASAN. Beiträge zur Erforschung der atavistischen Formen an lebenden Pflanzen u. ihrer Beziehungen zu den Arten ihrer Gattung. Leipzig: Freytag. 4 M. 30 Pf.

FICK, A. Myothermische Untersuchungen aus den physiologischen Laboratorien zu Zürich u. Würzburg. Wiesbaden: Bergmann. 9 M.

HILBER, V. Geologische Küstenforschungen zwischen Grado u. Pola. Leipzig: Freytag. 1 M. 10 Pf.

PANTOCSEK, J. Beiträge zur Kenntnis der fossilen Bacillarien Ungarns. II. Thl. Brackwasser Bacillarien. Leipzig: Freytag. 50 M.

POJERO, M. L. Flora sicula; o Descrizione delle piante vascolari spontanee o indigenate in Sicilia Vol. X. Parte 1. Turin: Loescher. 80 fr.

REINKE, J. Atlas deutscher Meeresalgen. 1. Hft. In Verbdg. m. F. Schütt u. P. Kuckuck bearb. Berlin: Parey. 30 M.

REISSERT, A. Das Chinolin u. seine Derivate. Braunschweig: Vieweg. 6 M. 50 Pf.

PHILOLOGY, ETC.

ADAM. Die aristotelische Theorie vom Epos nach ihrer Entwicklung bei Griechen u. Römern. Wiesbaden: Limbarth. 8 M.

BIRNBAUM, A. De Crisostomo et Oxoniensi Antiphontis, Dinarchi, Lycurgi oedictibus. Breslau: Koebner. 1 M.

CZYCZKOWICZ, A. Untersuchungen üb. das III. u. XVI. Buch der Odyssee. Brody: West. 1 M.

DE LA VILLE DE MIMONT, H. La Moselle d'Ausone: édition critique et traduction française. Bordeaux: V. Moquet. 10 fr.

DOMANIG, K. Der "Klösenae" Walther's v. der Vogelweide. Paderborn: Schöningh. 1 M. 30 Pf.

FREYSEL, J. Die Entwicklung d. relativen Satzbaues im Griechischen. Paderborn: Schöningh. 1 M. 30 Pf.

SCHLOTTFMANN, H. Ars dialogorum componendorum, quas viaticum apud Graecos et Romanos subleat. Leipzig: Fock. 1 M. 30 Pf.

CORRESPONDENCE.

DAMPIER.

Bromley, Kent: August 31, 1839.

Permit me to say somewhat for my fascinating old acquaintance, Dampier. When I read in the ACADEMY (August 31) that his life had no more importance than that of a dozen pitiful scoundrels—that he was brave as a burglar—not less cruel than a slaughtering ruffian—and that his sole distinction among arrant knaves was his power of description—I can but rub my eyes, and wonder if that can be the man whose every word I have read and re-read with delight. I confess that to my untutored mind he seemed a prince of observers, worthy to lead in the line of those discoverers who do honour to this country.

Did each of the other "dozen of the mercenary, ruffianly, sea-going adventurers of his day" write a treatise of 112 pp. "Of the Trade-winds, Breezes, Storms, Seasons of the Year, Tides, and Currents of the Torrid Zone"? If it is a "ruffianly lust of slaughter" to pity as Dampier pitied the monkeys, how many sportsmen of the present day must be honoured with such a character? Here is the ruffian speaking out: "After I have shot at one and broke a leg or an arm, I have pitied the poor creature to see it look and handle the wounded limb." Is it the bravery of a burglar to go up a barbarous country alone, and on foot, "being desirous to see as much of it as I could"? On that expedition he

"hired a Tongquese for about a dollar to be my guide. This, tho' but a small matter was a great deal out of my pocket, who had not above two dollars in all, which I had gotten on board by teaching some of our young seamen plain sailing."

Is this the "mercenary" man? Moreover he set out, thus halving his fortune, and with but a dollar in his pocket,

"forced to make short journeys every day by reason of my weakness; yet I was not discouraged from the journey, being weary of lying still, and impatient of seeing somewhat that might further gratify my curiosity, tho' the weakness of my body did now require better accommodation."

And what was this ruffian's first care in a boat wreck? "I had nothing of value but my Journal and some drafts of land of my own taking, which I much prized, and which I had hitherto carefully preserved."

I appeal to any impartial reader if Dampier's own narrative can show any trace of the cruelty of those who "shed the blood of innocent men, women, and children," &c., &c. The careful, thorough, scientific spirit of observation, the discussion of his sailing observations, the indomitable energy in unpaying research, as well as the lucid, genial manner of his record, will ever place Dampier as an honourable forerunner of the geographers, anthropologists, and naturalists of later times. All honour to his memory!

W. M. FLINDERS PETRIE.

"CLEO," "CLEVE," "CLEEVE,"

Oxford: August 31, 1888.

In the *Old English Miscellany* (a collection, be it noted, of *Middle English* pieces), edited for the Early English Text Society by Rev. Dr. Morris, the poem entitled, "A Luue Ron" from the Jesus MS. I. Arch. i. 29, contains the stanza, l. 65-72:

"Hwer is paris and heleyne,
bat weren so bright and feyre on bleo?
Amades, tristrum, and dideyne,
ysende, and alle þeo?
Ector wiþ his scharpe meyne,
and cesar riche of wordes feo?
Heo beoþ iglyden ut of þe reyne,
so þe schef is of þe cleo."

The editor glosses the last two lines in the

margin—"They have passed away as a shaft from the bowstring," explaining *cleo* in the Glossary as—"clew, hank, bowstring"; and in accordance with this he prints "sche[t]" in the text. But the rimes *bleo*, *leo*, *feo* = *blee*, *thee*, *fee*, show that *cleo* = *clée* cannot be "clew"; and the history of *clew* shows that it never meant "string" or "thread," until modern times when people had used *clew* or *clue* in a figurative sense so often that they had forgotten its literal meaning of "ball" of yarn. What then is *cleo*? "The Moral Ode," printed from the same MS. in the same volume had already supplied the answer; l. 343 says:

"þeos gob vnnþa ayen þa cleo, ayeyn þa heye hulle,
these go with difficulty against the steep, against the high hill,"

where the other MS. read "clue." *Cleo* is for *cleof*, *cleove*, the modern "cleve," or "cleave." This word is an ancient doublet of "cliff," which in O.E. had originally nom. sing. *clif*, pl. (with *u*-fracture) *cleofu*, whence, by levelling came two forms, *clif*, *cliff*, pl. *clives*, *cliffs*, and *cleof*, *cleve*, pl. *cleoves*, *cleves*. In earlier literature the word is common in all the senses of "cliff," e.g., "called Albion of the white rocks and cleves whiche appere upon the sea costes" (Harrison's *Exhort. to Scottes*, 1547). But in the south west of England, where it is still a living word, it means not merely (nor indeed chiefly) a sea-cliff, but a steep slope, or hill-side = Scotch *brae*. The cleves of Dartmoor are well known to all visitors of that district; but the word is equally common in Somersetshire, where it gives its name to the parish of Old Cleve, to Huish Cleve, Bitter Cleve, Clevedon, Cleveland, and numberless place-names in different counties. See a good explanation in that great thesaurus of South-Western English, Mr. Elworthy's *West Somerset Word-Book*, where he mentions that any steep field is a "cleave," just as in London any acclivity is a "hill."

The passage in the "Luue Ron" is thus: "They have glidden (slipped) out of the rain, as the sheaf has from the slope." The idea might be that of a sheaf literally gliding down a cliff or steep; but more probably, that all these olden lovers have passed away as completely as the sheaves of other years have disappeared from the hillsides. "Glide" is a favourite word of the author, and we need not press "out of the rain," though sheaves are really taken out of the rain. *Cleo* seems also to be the first element in Cleobury Mortimer, the birthplace of the author of *Piers Plowman*.

The "cleves" of Dartmoor have figured a good deal in the newspapers and tourists' books of late years under the erroneous spelling "cleave." This is etymologically wrong, since *ea* is not the legitimate offspring of the older *eo*, *ee*; but it might be endured if it did not lend itself to an entire misunderstanding of the word on the part of those who, seeing it so spelt, straightway connect it with the verb to "cleave," and think of it as a cloven or cleft place, a gorge, chasm, or cleugh. I have numerous quotations from clever holiday articles in London papers in which it is so treated. Even that delightful observer of nature, the late Richard Jefferies, wrote in *Red Deer*, x. 199: "The corresponding terms to *knep* and *knowl* for rising ground are *coombe* and *cleve* for hollows"; which, so far as the last word is concerned, is a simple error. One cannot doubt that the writer hearing "cleve" applied probably to the steep side of a coombe, misunderstood its meaning, and associating it by instinctive "folk-etymology" with the notion of cleaving, misapplied it to a cleft or hollow between heights. He ought here to have written "coombe or bottom."

Of the two good spellings *cleve* and *cleave*, the

former is, I think, preferable. It has been used by Blackmore and other modern writers, it coincides with the M.E., it agrees with *eve*, and it is quite unambiguous.

J. A. H. MURRAY.

THE ETYMOLOGY OF "CLOUGH."

Oxford: August 31, 1889.

In my letter to the ACADEMY last week I suggested the possibility of connecting our English "clough" with the old German word "clingo," supporting the etymology by phonological analogies, and by the very significant fact that the two words have precisely the same meaning.

It is quite possible that some may find a difficulty in accepting this etymology on the ground that the phonology of the O.H.G. *clingo* is not quite clear on the hypothesis of its being in ablaut relation with O.E. **clōh*. It may be said that apparently in the ablaut series of verbs with nasal consonant, grammatical change from *nx(nh)* to *ng* only occurs regularly in the weak or zero grade, the vocalisation of which grade is *ung* not *ing*; as, for example, in contrast with O.E. *ðēon* (= *ðihan*), O.H.G. *ðihan*, Goth. *beihan*, primitive Germanic **binx*, *benx* of the medium grade, we find in the weak grade the O.E. *ðungen* (past participle), from Germanic stem **bung-*. We should expect therefore (some may say) the form **clungo* instead of *clingo*. Well, is this to be held a valid objection to the assumption that O.E. **clōh* is connected with O.H.G. *clingo*? I think not, as it seems to me analogous cases can be produced.

The etymological connexion of our "reel" with "ring" apparently involves an ablaut relation precisely analogous to that between **clōh* and *clingo*. Mod. Eng. "reel," O.E. *hrēol* is a contraction for **hrēhil*, which is an umlaut form of **hrōhil* = **hrōxil-*, from Germanic **hranx-*, the strong grade of **hrenx-*, whence with grammatical change may be derived O.E. and O.H.G. *hring*, the modern *ring* (so Prof. Kluge in *Englische Studien*, xi. 512).

In connexion with this point the relation between Goth. *breihan*, "to press," and O.E. *ðringan* may be brought forward. In this case we find on the one hand Goth. *breihan* = **brihan*, from **brinx*, *brinx*, and, on the other hand, O.E. *ðringan* from **bring*, *bring*. That is to say, although the Gothic and O.E. forms belong to the same medium grade, one form is affected by grammatical change, the other is not. A good example of grammatical change occurring not in the weak but in the strong grade is to be found in O.E. *hengest*, "horse," as compared with Joel. *hestr*. For *hestr* = **hihistoz* = **hinxistoz*, from Germanic **hinx*, **henx* of the medium grade, whereas O.E. *hengest* = **hangistoz* of the strong grade (see Noreen, *Altisländische Grammatik*, § 264).

A. L. MAYHEW.

Settrington Rectory: September 2, 1889.

Mr. Mayhew, in his eagerness to catch others tripping, often trips himself. He begins by misrepresenting what I have said.

I have not, as he asserts, attempted an explanation of the "English" word *clough* or *cleugh*, "a ravine." My brief note referred to another word of similar sound, the Celtic *clach*, a "stone," which in its Anglicised form of *clough* or *clagh* occurs in more than 400 names of Irish townlands. As an instance, I give the common name Cloghan, "the stones," found in all parts of Ireland, and denoting, according to Dr. Joyce, "a row of stepping-stones across a ford on a river" (Joyce, *Irish Names*, i. pp. 363, 412). Mr. Mayhew is therefore in error when, in the contemptuous style which he habitually adopts towards other writers, he asserts that "as *clough* does not mean a stone,

we may dismiss this guess without the slightest hesitation." "Clough" does mean a stone in more than 400 names; and my explanation is not a "guess," but the etymology accepted by all Celtic scholars.

We have this word also in Wales and Scotland. As for England, I have only given one example—the Yorkshire Cloughton. Here, if anywhere, we might expect to find a Celtic name, as Cloughton was the stronghold and refuge of the Celts. The circular pits on Cloughton Moor, defended by entrenchments, and surrounded by numerous barrows, mark the site of a British town. I know of no ravine which would make it possible to explain the name from the English *cleugh*, "a cleft"; but, on the other hand, we have the remains of two megalithic monuments, called on the Ordnance map "druidical circles." Cloughton was the Yorkshire Stonehenge; and as *clough* is a regular Anglicised form of the Celtic *clach*, "a stone," and is used, as in the case of the huge dolmen called Clough Togal, to denote megalithic monuments, I venture to think that in the name of Cloughton we have a reference to the great standing stones or *cloughs* which formed the "druidical circles," and that this "guess" cannot be dismissed "without the slightest hesitation." Moreover, the Domesday forms *Cloc-tune* and *Cloc-tone* are phonetically nearer to the Celtic *clach*, "a stone," which has given us the word *clock*, and possibly *clog*, than to the imaginary Old English *clōh* which Mr. Mayhew has evolved from his internal consciousness.

ISAAC TAYLOR.

THE OLD NORTHUMBRIAN GLOSSES IN MS. PALATINE 68.

London: August 29, 1889.

I am inclined to think that *herut beg* is not (as is assumed by Prof. Napier in the ACADEMY of August 24) a scribal error for *herutbergac*, but a synonym of that word. The O.E. *beg*, a berry, is a well-authenticated word: the plural *beger*, *begir*, occurs in the Epinal, Corpus, and subsequent Glossaries, while the compound *beigbeam* is used to render the *rubus* of the Vulgate in Luke xx. 37.

In the absence of any better explanation of the obscure word *brondegur*, it is perhaps permissible to suggest that the second element may be an eccentric spelling of *cher*, *cher* < **ahur*, ear of corn. The compound *brond-cher* might very well denote "smut" in wheat (cf. German *brandkorn*) even though *brond* alone had no other meaning than "burning"; and it is worth remarking that the exact etymological equivalent exists in the Swedish *brandax*. The use of *g* for *h* under such conditions is certainly a difficulty; but (as Prof. Napier remarks with reference to the supposed corrupt form *herut beg*) the MS. was written by an Irishman; and, besides, it is conceivable that the surd spirant became sonant before it disappeared altogether, as in the West-Saxon form *ear*. The mark of abbreviation over the final *r* of *brondegur* might, I suppose, represent any inflexional syllable; in this case it would be either the *e* of the dative sing. or the *-um* of the dative plural.

HENRY BRADLEY.

PROF. DE LAGARDE AND GIORDANO BRUNO.

East Anstey Rectory, Dulverton: Sept. 2, 1889.

May I correct an unfortunate slip in my review of Prof. de Lagarde's edition of Bruno's Italian works in the last number of the ACADEMY? Instead of a "consistent Romanist" I should have classed the editor as a consistent Protestant of the traditional school. I was misled by a catalogue of his works among a number of

Romanist writers without any distinguishing mark to show that he was a Protestant, and also by his pitting Romanist writings against those of Bruno. I have to beg his pardon, and also that of your readers, for the mistake.

Perhaps, however, I may be permitted to add with reference to the animus which he seems to manifest against Bruno, that the chasm between a consistent Romanist and a Protestant of the traditional school is not unbridgeable.

JOHN OWEN.

SHAKSPERE'S "MAKE ROPE 'S IN SUCH A SCARER."—"ALL'S WELL," iv. ii. 38-9.

Lichfield: August 31, 1889.

Dr. Leon Kellner sends me a reference to another instance of this construction with "make," in *The Four Sonnes of Aymon* (about A.D. 1489), Early-English Text Society (1884), i. 129, l. 7:

"And when they were well clene, the good lady made bryng linnen and other clothes for to chaunge, and to eche of theym a mantelle of fyne scarlet furred with hermyne."

Made bryng = caused to be brought. Perhaps some reader of the ACADEMY knows examples of this usage between Oaxton and Shakspeare.

In a paragraph about the Lichfield MS. 18 in to-day's ACADEMY the Early-English 3 is misprinted y. That MS. often writes "got3," "hat3," &c., for "goeth," "hath," &c.

F. J. FURNIVALL.

SCIENCE.

MATHEMATICAL BOOKS.

American Journal of Mathematics. Vol. XI. No. 4. (Baltimore.) In this number (pp. 293-306) Prof. Cayley resumes and finishes his memoir "On the Surfaces with Plane or Spherical Curves of Curvature." Mr. F. Morley (pp. 307-316), in a note "On the Geometry of a Nodal Circular Cubic," takes the case of a circular cubic, with double focus on itself, which has been discussed by Schröter and Durège in *Crelle* (Bd. v.), with the additional feature that the curve is nodal. This is an interesting bit of geometrical work, and is illustrated with several figures. "On the Functions defined by Differential Equations, with an Extension of the Puiseux Polygon Construction to these Equations" (pp. 317-328), by Mr. H. B. Fine, gives a simple determination of possible groups of terms, left undetermined by Briot and Bouquet in their memoir "Propriétés des Fonctions définies par des Equations différentielles." M. E. Goursat contributes a memoir (pp. 329-372), "Sur les Solutions Singulières des Equations Différentielles Simultanées," in which he establishes, by direct processes, results most of which are given in M. Darboux's classic paper, "Sur les Solutions singulières des Equations aux Dérivées partielles." "Electro-magnetic Waves and Oscillations at the Surface of Conductors" (pp. 373-387), by Mr. H. A. Rowland, is likely to be very useful. In it the author works out some cases of electro-magnetic waves and the oscillations of electricity on a conducting body. The volume closes with a short note by Mr. J. C. Fields, entitled "The Expression of any Differential Coefficient of a Function of any number of Variables by aid of the corresponding Differential Coefficients of any n Powers of the Function, where n is the order of the Differential Coefficient" (pp. 388-396).

Treatise on Trigonometry. By W. E. Johnson. (Macmillan.) It will be noticed that this is not an elementary treatise, and so is not intended to introduce schoolboys to trigonometrical studies; but it

"is intended first for students who are beginning the subject, but are hoping to proceed to more

advanced mathematics [thereby many of our school friends are excluded], and secondly for those who are wishing to revive their study of trigonometry, and to extend it beyond the limits of an ordinary elementary text-book."

The author, in our opinion, has well carried out his second intention. The work before us is the largest one on the subject we know; this arises from the fact that

"with the purpose of bringing out clearly the train of reasoning required to establish and expound [certain] principles, it has been thought desirable to make short digressions into geometry, algebra, and the theory of equations."

Much space is devoted to the modern circles, and many interesting proofs and exercises connected therewith are given. In the algebraical division the hyperbolic functions are well treated. Space is devoted to interpolation, and the last two chapters on imaginary and complex quantities and the geometrical interpretation of imaginaries are especially well done. The book can be confidently recommended as supplying to more advanced students much that they would have to look for in many different works, and school teachers will find much suggestive matter in the earlier chapters. Answers are given, except to some few of the miscellaneous exercises at the end.

Statics for Beginners. By J. Greaves. (Macmillan.) The *Elementary Statics* is too hard a book for the generality of schoolboys; the work before us is thoroughly suited to introduce them to the subject and to lead them some way into it. The whole of the text is well within the reach of intelligent pupils, and is tersely and clearly expressed. In chap. ii. the parallelogram of forces is deduced from the laws of motion, and in chap. iii. Duchayla's proof is offered as an alternative. The ordinary subjects of an elementary text-book are discussed, and in addition there is a short account furnished of the principle of Work, from which the author deduces the condition of equilibrium of the screw. As in the more advanced treatise, several important examples are carefully worked out. In the solution of exercise ii., p. 46, there is a confusion of letters, and the answers to cap. v. ex. 7, cap. vi. ex. i., appear to be incorrect. We have not detected any other mistakes.

An Elementary Treatise on Mechanics, for the use of Schools and Students in Universities. By Rev. L. Warren. (Longmans.) This is a handy book for junior students. It is the first part only of a work on mechanics, and frequent reference is made to Part ii., which will treat of dynamics. A distinguishing feature is the great number of exercises and the collection of Dublin examination papers which contain examples in dynamics as well as statics. An experimental proof only is given of the parallelogram of forces. For other proofs, the reader is referred to Appendix i., Part 2. When the work is issued in a complete form, of course, there will be no objection to such reference, but at present it is somewhat tantalising. A note at the end discusses, with reference to a paper by the Rev. T. K. Abbott in the *Philosophical Magazine* for January, 1887, "To what order of Lever does the Oar belong?" Students reading for Dublin examinations will find this little book very useful, and others will find matters of interest to repay perusal.

The Students' Plane Trigonometry. By Thomas Roney. (W. H. Allen.) The feature which distinguishes this work from its many rivals is foreshadowed in its further descriptive title, "a Comprehensive Manual for the use of Schools, Colleges, and Private Students, with upwards of 1500 Exercises, specially adapted to the present system of Examinations." There are 571 pages, thus distributed: 397 are

taken up with what is usually called the practical part of the subject, treated in seventeen chapters; chap. xviii. discusses Demoivre's theorem, with some of its applications; pages 435 to the end contain the answers with a good deal of helpful detail. The type is large, and, on the whole, clear; the figures are a little shady, but this is the fault of the paper and not of the author. The whole work gives evidence of great painstaking on the part of the writer, and any student who cannot get up the elementary portions of the subject required for entrance and other examinations from it cannot blame Mr. Roney for lack of fulness and clearness of exposition. The only fault we have to find is that school life is too short for all our elementary treatises to be thus fully written. The student has the remedy in his own hands, and must select or have selected for him, a limited course of reading, and carefully work the examples, which are in the main taken from examination papers. None, the author says, have been taken, to his knowledge, from other text-books.

Elementary Algebra, with numerous Examples and Exercises. By R. Graham. (Longmans.) This work covers the usual ground of an elementary treatise. The distinguishing feature of it is the full and admirable treatment of factors, the chapters on which subject we have read with interest and profit. The book is a good practical *résumé*, well adapted for school use. The numerous examples have been taken from Dublin, Woolwich, Sandhurst, and other examination papers; and answers are given.

A Course of Examples in Elementary Arithmetic, for the use of the Lower Forms at Eton. By J. P. Carter and R. C. Radcliffe. (Eton: Drake.) A well printed and carefully graduated collection of examples, many of which are intended for oral practice, suitable for use in junior forms. Answers to the more difficult exercises are given. In addition, there are 700 miscellaneous questions for out-of-school practice. Such tables as are required are furnished at the commencement.

Solutions of the Examples in Higher Algebra. By H. S. Hall and S. R. Knight. (Macmillan.) This is the fitting complement of the text-book. The modern practice of accompanying the collections of "conundrums" which find a place in our modern Algebras is an admirable one, especially with reference to the "increasing class of students who read mathematics without the assistance of a teacher." We wish the authors of our text-books on Dynamics and other branches of Applied Mathematics would follow in the same track. We have read a great number of these solutions, and have found them to be well suited to their purpose, as they are concisely put, and yet no necessary steps are suppressed. The two works taken together will enable an intending candidate for a scholarship to prepare for, and get a good idea of what he may look to get in, an "Algebra" paper.

Woolwich Mathematical Papers. Edited by E. J. Brooksmith. (Macmillan.) This is a simple collection of the papers "for admission into the Royal Military Academy for the years 1880-1888," nineteen sets in all, which will be very useful to teachers and pupils. The editor has supplied answers to most of the questions. In some of these we have found a few clerical errors, which, however, are readily corrected.

The Uses and Triumphs of Mathematics. By V. E. Johnson. (Griffith, Farran & Co.) This is a defence of mathematicians from a charge, brought by a lady against the race, of being "wet blankets" in society, and of spending their time in trying to "square the circle";

wherein, of mathematics, "its beauties and attractions [are] popularly treated in the language of everyday life." The subject is handled under the various heads: the uses, the triumphs, the limits, the beauty, the attractions, the poetry, of mathematics, with a chapter on metaphysical or spiritualistic mathematics, and an appendix on the "squaring of the circle." The statements are of a very general character, and are supported by numerous quotations from the "orbs of heaven," and the writings of Emerson, Tyndall, Liebig (in one place), Whewell, Bacon, Proctor, and others. The essay is fairly interesting; but we doubt if it will convince any who need convincing, for the praise is too vague, and there are some statements which are—"not to put too fine a point upon it"—questionable. A few misspelt names and grammatical slips seem to show that the "proofs" were hastily read. No harm will be done by a perusal of the book; and, perchance, the lady objector in question may have seen the error of her ways and be now willing to admit a mathematician within the circle of her acquaintance.

SCIENCE NOTES.

MESSRS. BLACKIE & SON will publish immediately a translation of the well-known *Organische Chemie* of Prof. Berthsen, of Heidelberg. The translator is Dr. George McGowan, of University College, Bangor; and the original text has been specially brought up to date for this edition by the author, who has throughout shown keen practical interest in the perfecting of the English edition.

PROF. MCKENDRICK'S *Special Physiology*, including nutrition, innervation, and reproduction, will be published in a few days by Messrs. MacLehose & Sons, of Glasgow. This volume will complete Dr. McKendrick's "Text-Book of Physiology," of which the first portion, including *General Physiology*, was published last year.

PROF. J. L. LOBLEY'S illustrated work on *Mount Vesuvius*—dedicated by special permission to the King of Italy—will be issued during this month by Messrs. Roper & Drowley.

A NEW volume, by the author of "The Treasures of the Earth," entitled *Glimpses of Animal Life*, is announced for early publication by Mr. Elliot Stock.

MR. CREIL CARUS-WILSON has published in pamphlet form (Poole: Woodford) a paper read by him before the Bournemouth Society of Natural Science on "Musical Sand." It contains the results of his own observations and experiments on the sands of Studland Bay, where he was the first to notice the phenomenon, similar to that recorded by Hugh Miller in 1850 in the Isle of Eigg. We believe that the subject is now being scientifically investigated in America.

PHILOLOGY NOTES.

THE forthcoming number of the *Babylonian and Oriental Record*—which is now published by Messrs. Trübner & Co. as well as by Mr. David Nutt—will contain the following articles: "Western Origin of the Early Chinese Civilisation," by Prof. T. de Lacouperie; "A Discourse of King Chosroes, the Immortal-Souled," by Dr. L. O. Casartelli; "A Buddhist Repertory," by Prof. Ch. de Harlez; "Early Semitic Names in Babylonian Contracts," by Mr. W. St. Chad. Boscawen; "Avestic Studies," by Dr. W. Bang.

AFTER the interval of little more than a year, Prof. Eggeling has been able to issue the second part of his elaborate catalogue of the

Sanskrit MSS. in the Library of the India Office. The first part dealt with Vedic literature, and enumerated 566 MSS. This second part makes a beginning of the immense field of scientific and technical literature, comprising grammar, lexicography, prosody, and music. The total number of MSS. catalogued is 561, almost identical with the number in the first part; and again the vast majority are due to the untiring industry of H. T. Colebrooke's collectors. Prof. Eggeling's full description of the several MSS., and notes upon their contents, &c., show the pains he has devoted to a comparatively thankless task.

PART III. of *Epigraphia Indica*: the Record of the Archaeological Survey of India (London: Trübner) contains a facsimile of the famous twelfth edict of Asoka at Shahbazgarhi, in the Punjab, reproduced by photozincography from the impression recently taken by Dr. Burgess. Of Sanskrit inscriptions, edited with translation and introduction, there are three sets in this part. Prof. Bühler, of Vienna—in continuation of what has appeared in a former part—gives a Jain inscription from Kangra, in the Northern Punjab, which shows that Gujarati merchants were settled there in the thirteenth century. Then follow some eight inscriptions from Bundelkhand, edited by Prof. Kielhorn, of Göttingen, most of which relate to the Chandela dynasty of the tenth century, subordinate to the paramount Rajas of Kanauj. Lastly, Dr. Hultzsch, of Bangalore, gives two inscriptions from Gwalior, of the ninth century, which likewise refer to paramount Rajas of Kanauj. Several of these inscriptions had previously been published by Sir A. Cunningham; but they are now edited from more accurate impressions supplied by Dr. Burgess, and the editors have also availed themselves of the great advances recently made in Indian epigraphy. It would hardly be too much to say that the dark period of Hindu history before the arrival of the Mohammedans is now being continually illuminated from coins and inscriptions. *Epigraphia Indica*, we may add, is printed by the superintendent of government printing at Calcutta, to whom subscribers should address themselves. Four quarterly parts, each of about 56 pages super-royal quarto, besides plates, are given for an annual subscription of 18s.

THE second December part of the *Indian Antiquary*—which we have only just received—besides containing a very copious index for the year's volume, also gives a notable paper by Mr. J. F. Fleet, entitled "Summary of Results regarding the Epoch and Origin of the Gupta Era." Mr. Fleet here recapitulates the cumulative evidence which confirms the indirect statement of Alberuni that the Gupta era dates from A.D. 319-320, and further that this date must be regarded as that of their rise to power, and not as that of their downfall. He also shows that the computation of years in the Gupta era must be referred to "current" and not to "expired" years, thus differing from the system of the Saka era, which refers to "expired" years. Finally, with regard to the reason why the Gupta kings fixed on A.D. 319-320 for the commencement of their era, he is disposed to find the explanation in their connexion with the Lichchhavi family of Nepal. This last argument, however, is entirely hypothetical, resting upon a different foundation from the other ones.

FINE ART.

THE ART MAGAZINES.

THE *Portfolio* contains two plates of more than average quality. One is a brilliant etching by Mr. Edward Sloucombe, of La Rue du Vicomte, Rouen, full of well-drawn figures,

skillfully introduced; the other is an exquisite little engraving by Mr. E. P. Brandard, after R. P. Bonington. The original of the latter is a small drawing in the South Kensington Museum, called "A Heath traversed by a Winding Road." The text of the number is unusually varied. Mr. Loftie, on Westminster Abbey; Mr. A. H. Palmer, on that excellent, but to this generation comparatively unknown, animal draughtsman, Mr. Joseph Wolf; Mr. Walter Armstrong, on the Paris Exhibition; Mr. Hamerton, on the Eiffel Tower; and Prof. A. H. Church, on Japanese Sword Guards, are all worth reading.

THERE is much in Mr. J. Aldam Heaton's hints on "Beauty in Colour and Form," in the *Art Journal* for September, which is worth attention from those who have not studied the subject. Temperance and gradation are not, however, all that is requisite to produce fine colour; and without some taste in arrangement it is not so easy to make flowers "go with" one another as the reader might suppose from Mr. Heaton's teaching. The number is a little overweighted with local architectural articles, though Mr. Eustace Balfour on Hadlington Abbey, Mr. William Lethaby on Northamptonshire Steeples, and Mr. Loftie on Hampton Court are all interesting. Mr. Briton Riviere's clever picture of "Pallas Athene and the Herdsman's Dogs" is well reproduced in photogravure.

MISS "FRANCESCA" ALEXANDER's beautiful work in pen and ink is known to so few except by Mr. Ruskin's praise that we welcome the reproduction of one of her drawings in the *Magazine of Art*. It cannot, however, be said to be successful. Not only is the delicacy of her lines lost, but the plate is poor and dull in texture and tone. A lively article by the editor on the Kernoozers' Club, illustrated by Mr. Harry Furniss; some fine woodcuts by Jonnard of some pieces of the "Sculpture of the Year"; and Mr. Hodgson's reminiscences of Frederick Walker, contained in a paper called "An Artist's Holidays," are the most notable things in a very interesting number.

IN the pages of *L'Art* for August, the importance of the Retrospective Exhibition of French Art now at the Trocadéro is, we are glad to see, receiving due recognition. Most of the magazine is, indeed, occupied by a series of articles by M. Jules Mannheim, illustrated by numerous blocks of the most interesting objects in this collection.

THE last part of the *Jahrbuch der Königlich Preussischen Kunstsammlungen* embodies as usual a vast amount of careful research. Dr. Justi's investigations into the work of Hieronymus Bosch in Spain bear fruit in the first article, which is illustrated by a woodcut of an impressive picture of the mocking of Christ, now in the Escorial. The head of Christ, surrounded by those of his brutal tormentors, is singularly noble in its patient endurance. The art of the Van Eycks forms the subject of two articles—one by Otto Seak on the altarpiece at Ghent, and another by Hugo V. Tschudi on the "Madonna mit dem Karthauser" and other pictures recently attributed to Jan. An admirable etching by A. Krüger of the portrait (supposed to be of Arnolfini) at Berlin accompanies this article.

ASSYRIOLOGY IN THE NORTH.

Stockholm: Sept. 1, 1889.

I HOPE next week to send the ACADEMY some account of the Oriental Congress which is at present assembled in Stockholm. By way of preface I will now say something about the Oriental collections of Berlin and St. Petersburg, which I have visited on the way. I must first, however, express my acknowledgment of the

very great kindness and courtesy I have experienced in both places, where every facility has been afforded me for examining the monuments and copying texts.

At Berlin the new museum of antiquities and casts from Western Asia was opened to the public last July. Though not large, it contains a number of unique treasures, chiefly derived from the expeditions of Messrs Humann and Puchstein. Foremost among them are the Hittite sculptures of Sinjirli and the casts of the Hittite reliefs at Boghaz Keui. A whole room is devoted to these, and their importance for the study of Hittite art can hardly be exaggerated. From Sinjirli has also come a colossal baserelief of Esar-haddon, representing the king with the same symbols beside him as are found upon his monument at the Nahr el-Kelb. In front of the king are two prisoners, one of them being a Syrian and the other the Ethiopian prince Tirhakah, who is depicted as a negro. The inscription which is engraved on both sides of the stele states that Tirhakah had been smitten from Iakhupri to Memphis, "a distance of fifteen days' journey." Even more remarkable than this stele is another of equally colossal proportions from the same locality. This has a long inscription carved upon it in relief, in Aramaic characters and the Aramaic language, stating that it was erected by his son to Panammu, king of Samahla, the contemporary of Tiglath-pileser. The monument is the most important yet discovered in the domain of Semitic epigraphy, not excepting the Moabite Stone and the Siloam Inscription; and the light it throws on the character of early Aramaic will be a surprise to most scholars. I hope that Profs. Sachau and Schrader will soon be able to make its contents known to the world.

The rich collection of cuneiform tablets from Tel el-Amarna rivals in interest the objects from Sinjirli. Among them are two letters in the unknown languages of Mitanni and the neighbouring Hittite region, the longest of which has just been published by Drs. Abel and Winckler. A very curious object is a bronze bowl from Toprak Kaleh, near Van, on the inside of the rim of which are four Hittite characters. From the same place have come a silver bracelet terminating in the heads of serpents; iron weapons, including a double axe-head; an enamelled bronze statuette, and bronze shields, like those in the British Museum, bearing the name of Rusas, who reigned at Van 650 B.C.

Among the Babylonian antiquities I may mention a contract-tablet dated at Sippara in the second year of Sin-sar-iskun, one of the last kings of Assyria, whose name has been misread Bel-sum-iskun; and the fragment of a tablet inscribed with Babylonian cuneiform on one side and with Greek characters in an unknown language on the other side. Similar fragments exist in the British Museum.

Those who wish to know more about this remarkable collection must consult the *Verzeichniss der Vorderasiatischen Altertümer und Gipsabgüsse* (Berlin: Spemann), which has been issued by the directors of the museum at the moderate price of sixpence. It is the best catalogue I have ever come across, and as instructive to the scholar as to the ordinary visitor to the museum.

The Hermitage at St. Petersburg, rich as it is in other collections, contains little that has come from Assyria and Babylonia. A few Babylonian cylinders, in fact, represent all that it possesses in this department of study. One of these cylinders, however, is interesting on account of its inscription, which consists of five lines of Accadian. It gives us the name of a new *patesi* or "High-Priest," Khunnini, and of a new district over which he ruled. This was the land of Kimas, from which in early times the Babylonians obtained their copper. Khun-

nini also gives himself the title of *sakkanakku*, the oldest example of the title yet discovered. On another cylinder mention is made of the Canaanitish goddess Asratu or Asherah—mis-translated "grove" in the Authorised Version—who is associated with the hitherto unknown god Ratanu.

In the Oriental Library of the Imperial Academy of Sciences a very curious clay tablet is preserved which was found in the ruins of Babylon, and purchased by an Armenian gentleman at Bagdad in 1810, according to the certificate of the consular agent of "his Imperial Majesty, Napoleon the Great." The tablet is of considerable size, and in excellent condition. I copied the inscription upon it, and found that it was a contract, dated in the eighteenth year of Darius, for the sale of 200 sheep for 15 manehs of silver. The sheep were to be brought into Babylon, and two days were specified upon which the money could be paid. If it were not paid on the second day, interest was to be charged upon the sale-price, at the rate of one shekel per month for each maneh. If, however, the public collections of St. Petersburg offer little to the Assyriologist, they are amply supplemented by the magnificent private collection of Mr. Golénisheff. Mr. Golénisheff possesses more than twenty of the mysterious "Kappadokian" cuneiform tablets, first brought to light by Mr. Pinches, most of them in a very perfect condition. They have enabled their owner and myself to solve the last problem of cuneiform research which still awaited solution.

By comparing his tablets together, Mr. Golénisheff had succeeded in determining the true values of several characters which had been misread, or not read at all, by Mr. Pinches and myself. He had also detected the presence of a large number of proper names, most of them of a specifically Assyrian character, like Asur-rabu, Akhi-Asur, and Asur-malik. Starting from this foundation, I soon found that the language of the tablets was Assyrian, but Assyrian which displayed the same curious peculiarities as that of the Tel el-Amarna tablets from Northern Syria. Thus Kaph becomes Gimel, as in *dubbi-ga*, "thy tablet," and *iliga*, "he went," just as it does in the letters of the King of Mitanni to the Egyptian monarchs. Moreover, similar formulae and phrases to those of the Tel el-Amarna letters occur in the Kappadokian documents; and since the forms of the characters used in both are much alike, while the grammar shows the same stage of development, I conclude that the library from which the Kappadokian tablets have come belongs to the age of the eighteenth Egyptian dynasty. It seems to have been established in a temple named Zuasazu. The evidence of the proper names tends to prove that an Assyrian colony was settled there, whose dialect was tinged with local peculiarities. As was natural, the dialect appears to have incorporated a certain number of non-Semitic nouns, probably borrowed from the native languages of the country. The tablets relate to trading transactions and the like. Here, for example, is the provisional translation of one of them: "Deposit 18 shekels of silver on account. Asur-malik the son of Ena-Zuim, the son of Zugania, has the goods. He shall pay for them at the end of four months, but if he has not paid, Qa(?)zalli, the *limmu*, and Asur-miekhi the sailor shall (exact?) the interest for each month after the four months. Witnessed by Ena-Asur, the son of Eradi and Garia, the son of Subesi." Other tablets begin with the formula: "Say thus to" such and such persons.

At Helsingfors I visited the very interesting museum of Finnish antiquities which has been formed there, and examined the squeezes of the still undeciphered inscriptions and rock-sculptures which have just been brought back

by a scientific expedition from Minussinsk and the banks of the Yenisei. The inscriptions are in the same characters as those published by Klaproth some years ago in the *Journal Asiatique*. The excavations undertaken by the expedition have resulted in the discovery of a large number of objects of bronze and iron, many of which are of a most peculiar shape. They resemble a flat diamond, from one of the points of which issues a short spit. What their use could have been I cannot conjecture.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

THE Prince of Wales and other members of the royal family have consented to act as patrons of the exhibition of works of art illustrative of sport, to be held during the coming winter at the Grosvenor Gallery, and also to lend contributions from their own collections.

MR. RUSKIN'S museum at Walkley has been handed over to the Sheffield Corporation on loan for twenty years. A document, ratifying the loan and giving the corporation immediate possession of Mr. Ruskin's art treasures, was signed on Tuesday last by the trustees of St. George's Guild. The museum is to be removed to Meersbrook Hall, which was purchased by the corporation a few years ago.

AN amusing story comes from Paris of the sale of a picture by Meissonier at the Hôtel Drouot for a hundred francs. It was knocked down at this price to one of a fraternity of dealers bound not to bid against one another, and none of them appears to have discovered that a prize had been secured till it was submitted to an expert. We have no reason to laugh at such ignorance on the part of our neighbours. We have our "Christies" and our "knock outs," and our masterpieces which sell for "a song" under the noses of "connoisseurs."

THE STAGE.

"THE MIDDLE-MAN."

A HURRIED visit to the theatre, paid between two long railway journeys, may not be the best occasion for gauging very critically the merits of an exciting four-act play; but I must decline to attribute altogether to a month's sojourn in the hills the enthusiasm—for it was nothing less—with which, on Friday in last week, "The Middleman" inspired me. Mr. Jones has done, I am convinced, a very remarkable thing. He has produced the play which his earlier work, good as it was, gave us no actual right to exact from him, but of which it did unquestionably afford the promise. And now the promise is fulfilled. Three dramatic pieces stand out—in my mind at least—as the true dramatic events of the last couple of years. One of them is "Sweet Lavender," the obvious comedy of which the town has understood from the very first, while its pathetic suggestiveness has been recognised more scantily. The second is "The Little Lord Fauntleroy," which, like "Sweet Lavender," has been as exquisite in the interpretation of the principal characters as in the writing. And the third is Mr. Jones's "The Middleman"—a piece not without faults, the precise like of which I do not perceive in the other pieces I have praised, but eminently dramatic, vigorous, fresh, full of the exhibition of human emotion, and of very pungent comedy besides.

Mr. Jones's principal character, one Cyrus Blenkarn—played by Mr. Willard in a way that sets at rest for ever the question as to whether in emotional parts this actor finds his real vocation—this Cyrus Blenkarn is a Bernard Palissy of our time: a potter, *doublé d'un artiste*: an enthusiast, that is to say, and a genius, who forgets the days of the week and the recurrence of meal-times; who loves his children passionately, but thinks they must wait for his discoveries; who hankers after a certain glaze, the glaze of a bygone period—as the violin maker may hanker after the master's varnish, the amber varnish of Stradivarius. Blenkarn, indeed, is an artist—an artist from head to foot—doomed by his temperament to be engaged in the battle which is to be fought for ever between Art and the Philistine. And such a character Mr. Jones has most sympathetically conceived, most skilfully executed, as regards each literary touch—each evidence of insight and style. And such a character Mr. Willard has embodied with the greatest skill he has ever, as yet, displayed; and what is particularly noticeable in his performance, where so much is noticeable, is that his tenderness is even greater than his imprecation.

Around this figure of Cyrus Blenkarn, and affecting his fortunes for evil or for good, are a group of worthy and unworthy people. No one ridiculously faultless—for the more delightful and poetic of his daughters has been betrayed into a sin of Love—but one or two, I think, a little unnecessarily bad, if truth to typical human character is what is now in debate. Though if the purpose or machinery of the play has alone to be considered, I allow that it is necessary for Joseph Chandler to be not only the narrow -thoughted employer of labour and the conventionally-minded person that we should expect him to be, but mean, pretentious, deceitful to boot: an employer of labour wholly selfish, egotistic, and grasping—the dream of the Socialist, not quite the reality of our manufacturing districts. But Mr. Jones required no doubt to take just the strongest instance he could lay his hands upon. His Mr. Chandler is not a type; but he is a permissible exception. His managing man, Batty Todd, is just as mean, though one does not find any fault with him for not being perfectly content to do nothing but “share in the glory that attaches to the name of Joseph Chandler.” Those who are, in the main, virtuous and admirable—Jesse Pegg, Captain Chandler, Mary, Nancy, and one or two others—are virtuous and admirable in more typical, in less exceptional, fashions. Jesse Pegg is fidelity itself; and nothing is funnier, and very little is prettier, in the play than his love affair with the practical Nancy. Nancy is true to the life, and as true in the acting of Miss Annie Hughes—piquant and sensible and helpful—as in the conception of the author. The two other people with whom we are mainly concerned are Captain Chandler and Mary. Captain Chandler has committed a fault which, when one looks at Mary, it is really difficult to believe of him—it would be about as easy and as natural, one thinks, to a gentleman to approach Mary with roughness as it would be to him to plough a brutal line across the daintiest and dreamiest of Whistler etchings or to smash a delicate figure from Dresden or from Chelsea. But, let that be—

Captain Chandler has committed the fault, and desires to make atonement. We live in a world in which the only atonement is marriage. Mary, herself—with the words Mr. Jones has given her, with the tones and looks Miss Millett bestows on her—is, notwithstanding that which has happened, *ingénue* to the core. And that, no doubt, was why it did happen—a Mildred Tresham of Mr. Browning, put into prose, but into prose that is never prosaic. She is, at bottom, the worthy daughter of a man who is essentially artist—in both are characters of a profound simplicity, characters of infinite feeling.

One must mention that Mr. Chandler is played with discretion and force by Mr. Macintosh: not with subtlety and pomposity; that Mr. Esmond is to the full as sympathetic as he ought to be as Captain Julian Chandler; that Mr. Garden is homely and natural as Jesse Pegg; that Mr. H. Cane is really excellent and original as Batty Todd; that Mrs. Brooke is good in one very small part, and Miss Eva Moore elegant and engaging in another. And then one must pass on to consider in a little more detail that performance of Mr. Willard's, which, taken in conjunction with the strong purpose of the play, and with its very remarkable execution, guarantees to “The Middleman,” I am convinced, one of the longest runs of the year. Mr. Jones's moral, Mr. Jones's purpose, has apparently something in common with that of the promoters of the “Arts and Crafts”; but while, as what are called “practical people,” it is the duty of these promoters to hold their annual show, it is Mr. Jones's business as an artist to preach his moral only through his art; and, though he has scarcely, in the present instance, adopted art's usual way—that of “telling a truth obliquely”—though he has indeed been for an artist unusually direct and outspoken—yet his purpose, as I conceive it, is thoroughly accomplished. He has said his say with remarkable vigour, with emotion, and with charm. He has shown us, not what a middle-man must, but what a middle-man may be.

And now to Mr. Willard. I have mentioned already by implication that Mr. Willard's tenderness is even more noteworthy than his force. When he wants “revenge”—in a spirit that is, no doubt, as dramatically effective as it is detestably un-Christian—he is not a whit more really forcible and convincing than when he is giving vent to the pent-up love he has cherished for both of his children. Mr. Willard, then, is moving; and Mr. Willard is, of course, energetic and decisive; but he is admirable not chiefly after all because he is these, but because he has understood, down to the very ground, the character Mr. Jones has invented, or has not so much invented as had the penetration to perceive. From the very moment of his entry Mr. Willard gets your attention and holds it. His Cyrus Blenkarn comes in, exquisitely naïve and visionary; dreamy and unkempt; profoundly sensitive and a little lost. Later on—not to speak, of course, of the force and eagerness and excitement, which can escape no dullard's observation, which have no need to be pointed out—later on, his Cyrus Blenkarn shows the actor's quiet humour, and his sense of courtesy, combined. Nothing in this matter is better than his scene with the busybodies who interrupt the potter at his work.

Never in our time has there been shown so well upon the stage the absorption, the frenzy almost, of high artistic labour, yet the capacity for gentleness of the man who pursues it. There was wanted real imagination to convey these, and Mr. Willard has had the imagination. Let me add, though it is but a small matter in comparison, that the actor has had the good sense to perform accurately as they really are—and not loosely so that only the ignorant can believe in them—the operations of the potter with his clay and his furnace. The man's mind and the man's work—Mr. Willard has understood both; and he presents with extraordinary vividness, with delicacy, and yet somehow always with characteristic breadth, the record of Cyrus Blenkarn's fortunes.

FREDERICK WEDMORE.

MUSIC.

MUSICAL PUBLICATIONS.

Review of the New York Musical Season, 1888-1889. By H. E. Krehbiel. (Novello.) The special object of this compilation is to give a complete record of music performed at New York, but the well-known critic of the *Tribune* newspaper has added thereto many interesting and instructive critical comments. Dvorák's clever Symphonic Variations he aptly describes as “the creation of a musician in whom are combined in an almost equal degree the capacity to originate interesting ideas and present them in a fascinating manner.” There is a thoughtful article on Wagner's “Rheingold.” Mr. Krehbiel appears to us to look at it in the right light—as a preparation for the more complex trilogy. In poetical and musical beauty it is naturally inferior to these, for it is the exposition of matter which is afterwards fully developed. In speaking of Grieg's “Peer Gynt” music as “not strongly imaginative but undeniably pretty,” he seems scarcely to do it justice. We venture to think it highly imaginative and more than pretty. In the list of operas given at the Metropolitan Opera House we find that “La Juive” of Halevy drew larger audiences than either “Faust” or “Aida.” Why is it never given in London? The season consisted of sixty-eight performances, of which no less than thirty-three were devoted to Wagner. His works brought into the exchequer of the Opera House an average of 16,540 dollars each, while the nine operas by other composers yielded an average of 10,421 dollars. Facts, as Mr. Krehbiel truly remarks, are stubborn things. There is a long and interesting article on readings of movements of Beethoven's seventh and eighth Symphonies. The volume has a capital index.

Historical Programmes. By J. J. Hughes-Hughes. (Arliss Andrews.) Here we have a set of forty-three programmes, drawn up so to show the development of music from Palestrina to Wagner. Some of the earlier numbers, such as the one on early French composers, or the one entitled “Predecessors of Bach and Handel,” are well arranged and present pleasing variety. Two and a half programmes devoted to Mendelssohn, with but a half and a quarter programme to Schumann and Chopin, show that the scheme is not a recent one. At the present day one would, at the very least, give to all three equal importance. There are other weak points in these panoramic programmes, but the idea is a good one. Mr. Hughes tells us in his preface that all the music was actually performed by a “little society of amateurs”—small, perhaps, in numbers, but certainly great in enterprise.

J. S. SHEDDOCK.

SATURDAY, SEPTEMBER 14, 1889.

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LITERATURE.

"MEN OF ACTION."—*Wellington*. By George Hooper. (Macmillan.)

MR. HOOPER has naturally been selected to sketch the life and career of Wellington for Messrs. Macmillan's series of "Men of Action." The Wellingtonian legend was once as strong in England as the Napoleonic in France; and Mr. Hooper is one of a class of writers who have maintained that the duke was unrivalled in war. He has sustained this position in a book on Waterloo, which simply shows either that he has no conception of the great principles of the military art, or that he takes care to keep them out of view when violated by a half-worshipped chief. He justifies, for instance, the delay at Brussels, and admires the double retreat on Wavre and Waterloo. A reaction against Wellington has set in of late: his great qualities as a soldier and statesman have been underrated by critics of this day; and we are not sorry to see an attempt made by an industrious student to redress the balance, even though he errs on the side of eulogy. Mr. Hooper's work is a well-filled account of the main incidents of Wellington's career. It describes his campaigns with abundant knowledge; and it contains personal stories and anecdotes of interest to the general reader. As an epitome of facts, it is, indeed, often excellent; it usually places events in true proportion—a great merit in a book of the kind; and its style is lucid and without pretension. But it is too often a mere encomium; it shows little knowledge of the science of war; its judgments want discernment and breadth; and it does not disengage the personality of the duke from masses of details which overload it, nor give us his living and most striking image. As might have been expected, its sketch of the campaign of 1815 is misleading and shallow.

Mr. Hooper tells us a good deal about Wellington's boyhood and early youth; but he does not notice the special circumstances which probably moulded, to some extent, the character of the future man. He was an Anglo-Irishman of a dominant caste ruling a subject, but a reluctant, race; and in his case, as in that of other worthies, this position gave him the habit of command and the indifference to the common herd of men, which were among his distinctive qualities. The duke was not brilliant at Eton or Angers: indeed, he never was what could be called brilliant; and we do not agree with Mr. Hooper that he had the gift of "imagination" as a military chief, for it was precisely in this that he was most deficient. But from his first manhood he showed that he possessed strong sense, a singularly sound judgment, and especially thoroughness in doing his work; and, though

his promotion at first was due to favour, he was soon recognised as a regimental officer of conspicuous parts, and of the highest promise. These qualities, and the special powers which made him a real genius in defensive war—tenacity, insight, and unerring tact in adapting means to well-considered ends—were first seen in the campaign of 1794; and it was then, too, that the future commander perceived the faults of the system of war which had made revolutionary France victorious, and the immense shortcomings of the continental armies led by men like Coburg, Brunswick, and Beaulieu. Wellington was given his opportunity by his renowned brother; and the "Sepoy general," long contemned by Napoleon, exhibited in India many of the great faculties which ere long attracted the notice of Europe. As a military administrator he showed peculiar excellence. He proved that he could be extremely bold when the occasion required, and he obtained an extraordinary ascendancy over the officers he led, and over chiefs of inferior races. Yet, though Assaye was a great feat of arms, it was faulty as a strategic effort. We see here, at an early period, the weak point of Wellington in war; and, like Talavera and other instances, it seemed to justify Napoleon's remark that this master of defence could at times be imprudent and ignorant of the rules of the art. It deserves special notice that Wellington's genius in India was even more distinctly seen in civil than in military affairs. He grasped the political situation of the Peninsula, as a whole, with a sagacity which has been never surpassed; and, unlike his more adventurous brother, his councils were always on the side of peace, of economy, of prudence, of national good faith.

Wellington was sent to Portugal in 1808; and—omitting an absence of a few months—he returned to England in 1814, having liberated Spain from the yoke of Napoleon, and thrown a decisive weight into the scales of fortune, when France was invaded after Leipzig. His fame, as a warrior, in the main depends on what he accomplished in this great contest, and, assuredly, it will be splendid and lasting. The vulgar English notion that he proved himself to be an infallible and unrivalled chief, and that his army could always defeat its enemy is, we need not say, a silly delusion; and traditions like these should have no place in history. Enormous as were the difficulties in his way and the odds he had more than once to contend with, the duke had some advantages on his side. The disadvantages of the French were many; and this should be steadily borne in mind in an impartial review of the Peninsular War. The English general had the vast power given by the sea as a movable base, he was supported by a furious national movement, of prodigious strength in a country like Spain. The French chiefs were bound down to long strategic lines almost impossible to guard or to secure, and were isolated in the midst of a universal rising; and, while Wellington held an undivided command, Napoleon's lieutenants were far from each other and were often divided by unseemly discords. Yet, when all reasonable allowances have been made, the achievements of Wellington in the Peninsula give him no doubtful place among great commanders. As a strategist, indeed, he did not

excel. His advance up the Tagus in 1809 would have probably led to his utter ruin had Napoleon directed the French armies. His march to Vittoria ought to have accomplished more. Even his operations against Soult in 1813-14 were not strikingly grand or decisive. His sieges, too, are not models of the art. Like all generals, he made grave mistakes, and was, more than once, in imminent peril; and though he could admirably form and train an army, he had not the genius which inspires soldiers with enthusiasm, and is the best pledge of victory—a fault doubtless due to the spirit of caste and of exclusiveness which were parts of his nature. Yet Wellington was a chief of extraordinary powers within somewhat contracted limits, and the Peninsula was a perfect theatre for them. He showed genius in defence in the highest degree: this was illustrated in a hundred instances; and if he was not a general of great combinations, he displayed wonderful skill in offensive battles, for example the Douro, Salamanca, Toulouse. Yet his most conspicuous gifts were his profound judgment, which, as if by intuition, gauged the strength of his own forces and those of his foe, and decided for the best at a given moment; and, above all, his inflexible constancy—the finest example of moral courage exhibited by any warrior of the time. Alone, of all the captains of the day, he perceived the peccant part in the methods of war which grew out of the French revolution; alone he did not cover at the name of Napoleon, or believe that the emperor was invincible.

The qualities, in truth, which have gained for Wellington enduring renown in the Peninsular War were not mainly those of even a great soldier. Daun might have made the lines of Torres Vedras, might have retired and held them after Busaco; but Wellington, alone of the men of his day, had the sagacity to perceive that Napoleonic conquest could be permanently stayed by this obstacle, and that the successful defence of Portugal might lead to the emancipation of Europe. Frederick probably would have made Salamanca and Vittoria yield more ample results. Napoleon, in Wellington's place, would have struck the divided French marshals right and left, and have repeatedly crushed them by his dazzling strategy. But neither Frederick nor Napoleon would have clung to a rock, all but deprived of resources for war, confronting the power of embattled Europe, and yet calmly confident of success at last; and neither would, out of the smallest beginnings, have extended their power over vast regions through perseverance and the power of endurance. It is this wonderful prescience and firmness—the gift of the greatest statesmen as well as of warriors—which raises Wellington to grandeur in Spain. In this respect he far surpasses Napoleon, not to speak of other captains of the age; and he bears a strong resemblance to Caesar—supreme in politics far more than in war. Except, too, that he never possessed the faculty of winning the hearts of men, Wellington showed in Spain that he could be a great ruler and an administrator of the highest order. He managed the jealous and reluctant Cortes, bowed the envious Spanish generals to his will, maintained his sway over whole provinces; and he made a proud, suspicious, and almost hostile people feel that

his commanding influence was always on the side of honesty, justice, and really good government. Nor should we forget how these great faculties told powerfully on the invasion of France. They made the presence of the British army welcome, and detached thousands from the cause of Napoleon.

This great soldier, and still greater man, was destined in 1815 to meet the most famous master of modern war. Without imagination, or strategic genius, Wellington did not foresee the grand project which sent the French army to the verge of Belgium to strike an isolated part of the hosts of Europe. He could not comprehend the marvellous skill with which the movement was made in secrecy; and the allied chiefs were utterly baffled on June 14, 15, and 16. Mr. Hooper's sketch of this mighty contest is decidedly the worst part of his book, and the true student of war will turn away from it. With an army very inferior in numbers, Napoleon all but brought to destruction an enemy nearly two-fold in strength; and, in fact, but for his lieutenant's errors, he would have annihilated Blücher on the field of Ligny, and would, almost certainly, have gained Waterloo. The duke was not blind to his errors in the campaign; they are, in truth, palpable and beyond dispute; and it is simply absurd to compare his generalship with that of Napoleon in the sphere of strategy. His constancy, however, and his genius in defence were grandly displayed on the great day of Waterloo; and this was his one merit in this memorable strife.

We must pass lightly over the later parts of Wellington's glorious and honoured career. Like most soldiers, he did not understand the play of constitutional and popular forces: he did not comprehend the great movement which agitated Europe after the peace; and he took the wrong side on important questions of politics whether abroad or at home. But his sagacity and all but perfect judgment kept him free from extravagant Tory errors; he ridiculed the Holy Alliance and its creed; he conceded, if the concession was late, the just demands of Catholic Ireland; he knew when to yield on such grave issues as the Corn Laws and Reform in Parliament. As age advanced he became the mentor of ministries, whether Whig or Tory; his wisdom in council was thought supreme; he was an admirable adviser on all subjects of diplomacy, of Indian and of foreign politics. Moderation, good faith, international right, and the love of peace were his cardinal principles; but he was not blind to the dangers of England, due to false economy and democratic folly; and he inaugurated the demand for national defence which at last has made itself decisively felt. The nation mourned him, when he passed away, as its foremost and most illustrious citizen; and history will confirm the verdict. Great as a soldier, but greater as a servant of the state, in war Wellington has been surpassed; but he was a captain of extraordinary prudence and judgment. He did not attain the first rank in politics, but England has never had a better counsellor; and his career justifies the poet's epitaph:

"Oh, tower full square to all the winds that blew!"

WILLIAM O'CONNOR MORRIS.

The Song of the Bell, and Other Translations.

By Sir Theodore Martin. (Blackwood.)

ABOUT half of this volume consists of translations of Schiller's minor poems; the rest is made up of versions from Goethe, Uhland, and other German poets; three from the Romaic, including the beautiful "Charon and the Souls"; one from Petrarch; three sonnets from Ariosto; a version and an imitation—the weakest thing in the book—of Horace's Ode to Pyrrha; lastly, two poems, "The Jovial Priest's Confession" and "The Monk's Dream," the former based, I think, upon a Latin original ascribed to Walter de Maupais.

The latter poem is one of great—I had almost said awful—power. How much of this is due to the poem to which Sir Theodore Martin refers (p. 284) as existing in the Auchinleck MS. in the Advocates' Library, Edinburgh, I regret that I am ignorant; but in any case our gratitude is due to Sir Theodore Martin for making "current coin" of such powerful poetry. If it be from his own mint, so much greater is the obligation. The poem is a "disputation between the Body and the Soul," newly parted and casting mutual reproaches at each other for the doleful prospect of damnation. (I am writing without the opportunity of reference—am I wrong in thinking that there is a poem of Villon's much resembling this in tenour?) How grimly impressive is the controversy!

"Soul! Soul! thou wrong'st me," cried the Body, "so
To charge thy fall from heaven's delights on me!

What'er I did or said, for weal or woe,
Thou know'st full well was ever seen by thee.
Where'er I went, I bore thee with me; we
Were loving co-mates then, blythe was my cheer,
I lacked for nought, and time went merrily.
O woful time! since thou hast left me here,
A dull unmoving clod, upon my joyless bier."

"'Tis true that thou did'st bear me," said the Soul,
'With thee at all times, as thou wert my steed.

So was I helpless bound in thy control,
I could not else but stoop to thee, as need
Must he whose fate is to his hand decreed.

I saw thee fair and goodly to the view,
And on thee all my love I cast. Methought
Thou could'st not err; and so thy passions grew
Headstrong and fierce, nor would not e'er be taught.

It had been vain, that with thee I had fought.
Greed, envy, hatred, pride, that did defy
E'en God, possessed thy heart; thou didst besot

Thyself in lust and gluttony: and I
Must fast in fires for this. Well may I wail and cry."

There seems to be a superfluous negative in the sixth line from the end; the rhymes, too, are a little jejune. But there is a tragic gravity and directness in the thought which outweighs little defects, and makes one regret that we have not more original verse from the same hand.

It is almost superfluous to say that the translations are full of grace and vigour. If I say that they are a little disappointing, it is from the point of view of one who greatly admires the translator's version of *Faust*, and particularly that of Part I. It seems to me that Sir Theodore Martin shows a stronger wing in a longer flight than in these flittings from tree to tree in the

stately forest of Schiller. I can imagine a person reading the version of *Faust* without discovering that it was a translation; I find it hard to imagine the same illusion about the present volume. The delightfully spirited version of the "Song of the Bell," for instance, bewrays itself as a translation constantly by the divorce between the rhyme and the emphasis. Once only, but then most effectively, does the translator quite rise above this defect. It is in the final consecration of the bell (p. 24).

"With heaven's blue canopy above her,
High o'er our toils and struggles here,
Shall she, the thunder's neighbour, hover,
And border on the starry sphere;
A voice she shall be from above,
Even like the shining starry throng,
That, moving, praise their Maker's love,
And lead the circling year along.
To solemn things, and only such,
Let her metallic music chime,
And let her, swiftly swinging, touch,
Each hour, the flying skirts of time!
Let her to fate an utterance lend,
Herself without a heart to feel,
And on life's change and chance attend
With evermore recurring peal."

Like the original, it is more attractive than really great, as poetry; but as a translation it has the two great merits—it is thoroughly natural and vigorous English, into which the feeling of the original has been thoroughly transfused.

English lovers of Schiller will, I think, especially at this epoch, regret the omission of "Die unüberwindliche Flotte" from those selected here for translation; the "Klage der Ceres," too, can ill be spared—it is the most pathetic and profound of the minor poems. "Die Götter Griechenlands" is hackneyed, and may possibly have been omitted for that reason—yet age cannot wither, nor custom stale, some of its stanzas; and its wistful classical memories should have commended it, one thinks, to the translator of Catullus and Horace. But "The Cranes of Ibycus" (pp. 83-91) is here, and is, I think, the finest translation in the book—witness, e.g., the appearance of the chorus (p. 87):

"Who, grave and stern, with measured, slow
And solemn stride, that boded woe,
From the far scene advancing, wound
The theatre's wide circuit round.
So never this earth's women strode,
No mortal home such beings bred;
Their limbs in bulk gigantic howed
High over every human head.
A black robe round their loins was flung;
Aloft in fleshless hands they swung
Torches that flashed with lurid glare;
Their cheeks, no blood was circling there;
And where round mortal temples curl
The locks that wind with winning charm,
There snakes are seen to writhe and twirl,
And adders, puffed with venom, swarm."

It is not perfect: the antithesis of the Furies' limbs being seen high over human heads is awkward, and has no place in the original. But the general effect is certainly very fine, and the metre and rhyming are excellently reproduced. Not less effective is the blank verse rendering of "Das verschleierte Bild zu Sais," an extract from which will be welcome (p. 126):

"Here now he halts, and, standing there alone,
The lifeless hush clings round him like a pall,
A hush unbroke, save that his tread awakes
A hollow echo in the mystic vaults."

Down through an opening in the arching dome
The moonlight streams, a pale and silvery blue,
And, awe-inspiring, like some present god,
Through the dark shadows of the vaulted shrine
In its long drooping veil the statue gleams."

There is something too much of monotony here; yet it is extraordinarily like the original in tone and effect.

A certain hardihood in rhyming is visible, here and there, throughout these translations—e.g., in Cassandra's lament (p. 121) "so blest" and "noblest" strike one's ear as more ingenious than pathetic; on p. 19, the subject being serious, "from its" and "vomits" form a discord. "The Diver" (pp. 24-33) is not so attractively rendered as it was by Lord Lytton; neither translator has reproduced the effect so powerfully achieved by Schiller by a simple variation of the metre in the last line:

"Den Jüngling bringt keines wieder."

Of the other translations, the one that seems written with most fire and force is the version (pp. 246-9) of Freiligrath's "Hurrah, Germania!"; the most touching is the fragment from the Romaic, called "Iotis Dying" (p. 225); the most popular, perhaps, will be "Napoleon's Midnight Review" from the original of Zedlitz. The selections from the "Roman Elegies" of Goethe (pp. 197-203) are beautifully rendered; but one hexameter on p. 198 seems to limp:

"In the thronged festival Hero's eyes met
Leander's, and straightway," &c.;

and, on p. 203, should we not read "Orcus" for "Oreus"?

The book, on the whole, is worthy of one who has deserved well of the Muse of translation, if there be such a Muse.

E. D. A. MORSHEAD.

Chronicon Galfridi le Baker de Swynebroke.

Edited, with Notes, by Edward Maunde Thompson. (Oxford: Clarendon Press.)

The publication of any of our mediæval historians with a full apparatus of notes is a matter for congratulation, and we therefore gladly welcome Mr. Thompson's edition of the *Chronicles of Geoffrey le Baker of Swinbrook*.

In his introduction Mr. Thompson has given us a sufficient account of Baker and of the only MS. which contains the complete *Chronicle*. Perhaps a fuller discussion of the author's credibility might have been of service. The notes and illustrations are, on the whole, of the most copious character, and we have not noticed many deficiencies. There is, however, a somewhat lengthy gap from pp. 36 to 40, and in these pages there are a few points which seem to deserve notice. For instance, on p. 38 occurs the following passage:

"Alexander Scotorum rex habuit tres filias sine masculo, quarum primam maritavit Johanni de Bayliol, alteram [Johanni] de Comyn et terciam Roberto le Bruyns predicto" (i.e., King Robert I. of Scotland).

Even though Baker is not here writing as a contemporary, it was surely worth while to point out this remarkable series of blunders. Obvious though they may be, attention should be drawn to whatever may serve to throw light on the author's knowledge of what we may call the Prolegomena to his history.

Baker has of course gone hopelessly wrong. The family of Alexander III., who had no son, was extinct, and his grandfather, David, Earl of Huntingdon, had, besides the three daughters referred to, a son, viz., Alexander II. Of the husbands, moreover, Robert Brus is alone correctly named, and he is confused with his great-grandson, King Robert I. What, again, is the origin of the story (on p. 39) of how Joan of Navarre proved the legitimacy of her birth by exposing herself to hungry lions? Further on, Edward's appointment as Vicar of the Empire, and the cancelling of the appointment, are both mentioned, and both passed without comment in the notes. The omissions are not, however, very noteworthy; and all important matters receive abundant illustration.

Stowe, in his *Annales*, adopted Baker's *Chronicle* as his leading authority, as a rule simply translating him with more or less accuracy. Mr. Thompson has therefore wisely given the parallel passages in his notes. Another authority of which much use has been made is the *Brute Chronicle* (Harley MS. 2279), the extracts from which are often of interest. Illustrations from and references to other authorities, as the *Foedera*, *Murimuth*, the *Monk of Malmesbury*, the *Annales Paulini*, the *Chronicle of Lanercost*, *Jehan le Bel*, *Froissart*, &c., are given freely. While on this point we may express a wish that the editions referred to were always stated, e.g., of *Murimuth*, which, to judge from the references, is not that of the English Historical Society, and no other is now accessible to the writer. This perhaps explains Mr. Thompson's statement on p. 235 that *Murimuth* gives September 29 as the date of the capture of the five ships off Sluys in 1339. It is not so given in our text. Two especially useful notes are those on the march to Crecy, and on the raid of the Black Prince, both of them illustrated by maps. There is also a plan of the Battle of Poitiers; but why is there none of Crecy? A map to illustrate the march of the Black Prince to Poitiers—although Baker is not so full here—might also have been a useful addition. Finally, there is an index which, so far as we have tested it, is both copious and accurate. We need only add that, since the volume both as regards type and paper is worthy of the Clarendon Press, it is pleasant to use; and Mr. Thompson's editing, despite our criticism of minor points, is such as to make his edition of the most real service. We can only wish that more of our historians had met with like treatment.

To turn from the edition to the author, we know scarcely anything of Geoffrey le Baker except what he himself tells in his *Chronicle*, which is a very meagre record of events from the Creation, occupying less than twenty pages in this edition. In the colophon to this little work he says:

"Memorandum quod die Veneris, in festo sancte Margarete virginis, apud Oseneye, anno Domini M.CC.C.xlviii., et anno regni regis Edwardi tercii a conquesto xxi., Galfridus le Baker de Swynebroke, clericus, ad rogatum domini Thome de la More, militis, scripsit istud croniculum."

Although Baker calls himself "clericus," he does not seem to have been a canon of Osney, since he makes little or no reference to the affairs of that house. Swinbrook is a village in

Oxfordshire, about two miles east of Burford, and eleven miles from Northmoor, formerly Mora or Moor, to which place Baker's patron, Sir Thomas de la More, appears to have belonged. Owing to a mistaken interpretation of a passage in the *Chronicon*—the longer of the two works here published—it has been held that this chronicle was in part merely a translation of a French work by Sir Thomas de la More. This portion was popular during the sixteenth century in transcripts, under the title, "Vita et Mors Edwardi secundi, Gallice conscripta a generosissimo milite, Thoma de la Moore," and was edited by Camden in 1603, and has been re-edited in the *Rolls Series* (*Chronicles of the Reigns of Edward I. and Edward II.*, edited by William Stubbs). The Bishop of Oxford has faith in the existence of the French Life; but we are inclined to agree with Mr. Thompson that the passage on which this theory of authorship is founded simply means that Baker's patron wrote out for him a narrative of Edward II.'s resignation of the crown—a scene of which he had been a spectator.

With regard to authorities, Baker has down to 1341 adopted *Murimuth* as the basis of his own history, often transcribing him with little or no variation, but from time to time adding additional information of real interest. The system on which he worked may be clearly seen by comparing Baker's and *Murimuth*'s accounts of the Battle of Sluys. It is, perhaps, a pity that Mr. Thompson did not adopt some arrangement which would have shown clearly what Baker has merely borrowed from *Murimuth*. Baker himself felt a special interest in the great wars of his time; and "his descriptions of campaigns and battles are certainly founded upon informations imparted by persons who had had a share in them, and in many particulars bear the stamp of unusual accuracy." These form the principal events for which the chronicle is of special value; and the domestic incidents of Edward III.'s reign receive little notice except for an interesting passage on the Black Death. Many details, however, regarding the deposition of Edward II., and the pathetic story of that king's cruel sufferings, have come down to us through Stowe from Baker, who had obtained his information from Sir Thomas de la More, and from William Bishop, one of the dethroned monarch's keepers.

Baker lived till 1358, and was at work on his chronicle up to that time. Thus he had seen the glory of the early part of the reign of Edward III., without witnessing the shadows amid which it closed; so he is full of admiration for his "gloriosus rex Anglie" and of hatred for the "tirannus Francorum," as he calls Philip of Valois. Similarly John II. is always "coronatus," and not "rex." With his admiration for Edward III. there went, not unnaturally, warm sympathy for his father, whom he calls "rex piissimus." For Isabel, Mortimer, and Bishop Orleton, he does not attempt to conceal his dislike, while Thomas of Lancaster is in his eyes a traitor. This will suffice to indicate what is the colouring of Baker's chronicle, and it is not such as to materially detract from his trustworthiness. He is most useful for the Scotch and French campaigns of Edward III.; and here, as already remarked, he seems to have had peculiarly good information. With regard to the

history of the captivity of Edward II, it must be remembered that it was, by Baker's own statement, written down more than twenty years after the event, and should, therefore, be received with caution. But, despite the insertion of some curious stories, as on the death of Charles of Valois (p. 36), Baker is in the main trustworthy. His weakest point is chronology. He not only adopts the unfortunate system of Murimuth, but makes a variety of blunders of his own, apparently due to the fact that he did not write from year to year. Probably he did not commence his work much before 1350, and certainly revised it as late as 1358 (*cf.* pp. 58, 76, and 155). The chronicle ends somewhat abruptly in 1356; but, from a phrase on p. 139—"annali proximo dicendis"—it would apparently have been continued, but for the author's death.

The only known MSS. are Bodley 761 and Cotton Appendix LII. The latter contains only the reign of Edward III., from which we may conjecture that the histories of the two reigns were transcribed separately—hence the mistake as to More. The former, which, in addition to the Chronicle, contains the short *Chroniculum* already referred to, is fully described by Mr. Thompson, who has found the probable original owner in one Thomas de Walmesford, a contemporary of Baker, and a dependent of the Bohuns—a family with which Baker himself was apparently connected.

C. L. KINGSFORD.

The Lambeth Conferences of 1867, 1878, and 1888. Edited by Randall T. Davidson. (S.P.C.K.)

THE Lambeth Conference of Bishops of the Anglican Communion under the presidency of the Archbishop of Canterbury has not in the past been regarded with much seriousness by the British public. Even Churchmen have failed to appreciate its importance or to find its proceedings worth their notice. But a glance at this excellently edited summary of the proceedings of the three conferences will convince every intelligent reader that his indifference has been foolish, and leave him with the conviction that the conference may very possibly be of immense importance in the future history of the English Church, and is certainly an experiment to be watched by thoughtful Englishmen with careful interest.

In the politics of the future no question will be more anxiously canvassed than the possibility and the means of holding together in some sort of union not merely nominal the numerous members of the British empire. The expansion of England as soon as it is realised compels us to plan some provision against the disintegration which continually threatens unwieldy bodies; and an effort to unite for any object the English-speaking communities and secure from them united action challenges the attention of all good citizens. The Lambeth Conference is such an effort. It is a conference in which all churches of the Anglican Communion are or may be represented; and its object is to enable those churches to maintain and to realise their unity, and to prevent them from drifting apart either in discipline, doctrine, or ritual.

The necessity of such a convention is proved clearly by the list of subjects reported upon

by the first meeting in 1867. The functions and relations of synods—general, provincial, and diocesan—the nature and powers of courts of metropolitans, the method of electing a bishop, are not matters which can be left undecided, if the Anglican churches are to remain in vital union with each other. Bishop Selwyn, to whom especially the calling of the first conference was due, learned the importance of these questions of organisation in his vast diocese of New Zealand; and the reading of the records of the conference enables us to realise how unregulated in their relations to each other the different provinces are, and how many serious questions of ecclesiastical politics have arisen in colonial and missionary dioceses, which must be settled by some central authority, if they are to be settled at all. The personal question of the position of Bishop Colenso was undoubtedly a main cause of the calling of the first conference, and it is clear that the conference was regarded by many as directed expressly against him. A desire to find some engine whereby he might be crushed plainly occasioned the demand in 1867 for some "voluntary spiritual tribunal," consisting of archbishops and bishops, to judge heresy in high places. In 1878 the report on "voluntary boards of arbitration" declares that a "Provincial Court of Appeal" is all that is required, and the idea is no longer in the air that the conference should seek to exert any disciplinary power. Besides the disturbing question of the alleged heresy of Colenso, the first conference was hampered by mistaken methods of procedure, which experience has enabled it successfully to avoid.

The conferences of 1867 and 1878 are taken up almost entirely with the discussion of questions of ecclesiastical organisation, all of them of great importance, but not of absorbing interest to the general reader. In 1888 the subjects discussed are less technical and more popular. Four out of twelve reports are on "Intemperance," "Purity," "Observance of Sunday," and "Socialism." It is apparent that the conference is becoming not only a court for the arrangement of the mutual relations of dioceses and provinces, but also an occasion upon which bishops can discover how far they are agreed upon social matters of urgent interest, and can give expression to their agreement when arrived at. The discussions, in fact, show a tendency to divide into the three heads of doctrinal, political, and ethical or social. We can make only a very few notes on the reports, confining ourselves to those of 1888 on social matters.

The report on "Purity" is the finest in the book. It is the best and strongest declaration of Christian teaching on the subject with which we are acquainted. That the Church should feel the necessity and duty of holding a clear creed on the matter is a most healthy sign.

The report on "Intemperance" will probably dissatisfy some readers. It is the only report issued by the conference which can be said to take up an extreme view on the subject it treats of. Its uncompromising tone is perhaps due to the influence of the Bishop of London, who signs it on behalf of the committee. It insists that "total abstainers live longer than other men," and emphatic-

ally recommends total abstinence as "the main weapon" in the warfare against drunkenness. "The burden of the work must be borne by those who are willing to abstain entirely." While the "fanaticism" of some teetotalers is reprehended, total abstinence is yet recommended to clergymen generally wherever intemperance has to be resisted. With the practical wisdom of this we heartily agree; but the conference found themselves unable to unanimously endorse the report, and merely "commended" it to "the consideration of the Church." They also added a resolution that "unfermented juice of the grape in the administration of the cup is unwarranted by the example of Our Lord, and is an unauthorised departure from the custom of the Catholic Church." This resolution we regret. The British workman will never believe that Christ insisted on the alcohol which was doubtless present in the cup at the first institution. The expression "juice of the grape" might surely be allowed to reconcile difficulties.

The report on Socialism will surprise many. It is clearly declared, after the quotation of several standard definitions of Socialism, that "between Socialism as thus defined and Christianity there is obviously no necessary contradiction," and also that "government can do much to protect the class known as proletarians from the evil effects of unchecked competition." Although the proposals of land and capital nationalists are criticised severely they are yet treated with respect. Throughout the report the writers, while stating their own views honestly and clearly, fully admit the lofty morality of the Socialist ideals, and recognise that they are inspired by an honourable desire to mitigate or abolish grievous and obvious evils.

In the Encyclical Letter of 1888, there is a sentence on inspiration which we will quote:

"The dangers arising from the hostile or sceptical temper and attitude are increased by the difficulty of determining how far our teaching and the popular acceptance of it can be harmonised with a due consideration for the views on inspiration, and especially on the character of the discipline of the Old Testament dispensation, which, although they have never received definite sanction in the Church, have been long and widely prevalent."

It is fortunate that the conference has usually expressed itself more clearly than in this very obscure and cautious sentence; but if we understand it rightly, it is a sharp criticism of the orthodox theory of the inspiration of the Scriptures, and as such it is welcome.

We have no space for further comment, but a word must be said on the praiseworthy and successful efforts made by the writers of the reports to be brief and clear. Expressions of opinion from such a body as the Lambeth Conference can only fail to impress if they become too long or too intricate. The temptation to tediousness has often proved too strong for assemblies of divines, and the world has consequently ignored their proceedings; but so far the Lambeth Conference has not hidden its doings in a cloud of words or under a mountain of documents. Even those who find the resolutions arrived at by such a large and responsible body of men too cautious, and are disposed to complain of them as occa-

sionally reactionary and illiberal, must respect the solid and grave distinctness with which they are expressed. While the English Church can speak with a voice so clear, so brief, and so earnest, she will always get a hearing from Englishmen.

We have said nothing on the vision of the Anglican Church of the future, which rises in our mind's eye as we read the records of the conferences. The Church of England may become in another century a larger and more imposing organisation than even the Church of Rome can ever claim to have been, and the Lambeth Conference may prove to have been the first step towards this consummation. But Rome has fallen because of her organisation. It is worth noticing that the English prelates seem fully aware that the principle of their organisation must be freedom, and properly fearful of any proceedings which might interfere with the liberty of national churches.

The Dean of Windsor deserves the highest praise for his careful and judicious editing. His narrative tells in thirty-four pages just what we want to know of the calling and history of the conferences without any superfluous comment or criticism. The arrangement of the volume is excellent.

RONALD BAYNE.

An Aberdeenshire Village Propaganda Forty Years Ago. By Robert Harvey Smith. (Edinburgh: David Douglas.)

THIS little volume (especially the introduction to it, which is written by the author of *Johnny Gib of Gushetneuk*) is of much value because of the glimpses it gives of a man who, chiefly through the medium of the press, was not many years ago a considerable intellectual force in Aberdeen and that district of Scotland of which Aberdeen is the capital. Mr. Harvey Smith speaks with pardonable, but yet rather provincial if not parochial, enthusiasm of

"the great intellectual wave—popularly known as 'The Mutual Instruction Movement'—which swept across the north-eastern counties of Scotland, rising to its highest level perhaps in 1852, and leaving behind it many permanent and far-reaching results."

The honorary president of the Mutual Instruction Union, which sprung out of this movement, was Mr. William McCombie, who, as farmer and philosopher, journalist and religious teacher, was, within the memory of men of middle age, a notable personality in the North. A combination of layman and ecclesiastic, at once prejudiced and tolerant, orthodox and heterodox, fond of new "views" of certain kinds, yet disinclined even to entertain others, he was from first to last an earnest student rather than a clear or convincing thinker. But he was interesting to young men, and took an interest in them. He was capable of inspiring them with his own ardour of feeling, although as a rule they did not long remain in the leading-strings of his somewhat confused ethico-religious thought. If not positively deserving of a full biography—although he is quite as deserving as many a Scotchman who has recently been accorded this dubious honour—Mr. McCombie cer-

tainly merits all that has been said of him by Mr. Harvey Smith and Mr. Alexander.

The Aberdeenshire village of Rhynie, in which the mutual instruction movement began, is situated in the well-known Gordon country, and in the valley at the foot of that remarkable conical mountain Tap o' Noth. Its inhabitants were and are mainly steady well-to-do Seceder tradesmen and crofters. In such a community there is always a sprinkling of students; and so when, in 1846, the author of this volume, then about twenty years of age and preparing for a curriculum in the university of Aberdeen, set about starting a literary society of a somewhat different type from any previously existing, he found eleven kindred spirits to join him in forming "The Rhynie Mutual Instruction Class." "Mutual instruction" consisted chiefly in the reading of essays on non-religious topics; and it proved so contagious that, by the help of a Corresponding Committee, branch societies were established in the villages in the vicinity of Rhynie. Female instruction classes were also formed. Finally the various societies were federated, after a fashion, into a Mutual Instruction Union, with a monthly organ of its own styled *The Rural Echo*. The success of this propaganda, which seems to have held its own for about a generation, may be judged by such facts as the increase of the first Rhynie class from 12 members to 586 in a few years, the delivering of 126 lectures, and the issue of 10,260 copies of periodicals and pamphlets written entirely by members of the classes and published by the societies or the union. In all quarters of Scotland village literary societies of one kind or another have flourished fitfully, but it may be doubted if any have been animated by such enthusiasm and sustained purpose as those which took origin in Rhynie more than thirty years ago.

Mr. Harvey Smith devotes a very considerable portion of his book to those *alumni* of the original Rhynie class who, after leaving it, gained distinction of one kind or another in life. It is here that Mr. Smith's enthusiasm for his subject becomes somewhat too pronounced, as when he notes that "one of the future leader-writers of *The Thunderer* and one of the coming conductors of old *Blackwood's Magazine* sat side by side as members of the Rhynie class." The late Mr. James Macdonell—most brilliant of Aberdonians—and Mr. Alexander Allardyce, the author of *The City of Sunshins* and the editor of Ramsay of Ochertyne, and Charles Kirkpatrick Sharpe, deserve most honourable mention in a book of this kind; but such a sentence as I have quoted suggests too much

"The divinely gifted man
Whose life in low estate began."

One of the best chapters in this book is, to all intents and purposes, written by Mr. Allardyce. It is a sketch of Peter Smith, one of the "fathers" of Rhynie—a shrewd old Scotchman, who took an interest both in the work of the Mutual Instruction class and in the welfare of individual members.

Mr. Harvey Smith means well, and, on the whole, has done well. His book ought to help in stimulating a love of literature and of discussion in rural Scotland.

WILLIAM WALLACE.

NEW NOVELS.

The Story of a Marriage. By I. Baldwin. In 3 vols. (Ward & Downey.)

Tumbledown Farm. By Alan Muir. In 2 vols. (Spencer Blackett.)

Both of this Parish. By Algernon Gissing. In 2 vols. (Hurst & Blackett.)

A Romance of Posilipo. By Mrs. Woollaston White. (Eglinton.)

A Little Fool. By John Strange Winter. (White.)

Minnie Harford; or, Others, not Self. By Mrs. Von Kranichfeld - Gardner. (Trübner.)

It is not often that we get a good story descriptive of a *mésalliance* deliberately contracted as a social experiment, in pursuance of certain philanthropic and philosophical principles. Mr. Walter Besant all but did it for us some years ago in his *Monks of Thelema*; and it is scarcely possible that the author of *The Story of a Marriage* can be unaware that up to a certain point he is making his hero tread with singular exactness in the steps of Alan Dunlop. The last-mentioned gentleman was, however, saved at the eleventh hour from the consequences of his infatuation through the kind offices of some sensibly disposed friends, who conveyed the intended bride away and married her to the gamekeeper. Mr. Baldwin has had the courage to carry out Laurence Temple's courtship to the bitter end, and to lay before us the twelve months' married experiences of a highly cultured enthusiast united to a woman who is not only exceptionally selfish and stupid, such as women in any rank of life might be, but is too hopelessly plebeian in tastes and aspirations and too soulless in character to understand in the faintest degree her husband's ideals or to share any taste with him in common. Notwithstanding the comparison which the author has invited between his own work and that of one of the masters of modern fiction, it must be acknowledged that in certain respects Mr. Baldwin survives the ordeal remarkably well. Though seldom brilliant, he is never for a moment dull or guilty of penning a line that is beside the main purpose of his narrative; and his writing displays a well-digested observation of the habits and conversational peculiarities of the lower classes, the recognition of which ought to serve him as a passport to considerable success as a novelist.

Tumbledown Farm professes to be written by "Dr." Book, village chemist of a small town in North Devon, with revisions and corrections by Miss Millicent Hervey, daughter of the local squire. This divided authorship is announced in an introductory chapter, in order to account for the appearance throughout the work of poetical imagery and sentiment side by side with certain homely and pithy views of life from the plebeian side, reminding us—*si parva licet, &c.*—of one of the many attractive features of Mr. Blackmore's *Lorna Doone*. Mr. Alan Muir is a spirited writer; and the present novel is by no means deficient either in sensational incident or in pathos, while the plot possesses some distinct elements of originality. The central idea is a contrast between Bohemianism, as

represented in the person of a girl of healthy instincts brought up amid dissolute surroundings, and respectability, as embodied in a feeble-souled young man, who first wins her heart, and then transfers his allegiance, from prudential motives, to a village maiden whose antecedents and conventionality are less impeachable. The tale, though rather awkwardly broken up into two distinct parts, maintains its interest throughout, and ends in a manner satisfactory, not only to the reader, but even to the village apothecary, whose sympathies and prejudices have from the first been enlisted on the side of respectability and against the Bohemian heroine.

As stated on its title page, *Both of this Parish* is "a story of the byways," the action being entirely confined to the dull seclusion of a country village. It mainly concerns Hector Trammere, rector of Wancote, in Gloucestershire, an unpopular and unamiable man of rather questionable morals, whose life is embittered by a guilty secret, which finally comes to light at the end of the second volume. His only son, having been supplanted in his father's affections by a young man named Ordway, abandons his home for some years, and returns to find his mother just dead, and Ordway on the point of marrying Esther, the woman for whom he had himself long entertained an affection. The marriage takes place, and turns out an unhappy one; and Ordway, having accomplished the pecuniary ruin of the rector, meets his death at the hands of the latter in a struggle which proves fatal to them both. On the whole the story can scarcely be pronounced a lively one. It may prove interesting to those who find pleasure in tales of country life, and can peruse without impatience any amount of village gossip carefully, and to all appearance correctly, recorded in provincial vernacular. But none of the characters are particularly interesting; and the dialogue, though no doubt a faithful enough representation of possible conversations, seldom displays the humour and piquancy which alone render such representations enjoyable.

In the absence of any statement to the contrary, it is only due to the author of *A Romanes of Posilipo* to assume the complete originality of her work. She may be credited, therefore, with having thoroughly imbibed the sentimental atmosphere of Italian fiction, and with having reproduced in a marvellously faithful manner the turns of expression familiar to readers of that class of literature. The fortunes of governesses or companions, of dubious parentage but of exceptional personal attractions, are a stock theme with novelists; and so far the subject of Mrs. Woollaston White's romance can scarcely be said to possess any uncommon features. Nevertheless, it may safely be conjectured that the mishaps of the heroine will excite all the sympathy which beauty in distress is warranted to create; while her parentage, which is eventually discovered to connect her by blood with a noble English family, ought presumably to set at rest every doubt as to her being a suitable match for the Marchese di Castello, a nobleman of surpassing wealth and prestige, who, to secure an affection uninfluenced by mercenary considerations, has wooed her under the disguise of a professor of language and the

violin. The novel must not, however, be understood to be a mere record of sensational adventure. The writing is of a decidedly high class throughout, and bears witness to artistic refinement and vigorous descriptive power on the part of the author.

It would scarcely be possible to write a more charming novelette than *A Little Fool*, by the author of *Booile's Baby*. That the scene should be laid in a garrison town, and that the interest should centre in "the military" and its love affairs, is a thing only to be expected of the author "to whom," Mr. Ruskin declares, "we owe the most finished and faithful rendering ever yet given of the character of the British soldier." However, in the story under notice we have less of the soldier himself and more of the ladies whose rôle it is to captivate his heart. Mrs. Darrell, a widow of slender means, has three daughters, the eldest, Violet, being all that a heroine should be; and the youngest, Madge, an impetuous, outspoken, and handsome girl, who will probably commend herself as favourably as her sister to the reader; while Georgie, the "little fool" of the title-page, is the emptiest-headed of flirts, and unites in herself an inordinate love of admiration and mischievous disregard for truth which cause the principal complications of the tale. Every page in the book is entertaining; and the final turn of events which enables the self-absorbed little coquette to point to her sisters as the really mercenary members of the family, while she herself poses as a spectacle of true disinterestedness, has about it a subtle touch of irony worthy to be classed among the author's best effects in fiction.

It is a misfortune for the Sunday story book, or moral tale for the young, when it falls into the hands of the novel reviewer. It is the latter's business to pass judgment on various qualities of strong meat served up to a public which requires something more piquant than records of passive innocence or self-abnegating humility to whet its appetite; and the task has to be undertaken from a worldly, if not positively cynical, standpoint, which leaves little room for the tender appreciation which well-meant exhortations to virtue deserve. Mrs. von Kranichfeld-Gardner's *Minnie Hartford* is dedicated by the author to her young pupils at Stuttgart, in grateful recognition of the love and sympathy shown to her during eighteen years' tuition among them. Both title and dedication sufficiently indicate the nature of the contents. Minnie Hartford is a girl who suffers a school friend to take away from under her eyes the man upon whom she herself had set her heart, and consents, when pressed, to assist in smoothing the way for a marriage between the young couple. It would be a cruel and unworthy act to lay much stress on the fact that, side by side with its pictures of the beauty of unselfishness, the book also shows how one of the opposite developments, known as "an eye to the main chance," often succeeds in getting a tolerably good time of it in this world; also that the heroine—if such she may be called—whatever may have been her other amiable qualifications, certainly failed to make herself attractive to young men. None but the most ill-natured of cavillers would willingly condemn a story

written with so praiseworthy an intention, and overflowing from end to end with such pure-minded sentiment. At the same time, no amount of commendable purpose on the part of the author can of itself justify either the carelessness with which the work has been executed, or certain colloquial solecisms occurring here and there in its pages, which might have been avoided, had the proofs been submitted for correction to some competent acquaintance, who had not, like the author, been absent eighteen years from English soil. The habit, for instance, of using such a phrase as "the old gent" or "the good old gent" (pp. 123, 165), ought to be more honoured in the breach than in the observance; while the orthographical and typographical errors of the book are beyond enumeration. JOHN BARROW ALLEN.

SOME VOLUMES OF VERSE.

It is Thyself. By Mark André Raffalovich. (Walter Scott.) Mr. Raffalovich puts a pleasant legend on his title-page, which the reader fondly imagines may help him to understand the book. It certainly throws some light upon the title.

"One knocked at the Beloved's Door"—saith this legend—"and a Voice asked from within, 'Who is there?' and he answered 'It is I.' Then the Voice said, 'This house will not hold Me and Thee.' And the Door was not opened. Then went the Lover into the Desert, and fasted, and prayed in solitude. And after a year he returned and knocked again at the Door. And again the Voice asked, 'Who is there?' and he said 'It is Thyself!' and the Door was opened to him."

The legend is suggestive enough. Perfect love involves a complete surrender. The lover loses himself to find all that he would possess and be in the object of his love. But no lover in his senses would do this unless the object were worthy of such unselfish devotion, and the "beloved" apostrophised in this curious medley of verses is by no means so. Her poet is a creature of whims and passions, whose moods vary with the weather, but she is inconstancy itself. Perhaps she does not relish the candour of some of his addresses—as this, for instance:

"Your frank and foolish beauty is my pain,
Because I do not love you for your fairness.
Your colour as mere colour I disdain;
Ere time's unpainting I behold its bareness."

A young beauty addressed in this fashion would do scant justice to her charms if she did not tease her poet in return. In spite, however, of the pangs she causes him, he has moments of pleasant satisfaction, when the verses he indites to her are as pretty as she could wish. Here are a couple that ought to have carried persuasion with them:

"Give me a little that I may
Believe that much is mine;
Give me a moment of each day,
Or write to me a line.

"A bird that tips a drop of dew
Looks up and sees the sky,
And after anything of you,
O dearest, so do I."

If her heart was touched by this sweet appeal, the flutter of joy or pity she felt could only have been a passing sensation. She must soon have relapsed into her old coquettishness; for her foolish lover shortly afterwards complains that he is shivering in the sun, burning in the cold winds, and that the darkness wears his eyes like a flame. Perhaps that is the way of sonnetting lovers. A day came—or a night—that ought to have satisfied these young

persons that neither was a fit mate for the other. The incident is thus described:

"The night was dark and scented sweet,
I left behind me fear and doubt,
And through the darkness at our feet,
We heard the water slowly meet
The pleasant shore, and we looked out,
And quenching fears and poor regrets
For ever, in me still affection
Rose which most surely never sets.
I said: 'Look down, a star's reflection.'
You said: 'O no, a cigarette's.'"

And the unromantic reader will no doubt say she was right. She was content with the prose of life, and, after all, who could wonder?

Battle and After. By R. St. John Tyrwhitt. (Macmillan.) Mr. Tyrwhitt's verse is graceful and scholarly, but the chief piece in the present volume suffers as a poem from a tendency to preaching. Serjeant Thomas Atkins—better known as "Tommy Atkins"—is shot down at Abou Klea, and the poet tells his experience after death. His soul is accosted by its guide, who prepares it for the Vale of Tears, through which it must pass before it can attain to the delights of heaven. But we cannot fancy the poor soul, in the first surprise of its new sensations, listening with much intelligent understanding to such a speech as this:

"Mark thou—as Force and Matter upon earth
Are His, His Hand and working and effect,
So Love is Force in this His spirit-world,
And sways all Being with a steadfast Law
And searches out all Spirit, and pervades
And permeates every willing soul with joy;
'Tis our Attraction and our Atmosphere:
Those, then, who loved not, neither sought His
love,
It finds them here—they feel it otherwise.
For like the centre on a falling stone
It bears coercive on the loveless soul."

When Mr. Tyrwhitt keeps clear of theology and metaphysics he writes with much better effect. As, for instance, in his description of the battle:

"The Wells, the Wells in an hour—their masses
were closing fast.
Long we had waited, and thirsted, but all comes
round at last;
Water and battle—O sweeter than voices of loves
and dears
Was the word to form up square: and we
marched on the Desert spears.

"Their long-range bullets came plashing among us
now and then,
Chance shots of the coward, they always pick
out the bravest men—
Stewart, Darcy, Earle—not a moment now for
words or tears;
They were on us, hammer and tongs, the herds
of the Desert spears.

"They were on us, the plucky blackguards, in
even-rushing form;
With no more notion of stopping than rooks
before the storm;
We were deadly thirsty, and didn't run much
to British cheers;
But we all held straight and low, and down went
the Desert spears.

"And the volleys cut them in lanes; and the file-
fire rolled and peeled:
There were ten of 'em speared the Colonel: 'twas
his and their last field,
Two I shot—and—a pang, and a crash, and a
blindness gray—
And heaven and earth—and the battle—the whole
of it sailed away."

Poems. By Horace Smith. (Macmillan.) If it were not that the production of good verse is now so frequent as to make the accomplishment seem an ordinary one, Mr. Smith might take some rank among minor poets. There is matter in this volume that would have made a reputation a hundred years ago; now, it will represent only a graceful addition to the writer's other claims to regard. But such a

little gem as the following poem deserves better treatment than to be read and forgotten:

"Under the porch!—
Gleamed her white dress in shade
Through the half-opened door;
Then came her little face
Nearer my own,
Under the porch.

"Under the trees!—
Shadow and sunlight played
Over the grassy floor,
Over the rosy face,
Close to my own,
Under the trees.

"Under the stars!—
Oh the wild love we made!
Oh the fond vows we swore!
Oh the pale tender face!—
My own, my own!
Under the stars!"

Mr. Smith's blank verse, though now and then a little prolix, is pleasant to read. Here is a happy illustration, which we take from "A Sketch," the subject of the sketch being the gentle parish priest:

"There are lights
Whose flame is glorious as the stars of heaven,
And like the stars they vanish in the clouds;
But his was as a beacon on the shore
Shining through calm and storm."

The Children, and other Verses. By Charles M. Dickinson. (Sampson Low.) The first of these poems, "The Children," has enjoyed a well-deserved reputation in this country for many years, and it has been commonly attributed to Charles Dickens. This mistake probably arose from the resemblance of Mr. Dickinson's name to Dickens's; but the tenderly pathetic character of the poem might well have caused it to be ascribed to the author of *David Copperfield* and *Dombey*. The poem, however, is American, as its author also is; and it reminds us of another American poem, Longfellow's "The Children's Hour," though it is possible that Mr. Dickinson's poem was written before Longfellow's. Some of the verses have a charm that is due in part only to the poet, and for the rest to the children who, as we read them, seem to inspire them:

"When the lessons and tasks are all ended,
And the school for the day is dismissed,
The little ones gather around me,
To bid me good night and be kissed;
Oh, the little white arms that encircle
My neck in their tender embrace!
Oh, the smiles that are halos of heaven,
Shedding sunshine of love on my face!"

"The twig is so easily bended,
I have banished the rule and the rod;
I have taught them the goodness of knowledge,
They have taught me the goodness of God;
My heart is the dungeon of darkness
Where I shut them for breaking a rule;
My frown is sufficient correction;
My love is the law of the school."

The same tenderness and happiness of fancy that are observable in this poem are to be found also in nearly every other in the volume. We can only make one more quotation, but the melody and pleasant imagery of the following lines are to us irresistible:

"IN THE GARDEN
When the night comes down
Over field and town,
And hides all the flowers and meadow daisies,
I turn my eyes to the blossoming skies,
To the far-off gardens of Paradise,
The mistletoe boughs in the starry mazes,
The daisy borders, white and dense,
And the nebulous meadows of innocence;
To the radiant spots
Of forget-me-nots,

The jasmine Harp; and twinkling down,
The anemones in the Northern Crown;
To the tiger-lily that nods and glows
In the crescent bed of the larger Lion,
The stars of Bethlehem and Sharon's rose,
And the great white river that heavenward goes,
And waters each plant and flower, then flows
Right on to the beautiful city of Zion;
And my heart is so filled with the wondrous
view,
That it overflows in reverent praises,
And mourns no more for the violets blue,
For the roses sweet and the meadow daisies."

Day Dreams in a Devon Valley. By Nelson Rich Tyerman. (Torquay: Andrew Iredale.) Much day-dreaming, and perhaps also the luxuriance of his Devon valleys, have induced in Mr. Tyerman a habit of fantastic phraseology which he would do well to throw off. No amount of "starry silences," or skies of "dumb azure," or "flower dust," or "angel smiles," or "song burthens"—or the like imaginable things—will furnish a writer with the materials of a poet. But though Mr. Tyerman's stock-in-trade is too largely of this character, he can write pleasant verses, as witness these:

"LOST LOVE."

"Poor Love hath lost his way
In the merry month of May!
Wrapt in a world of dreams,
Blinded with his own beams,
Poor Love hath lost his way!"

"And he strays like a helpless child
Deep, deep in his woodlands wild;
Though born Spring's sceptre to wield
O'er river and forest and field,
Love wanders, a hapless child.

"And the merry month of May
Laughs to see Love astray;
Pelts him with showers and flowers
Till like a small bird Love cowers,
Afraid of his own month May!"

"And he sobs amid May's sweet song
For all her loving wrong;
Till the fond earth turns to hear
The chime of Love's tear on tear
From the music of May's best song.

"Then the fearful month of May
Hastens Love's tears to stay;
Drinks with her sunbeams those showers,
And lights Love's way with her flowers
To the warm rose-heart of May."

NOTES AND NEWS.

MESSRS. MACMILLAN announce for the autumn season a new volume of poems by Lord Tennyson. Mr. Browning's new volume will also, we believe, be published in October. From Mr. Swinburne we had a series of poems and ballads only last spring; but we understand that his next book will be a collection of critical essays upon Ben Jonson, part at least of which has already appeared in the *Fortnightly*.

A NEW revised edition of that valuable and learned historical work, Elton's *Origins of English History*, is in the printer's hands, and will be ready by Christmas.

WE are glad to hear that Messrs. Macmillan intend to follow up their cheap series of Charles Kingsley's popular works with a similar edition of the works of Tom Hughes (it is impossible to call him by his proper title, His Honour Judge Hughes). *Tom Brown's School-Days* will be published in October; *Tom Brown at Oxford* (which has stood the wear of time less well) in the following month; and *The Scouring of the White Horse*, with *The Ashen Fagot* in the same volume, later on. All will have the original illustrations by Richard Doyle, A. Hughes, and S. P. Hall.

MESSRS. LONGMANS have in the press a memoir of the late Bishop McDougall, of

Labuan, who already possesses a niche in literature by the lines of his friend, Charles Kingsley:

"Never with McDougall
Bagged a brace of apes."

A COLLECTION of *Slavonic Folk-Tales* from various sources, collected and translated by the Rev. A. H. Wratislaw, is announced by Mr. Elliot Stock. The volume will contain, besides a general preface, a short introduction to each group of tales according to its nationality.

MR. W. CLARK RUSSELL's new story, *Marooned*, will be issued next week, in three vols., by Messrs. Macmillan & Co.

THE first part of an illustrated serial edition of Dr. Cunningham Geikie's *Holy Land and the Bible* will be published on September 26, by Messrs. Cassell & Co. The designs for the illustrations have been prepared by Mr. Henry A. Harper, of the Palestine Exploration Fund, who has spent several years in the East preparing drawings for the work.

MESSRS. SKEFFINGTON will shortly issue *Stories Jolly, Stories New, Stories Strange, and Stories True*, a series of tales for boys and girls. The writers include the following: H. C. Adams, R. M. Ballantyne, S. Baring Gould, Alice Corkran, G. Manville Fenn, Agnes Gibberne, G. A. Henty, Katharine S. Macquoid, Mrs. Molesworth, and O. M. Yonge. The same firm will also publish a story for children by Mrs. Macquoid, entitled *Peppin, the Dancing Bear*, with illustrations by Percy Macquoid.

THE next volume in the series of "Canterbury Poets" will be *Poems of Leigh Hunt and Thomas Hood*, edited by Mr. Julian Harwood.

THE Theosophical Publishing Company announce the following works: *The Key to Theosophy* and *The Voice of the Silence*, by H. P. Blavatsky; *The Astral Light*, by Nizida; *Can it be Love?* by W. C. Eldon Sergeant; *Gossip about the Rosicrucians*, by Franz Hartmann.

THE Authors' Co-operative Publishing Company announce: *A Manchester Shirtmaker: a Realistic Story of To-day*, by John Law; *After Shipwreck*, by J. Owen; *A Tale of the Franco-German War*, by A. T. Story; *Ruby*, a novel, by Amye Reade, &c.

THE library committee of the corporation of London have been empowered by the court of common council to devote a sum not exceeding £1000 to the production of a new work in two volumes, illustrating, so far as may be from the city's own archives, the history of the city of London from the earliest times. The object of the work is to show the pre-eminent position occupied by the city of London, and the important function it has exercised in the shaping and making of England, the distinctive feature of the history being a record of the lives and deeds of those remarkable men who have filled in succession through seven centuries the highest civic office to which it is possible to attain, and an illustration of the influence of London and its lord mayors at many of the most critical periods of our history.

MR. T. C. SMITH, of Longridge, near Preston, will shortly issue by subscription a History of Ribchester. The chapter dealing with the Roman antiquities has been contributed by the Rev. Jonathan Shortt, vicar of Hoghton. Among other special features will be an account of the parish church library, which was formed in 1684 and disappeared only a few years ago; extracts from the account books of "the gentlemen and four-and-twenty" of the parish, which go back for more than two centuries; and information about early lords of the manor, from the Townley MSS. and other sources. The book will be illustrated with a large-scale

map, a plan of Roman Ribchester, and several full-page engravings.

MR. WILLIAM ANDREWS of Hull will contribute to the next volume of Smith's *Old Yorkshire* a paper entitled "A Nobleman's Household in Tudor Times."

THE Chaucer Society's plan goes on of giving, under the editorship of Prof. Zupitza, a sample "Pardoner's Prologue and Tale" from every unprinted MS. of the Canterbury Tales, with a sketch of the contents of the MS. The society's copier, Mr. Thomas Austin, has done all the Cambridge, Oxford, and Cheltenham MSS., and Lord Leicester's at Holkham. The British Museum MSS. will come next, and then the outlying ones at Lincoln, &c. Dr. Furnivall has done the Lichfield and Haistwell MSS., the latter of which (Tyrwhitt's Askew 2) has since been bought by the Museum at the Perkins sale. A friend of Prof. Zupitza will do the Naples MS. and the fragment at Paris. The late Henry Bradshaw had often promised Dr. Furnivall to let the Chaucer Society print his "contents" of all the Tales' MSS.; but repeated application for these sketches since his death has failed to get them, and so the work has all to be done over again.

DR. FURNIVALL has sent to press the first section of the Ordinances of the Guild of St. Mary at Lichfield, in the English of Henry VIII.'s time. Collation with the Latin of Richard II. shows that the translator often misunderstood or purposely improved, his original. The latter, for instance, ordered that the Gild tenants should do their accustomed services due to the chief lord of the fee, and then pay their rent to the Gild. The worthy master thought this was not pious enough, and so turned the performance of the feudal services into "Do honour to godd." Who else could be *capitalis dominus*?

MR. JESSE QUAIL has resigned the editorship of the *Northern Daily Telegraph*, which was established at Blackburn three years ago.

THE public library at Berlin has recently acquired two MSS., one of Remigius *Super Matheum*, of the tenth to the eleventh century, and the other containing the Commentaries of Eustathios and others on the Nikomachean Ethics of Aristotle. The first MS. is of special importance, since only one copy of the work, written in the sixteenth century, has hitherto been known, and even this is now lost. The second MS., which is of the fifteenth century, will be of service for the edition of the Commentators on Aristotle which is being prepared by the Berlin Academy. The two MSS. come from the collection of Carlo Morbio, which was lately offered for sale at Leipzig. The University of Halle secured 400 parchment MSS. for its library from this sale, some of them belonging to the tenth century, and containing much material for the history of Germany and Austria. A number of Italian MSS. in the collection, which possess a special interest for the historians of German law, have been purchased for the Jurists' Library at Leipzig.

AMERICAN JOTTINGS.

MESSRS. LONGMANS have made arrangements to supplement their "Epochs of Modern History," by a short series of books treating of the history of America, which will be published—in England and the United States—under the general title "Epochs of American History." The series will be under the editorship of Dr. Albert Bushnell Hart, assistant professor of history in Harvard College. Each volume will contain about 250 pages, with full marginal analysis, working bibliographies, maps, introductions, and index. The volumes in preparation are: *The Colonies* (1492-1763),

by Reuben Gold Thwaites, Secretary of the State Historical Society of Wisconsin; *Formation of the Union* (1763-1829), by the editor of the series; *Division and Re-union* (1829-1889), by Woodrow Wilson, professor of history and political economy in Wesleyan University, Middletown, Connecticut.

DR. HORACE HOWARD FURNESS has been giving his holidays to work at his "Variorum" edition of *As You Like It*. When that is done he means to try and clear another play in a year, and then rest altogether, as he says he is growing old and tired. But he writes of Rosalind in a strain which makes one believe that he is only eighteen. Let us hope that she will inspire him to live and work till his "Variorum" edition has included all Shakspeare's works.

FROM a letter in the *New York Nation*, of August 29, from Prof. C. E. Norton, we learn that the American Archaeological Institute have by no means abandoned their intention to excavate the site of Delphi, provided that they can obtain the funds necessary to pay for the expropriation of the inhabitants of Castrì.

MR. PAUL LEICESTER FORD, of Brooklyn, announces two bibliographical works for immediate publication: *American Bibliography*: a check-list of bibliographies, catalogues, reference lists, and lists of authorities of American books and subjects. The book will contain 1070 titles, arranged according to subjects under 19 divisions and 150 subdivisions, with a classification of contents and an authors' index. *Franklin Bibliography*: a list of books written by or relating to Benjamin Franklin. The total number of titles and references given will be 1500, the list of works written wholly or in part by Franklin amounting to 600, and his pseudonyms being 60.

THE September number of the *Political Science Quarterly Review* (issued in this country by Mr. Henry Frowde, of the Oxford University Press Warehouse) contains the following articles: "James E. Thorold Rogers," by Prof. W. J. Ashley, of Toronto, formerly of Lincoln College, Oxford; a first paper on "English Legal History," by Prof. F. W. Maitland, of Trinity College, Cambridge; "Town Rule in Connecticut," by Mr. Clarence Deming; "Farm Mortgages," by Mr. W. F. Mappin; "The Railroad Indemnity Lands," by Mr. F. P. Powers; "Italian Immigration," by Mr. Eugene Schuyler.

WE have received a copy of Caspar's *Directory of the American Book, News and Stationery Trade* (Milwaukee), which may be obtained in this country from Mr. B. F. Stevens. For frontispiece there is a steel engraving of a portrait of the late Frederick Leypoldt, founder of the *New York Publishers' Weekly*. The directory proper consists of no less than 1261 pages, arranged under five different headings. Then follows a long list of works of various kinds useful for bibliographers and librarians, classified according to countries; and, finally, a vocabulary of technical terms in English, French, German, Italian, Dutch, Latin, Greek, &c. Altogether, the work is a monument of much well-directed and intelligent labour.

THE eighth annual report has reached us of the (American) Dante Society (Cambridge, U.S.). Besides recording the publication of Prof. Fay's *Concordance of the "Divina Commedia,"* reviewed in the ACADEMY of February 23, it announces that some members of Harvard University have undertaken the compilation, by a system of co-operation, of a Concordance of the *Vita Nuova* and the *Canzoniere*, which the society may hereafter publish. Mr. W. C. Lane, assistant librarian of Harvard, furnishes his usual Dante bibliography for the year 1888. A new feature is

the printing in full of a prize essay, by Mr. G. R. Carpenter, on "The Episode of the *Donna Pietosa*," in which he attempts to reconcile the statements in the *Vita Nuova* and the *Convito* concerning Dante's life in the years after the death of Beatrice, and before the beginning of the *Divina Commedia*. His conclusions—as opposed to the theories of Scartazzini and Carducci—are that the "donna pietosa" was a symbol for Dante's love for and study of philosophy; that the *Convito*, written after Dante went into exile, is completely to be trusted so far as its testimony to Dante's life goes; and that the *Vita Nuova*, being written not long after the episode of the "donna pietosa," is an imaginative work, to be used with caution in regard to dates and facts. We notice that the number of English members of the society has now increased to four; it ought to be much larger, for there is nothing local in the work of the society, apart from its library.

ORIGINAL VERSE.

A MINIATURE.

Yas, he was a seaman true,
With his coat of British blue,
And his buttons bright as gold;
And he worshipped at the shrine
Of a great-great-aunt of mine,
As became a sailor bold.

And he pleaded not in vain,
For she gave him love again;
And thought that through her life,
Her strength and stay should be
This hero of the sea,
Who wooed her for his wife.

But he—his grave is deep;
The Baltic billows sweep
And surge above his breast;
And she—when grey and old,
In quiet English mould
They laid her to her rest.

O yes, a simple tale
For you who love of frail
And faulty vows to sing;
And it happened long ago,
But hearts were hearts, you know,
When George the Third was king.

M. G. W. P.

MAGAZINES AND REVIEWS.

THE September part of the *Antiquary* contains an excellent paper on the recent meeting of the Archaeological Association at Lincoln, by Mr. Roach-Smith. That on "Ancient Trackways in England," by Mr. Houghton Spencer, if expanded into a volume, might be worthy of careful consideration; at present it suffers from being contracted into too small a space.

THE *Theologisch Tijdschrift* for September contains the conclusion of Leenderz's discussion of Rauwenhoff's philosophy of religion in its relation to Kant; Chavannes on the ideal religion; Oort on Ezekiel xix., xxi. 18, 19, 20, 24, 25. Also reviews of books on philosophy, folklore, and early Christian literature. Van Manen's criticisms of Baumgärtner's prize essay on the unity of the Shepherd of Hermas may be specially mentioned. Notices of Nowack's edition of Hupfoid on the Psalms, Strack's *Piske Aboth*, Schwab's completed French translation of the Talmud of Jerusalem, Armstrong's *What do we know of God?* in its Dutch translation, and Kingsley as a Comforter (a Dutch version of the book of extracts called *De Profundis*) by Oort, complete the number. Kingsley seems, in fact, to be extending his popularity on the Continent, in spite of what Dr. Oort calls his Anglican dogmatic theology.

MESSRS. MACMILLAN & CO.'S
ANNOUNCEMENTS.

General Literature.—A New Volume of Poems, by Lord Tennyson; A New Volume of Essays, by Prof. Huxley; "The Elements of Politics," by Prof. Henry Sidgwick; "Problems of Greater Britain," by Sir Charles Dilke, with maps, in 2 vols.; "Wild Beasts and their Ways in Asia, Africa, America," from 1845-1848, by Sir Samuel W. Baker, with illustrations; "Lectures and Essays," by Prof. E. Ray Lankester; "On Style: with Other Studies in Literature," by Walter Pater; "Royal Edinburgh: her Saints, Kings, and Scholars," by Mrs. Oliphant, with illustrations by George Reid; "Pen Drawing and Pen Draughtsmanship," by Mr. Joseph Pennell, with photogravures and other illustrations; "History of Eton College," by H. C. Maxwell Lyte, with illustrations—a new edition; "Walton and Cotton's Complete Angler," with an introduction by James Russell Lowell, illustrated with 74 fine woodcuts, 17 plates, and some etchings, also a limited edition on large paper; "The Pre-Raphaelite Brotherhood," by W. Holman Hunt, illustrated with reproductions from some of Mr. Holman Hunt's drawings and paintings; "Cults and Monuments of Ancient Athens," by Miss Jane Harrison and Mrs. A. W. Verrall, with numerous illustrations; "A History of the Later Roman Empire from Arcadius to Irene, A.D. 395-800," by John B. Bury, of Trinity College, Dublin, in 2 vols.; "The Development and Character of Gothic Architecture," by Prof. Charles H. Moore, with illustrations; "Travels in India of John Baptista Tavernier, Baron of Aubonne," a new translation by Prof. V. Ball, with illustrations and maps, in 2 vols.; "Eminent Women of our Times," by Mrs. Fawcett; "A Memory of Edward Thring," by the Rev. J. H. Skrine; "Letters of Keats," edited by Sidney Colvin; "The Poetical Works of John Milton," edited, with an introduction and notes, by Prof. David Masson, with portraits—a new and revised edition, in 3 vols., uniform with the Cambridge Shakespeare; "The Cradle of the Aryans," by G. H. Rendall, Principal of University College, Liverpool; "The Makers of Modern Italy: Mazzini, Cavour, Garibaldi," three lectures delivered at Oxford, at the Summer Meeting of University Extension Students, 1889, by J. A. R. Marriott; "Readings on the Purgatorio of Dante," chiefly based on the Commentary of Benvenuto da Imola, by the Hon. William Warren Vernon, with an introduction by the Dean of St. Paul's, in 2 vols.; "The Manx Witch, and other Poems," by T. E. Brown; "The Human Tragedy," by Alfred Austin, new edition; "Individualism: a System of Politics," by Wordsworth Donisthorpe; "Logical Papers," by the late W. Stanley Jevons; "The Scientific Papers of Asa Gray," selected by Charles Sprague Sargent, in 2 vols.; "Capital and Interest," by Prof. Böhm-Bawerk, English edition prepared with the author's sanction by William Smart, of Queen Margaret College, Glasgow; "Elements of the Art of War," by Prof. James Mercier; "General View of the Criminal Law of England," by Mr. Justice Stephen—second edition, intended as a textbook for students, and adapted to the present day; "Lectures Introductory to the Study of the Law of the Constitution," by Prof. A. V. Dicey, third edition; "Cameos from English History," by Charlotte M. Yonge—seventh series, "The Rebellion and Restoration, 1642-1678," "Annals of Our Times: a Supplement, bringing the Work down to the Jubilee of Queen Victoria," by Joseph Irving.

Novels.—"Marooned," by W. Clark Russell, in 3 vols.; "Heritage of Dedlow Marsh; and other Stories," by Bret Harte, in 2 vols.; "A Reputed Changeling; or, Three Seventh Years Two Centuries Ago," by Charlotte M. Yonge,

in 2 vols.; "The New Continent," by Mrs. Worthey, in 2 vols.; "John Vale's Guardian," by D. Christie Murray, in 3 vols.; a new and cheaper edition of the works of Mr. F. Marion Crawford, in nine monthly volumes; a sixpenny edition of Charles Kingsley's novels, in six monthly volumes; "The Rectory Children," by Mrs. Molesworth, with illustrations by Walter Crane; new and cheaper editions of "The Lances of Lynwood," "The Little Duke," and "Little Lucy's Wonderful Globe," by Charlotte M. Yonge, with illustrations.

Theology.—The Apostolic Fathers," part ii., S. Ignatius—S. Polycarp, revised texts, with introductions, notes, dissertations, and translations, by Bishop Lightfoot, new edition, 2 vols. in 3; "Apostolic Fathers," abridged edition, with short introductions, Greek text, and English translation, by the same author; "St. Clement of Rome: the Two Epistles to the Corinthians," a revised text with introduction and notes, by the same author, new edition; "The Permanent Elements of Religion," being the Bampton Lectures for 1887, by the Bishop of Ripon; "Epistle to the Hebrews," by Canon Westcott; "An Introduction to the Thirtynine Articles," by the Rev. G. F. Maclear.

Science.—"The Meteoric Hypothesis," by J. Norman Lookyer, with illustrations; "The Evolution of the Heavens and the Earth," by the same author, with illustrations; "Evolution," by Prof. Eimer, translated by J. T. Cunningham; "Electricity and Magnetism," a popular treatise, by Amédée Guillemin, translated and edited, with additions and notes, by Prof. Silvanus P. Thompson, with numerous illustrations; "A History of Chemistry," by Prof. Ernst von Meyer, of Leipzig, translated by George MacGowan, of University College, Bangor; "A General Formula for the Uniform Flow of Water in Rivers and other Channels," by E. Ganguillet and W. R. Rutter, of Berne, translated from the German, with numerous additions, including tables and diagrams, and the elements of over 1200 gaugings of rivers, small channels, and pipes in English measure, by Rudolph Hering and John O. Trautwine; an Index to the first thirty-six volumes of "The Practitioner: a Journal of Therapeutics and Public Health," edited by Drs. T. Lauder Brunton, Donald MacAlister, and J. Mitchell Bruce; "A Text-Book of Physiology," by Prof. Michael Foster, with illustrations, fifth edition, largely revised, in three parts; "Nautical Surveying," by the late Vice-Admiral Shortland; "Absolute Measurements in Electricity and Magnetism for Beginners," by Prof. Andrew Gray, of the University College, North Wales, abridged edition; "Sound, Light, and Heat: an Elementary Text-Book," by Prof. D. E. Jones, of University College, Aberystwyth, with illustrations; "Thermodynamics of the Steam Engine and other Heat-Engines," by Cecil H. Peabody, of the Massachusetts Institute of Technology; "Steam Engine Design," for the use of mechanical engineers, students, and draughtsmen, by Prof. J. M. Witham; "A Treatise on Ordinary and Differential Equations," by Prof. William Woolsey Johnson, of the United States Naval Academy, Annapolis, Maryland; "A Treatise on Dynamics of a Particle," with numerous examples, by Prof. P. G. Tait and W. J. Steele, sixth edition, carefully revised; "Dynamics of Particles and Solids," by W. M. Hicks, of the Firth College, Sheffield; "Hydrostatics for Beginners," by F. W. Sanderson; "Elementary Arithmetic," by J. Brooksmith and E. J. Brooksmith, of the Royal Military Academy, Woolwich; "Euclid—Book XI," propositions 1-21, with alternative proofs, exercises, and additional theorems, and examples, by F. H. Stevens, of Clifton College; "Elementary Mensuration," with exercises in the mensuration of plane and solid figures, by the same

author; "Syllabus of Plane Geometry" (Corresponding to Euclid, Books I.—VI.), prepared by the Association for the Improvement of Geometrical Teaching, new edition; "Syllabus of Elementary Dynamics," drawn up by the Association for the Improvement of Geometrical Teaching; "A Class-Book for Arithmetic adapted for use in Elementary Schools," by the Rev. J. B. Lock; a Key to Mr. Lock's "Arithmetic for Beginners," by Rev. R. G. Watson; a Key to Todhunter's "Treatise on the Integral Calculus and its Applications," by H. St. John Hunter.

Classics.—"Syntax of the Moods and Tenses of the Greek Verb," by Prof. W. W. Goodwin, of Harvard College, new edition revised and enlarged; "Aeschylus—The Suppliants," a revised text, with introduction, critical notes, commentary, and translation, by Prof. T. G. Tucker, of the University of Melbourne; "Aeschylus—Agamemnon," with introduction and notes, by Dr. A. W. Verrall; "Tacitus—The Histories," edited, with introduction and notes by the Rev. W. A. Spooner and H. M. Spooner; "Herodotus," translated into English with introduction, notes, and indices, by G. C. Macaulay, in 2 vols.; "Xenophon," translated into English, with introduction and notes, by H. G. Dakyns, in 4 vols.; "Plautus—Amphitruo," edited by Prof. Arthur Palmer, of Trinity College, Dublin; "Pliny—Letters, books I. and II.," edited by James Cowan; "Plutarch—Lives of Galba and Otho," edited by E. G. Hardy; "Tacitus—Histories III.—V.," edited by A. D. Godley; "Livy, Books XXI. XXII.," edited, with notes and vocabulary, by W. W. Capes and J. E. Melhuish; "Virgil—Æneid VII.," edited, with notes and vocabulary, by the Rev. Arthur Calvert; "Virgil—Georgics I.," edited, with notes and vocabulary, by T. E. Page; "Macmillan's Latin Course, part ii.," by A. M. Cook; "Roman Literature," by Prof. A. S. Wilkins, of Owens College, Manchester.

Educational.—"Chronological Outlines of English Literature," by F. Ryland; "English Classics for Indian Students."—"Milton—L'Allegro, Il Penseroso, Lycidas, Arcades, Sonnets," &c., edited by Prof. William Bell, of the Government College, Lahore; "Milton.—Comus," by the same editor; "Shakespeare.—The Tempest," "Cymbeline," "Othello," and "Twelfth Night," edited by K. Deighton, late Principal of the Agra College; "Heinrich von Eichenfels," by Christ. von Schmidt, edited, with vocabulary and exercises, by G. Eugène Fasnacht; "Short History of the English People," by J. R. Green, in 4 parts, with maps, genealogical tables, and chronological annals; "Analysis of English History," based on J. R. Green's "Short History of the English People," by C. W. A. Tait, new and thoroughly revised edition; "Analytical History of England," by Arthur M. D. Du Pré; "School Atlas," by John Bartholomew; "A Geography of Europe," by James Sime, with illustrations; "The Middle Class Cookery Book," compiled by the Manchester School of Domestic Cookery.

CLARENDON PRESS ANNOUNCEMENTS.

Theology.—"A Concordance to the Septuagint," edited by Prof. Edwin Hatch; "Notes on the Hebrew Text of the Books of Samuel," by Prof. Driver; "The Peshito Version of the Gospels," edited by the Rev. G. H. Gwilliam; "Critical Appendices to Lloyd's Greek Testament," by Prof. W. Sanday; "Studia Biblica et Ecclesiastica," Series II., edited by the same.

Greek and Latin.—"The Attic Theatre," by A. E. Haigh; "A Grammar of the Homeric Dialect," by D. B. Monro, second edition; "Plato's Republic," Greek text, edited by Prof. Jowett and Prof. Lewis Campbell;

"Demosthenes, Orations against Philip," vol. ii., "De Pace, Philippics I. and II.," and "De Chersoneso," edited by Evelyn Abbott and P. E. Matheson; "Wright's Golden Treasury of Ancient Greek Poetry," new edition, by Evelyn Abbott; "The Birds of Aristophanes," edited by the Rev. Dr. W. W. Merry; "The Memorabilia of Xenophon," edited by J. Marshall; "An Introduction to the Comparative Philology of Greek and Latin," by J. E. King and Christopher Cookson; "Materials and Models for Greek Iambic Verse," by J. Y. Sargent; "Exemplaria Graeca," selections from "Passages for Translation into Greek," by the same; "Models and Materials for Unseen Translation," by H. F. Fox and the Rev. T. M. Bromley; "The Georgics of Virgil," edited by G. S. Jerram; "Caesar's Gallic War," books vi.—viii., edited by the Rev. C. E. Moberly, new edition.

Oriental.—"Thesaurus Syriacus," edited R. Payne Smith, fasc. viii.; "A Catalogue of the Turkish, Hindûstânî, and Pushtû MSS. in the Bodleian Library," by Dr. H. Ethé, part ii.; "A Catalogue of the Armenian MSS. in the Bodleian Library."

General Literature.—"Lord Chesterfield's Letters to his Godson," now first edited, with introductory memoir, by the Earl of Carnarvon; "The Arthurian Legend," by Prof. Rhys; "Islands of the Aegean," by the Rev. H. F. Tozer; "The Ancient Classical Drama: a Study in Literary Evolution," by R. G. Moulton; "A Treasury of Sacred Song," edited by Prof. F. T. Palgrave; "A Bibliography of the Oxford University Press, to the year 1700," by F. Madan; "Annals of the Bodleian Library," by the Rev. W. D. Macray, second edition; "Hymns and Chorales for Colleges and Schools," selected and edited by John Farmer.

Modern Languages.—"A Finnish Grammar," by C. N. E. Eliot; "Specimens of Mediaeval French," edited by Paget Toynbee; "A Key to Lange's German Prose Composition"; "Schiller's Jungfrau von Orleans," edited, with Introduction and Notes, by Prof. Buchheim; "German Poetry for Beginners," edited by Emma S. Buchheim.

History, Law, &c.—"The Landnåma-Bók," edited by the late G. Vigfusson and F. York Powell; "The Gild Merchant: a Contribution to English Municipal History," by Dr. C. Gross, in two vols.; "Early-English Land Tenure," by Prof. P. Vinogradoff, vol. i.; "Constitutional Documents of the Puritan Revolution," edited by S. R. Gardiner; "Two of the Saxon Chronicles Parallel," a revised text, edited by the Rev. C. Plummer, on the basis of an edition by Prof. Earle; "An Introduction to the English Law of Property," by T. Raleigh; "Gaius' Elements of Roman Law," with translation and commentary by E. Poste, third edition; "International Law," by W. E. Hall, third edition; "The Dominion of Canada: an Historical and Geographical Study," by the Rev. W. P. Gresswell; "Geography for Schools," by Alfred Hughes, part ii.

The English Language and Literature.—"Bosworth's Anglo-Saxon Dictionary," part iv., edited by Prof. T. N. Toller; "Principles of English Etymology," second series: "The Foreign Element," by Prof. Skeat; "A Primer of Phonetics," and "A Primer of Spoken English," by Dr. Henry Sweet; "A New English Dictionary, founded mainly on the Materials collected by the Philological Society," vol. ii., part ii., edited by Dr. J. A. H. Murray, and vol. iii., part i. (beginning with the letter E), edited by Henry Bradley; "Stratmann's Dictionary of the Old-English Language," new edition, thoroughly revised and re-arranged by Henry Bradley; "A Translation of the Beowulf in English Prose," by Prof. Earle; "Shakespeare's Henry the Eighth," edited by

W. Aldis Wright; "Bunyan's Holy War," &c., edited by Edward Peacock; "Bacon's Essays," edited by the Rev. S. H. Reynolds; "Dryden's Essay of Dramatic Poesy," edited by T. Arnold; "Campbell's Gertrude of Wyoming," edited by H. Macaulay FitzGibbon.

Mathematics, Physical and Mental Science.—"Mathematical Papers of the late Henry J. S. Smith, Savilian Professor of Geometry in the University of Oxford," with portrait and memoir, in two vols. quarto; "The Birds of Oxfordshire," by O. V. Aplin; "Researches in Stellar Parallax by the aid of Photography," from observations made at the Oxford University Observatory under the direction of Prof. Pritchard; "The Graphical and Statical Calculus," by L. Cremona, authorised English translation by T. Hudson Beare; "A Manual of Crystallography," by Prof. N. S. Story-Maskelyne; "A Handbook of Descriptive and Practical Astronomy," vol. ii., "Instruments and Practical Astronomy," by G. F. Chambers, fourth edition; "Sachs' History of Botany," authorised English translation, by the Rev. H. E. F. Garnsey, edited by Prof. I. Bayley Balfour; a translation of Prof. Van't Hoff's "Dix Années dans l'Histoire d'une Théorie," by J. E. Marsh; "Foreign Biological Memoirs," translated under the superintendence of Prof. J. Burdon-Sanderson, vol. ii.: "Ecker's Anatomy of the Frog," translated by Dr. George Haslam; "Count H. von Solms-Laubach's Introduction to Fossil Botany," translated by the Rev. H. E. F. Garnsey, and edited by Prof. I. Bayley Balfour; "A Contribution to the Natural History of Scarlatina," by Dr. D. A. Gresswell.

Also, in the second series of "Sacred Books of the East": Vol. xxxii., Vedic Hymns, translated by F. Max Müller, part i.; vol. xxxiii., Nārada, and some Minor Law-books, translated by Julius Jolly; vol. xxxiv., The Vedānta-Sūtras, with Sankara's Commentary, translated by G. Thibaut; vol. xxxv., Milinda Pañha, translated by T. W. Rhys-Davids; vol. xxxvii., The Nasks, translated by E. W. West.

The following works will be the next to appear in the series of Anecdota Oxoniensia: "Japhet ben Ali's Commentary on Daniel," edited by Prof. D. S. Margoliouth; "Lives of Saints from the 'Book of Lismore,'" edited, with translation and notes, by Whitley Stokes; "The Elucidarium," edited from a dated Welsh MS. of the fourteenth century, by Prof. Rhys and J. M. Jones; "Firdausi's Yusuf and Zalikhā," edited by Dr. Hermann Ethé; "A Collation of the Greek text of portions of Aristotle with Ancient Armenian Versions," by F. C. Conybeare.

SOME THEATRICAL LAWSUITS: A SUPPLEMENT TO CIBBER'S "APOLOGY."

III.

CIBBER has given a full account of Doggett's quarrel with the other managers in chap. xiv. of his *Apology*; and it is, therefore, only necessary to supplement what he says by a brief notice of the official records of the action which Doggett brought against Wilks, Cibber, Booth, Castleman, Steele, and Collier, and of the cross action brought by Wilks and Cibber against Doggett. Booth was taken into partnership in November, 1713, and Doggett thereupon withdrew from the theatre. The new licence to Collier, Wilks, Cibber, Doggett, and Booth was dated November 11. Upon the accession of George I. a new licence had to be obtained, and on October 18, 1714, a licence was granted in favour of Steele, Wilks, Cibber, Doggett and Booth. On January 19, 1715, letters patent were granted to Steele. On November 3, 1714, Wilks and Cibber petitioned that Doggett should be ordered to act all his usual parts, in which case they would gladly

admit him to an equal share in the licence (Lord Chamberlain's Records, Old Theatrical Papers, No. 55). Doggett then appealed, and the Vice-Chamberlain ordered that he should be paid his full share. Cibber and Wilks remonstrated, and in the end Doggett was left to the law for relief.

Doggett's two bills in his action against Wilks, &c., are dated December 17, 1714; the first one being amended on January 27, 1714(-5). (Chancery Pleadings, Sewall 1714-58, No. 6.) Wilks is described as of King Street, and Cibber as of Southampton Street, in the parish of St. Paul's, Covent Garden.

Doggett said that after the agreement with Swiney he laid out £500 in clothes, scenes, &c., and that the clothes, &c., bought by him and his co-partners cost at least £1400. When Swiney, Wilks, Cibber, and himself went to Drury Lane in November, 1710, Collier allowed Christopher Rich, since dead, with others, to carry off all the scenes and clothes, and through this the co-partners had to spend £1000 in new scenes, &c. In April, 1712, Swiney, in consideration of £350, gave up his share in the clothes, profits, &c. Besides the agreement made by Wilks, Cibber, and Doggett with Collier in April, 1712, Doggett made an agreement with Wilks and Cibber, by which he was appointed treasurer; but this was not in writing, the matter being so simple. Doggett now complained that the defendants had taken upon themselves the whole management of affairs, and had had plays acted, engaged servants, and paid authors without his consent. They had also taken Booth into partnership, and sold him a fourth part of the scenes, &c., for £800 or some such inconsiderable sum, the real value of the scenes, &c., according to their own computation, being £3350. Steele, Booth, Wilks, and Cibber divided the profits between them, to the exclusion of Doggett; and since December 11, 1713, Castleman had been cashier, and refused to account to Doggett, who now appealed to a Court of Equity because there was no remedy for him by the strict rules of Common Law.

Wilks, Cibber, Booth and Castleman, in their answer, dated January 19, 1714(-5), admitted the truth of what Doggett said as to the sums of money spent on scenery, &c., but denied that they had come to any agreement with him beyond the original agreement. They also denied that they had acted without consulting him. He was present when Gay's "Wife of Bath" was read, and approved of it. It was acted only twice, and Gay got the profits of the second night. Taverner's "Female Advocates" was acted only once, and in consideration thereof the profits of "The Humours of the Navy" were given to Taverner; and to this Doggett afterwards assented in the accounts. Knapton, a relative of Wilks, only had 18s. a week, and was a very necessary and useful person in taking the number of the auditors every night to prevent fraud by the doorkeepers. The licence of November 11, 1713, received on the 21st, revoked the old licence, but Doggett refused to have anything to do with the new licence. The defendants believed the £600 paid by Booth to be the full value of the fourth part of the scenes, &c.; but the clothes, scenes, &c., had not been particularly appraised. Castleman was appointed treasurer in April, 1711, and had always acted as ordered by the majority. When Doggett left the house he had in his hands of the clear profits about £233, and this he refused to divide. In a second answer, dated February 25, 1714(-5), Wilks said that he did, with Cibber's approval, write a remonstrance dated November 12, 1714. There was provision for admitting Doggett to a share under the letters patent of January, 1715. In a third answer, dated

April 8, 1715, the defendants said that no agreement had been entered into since that of January 19, 1715.

Steele's answer is dated May 20, 1715. He said he was a stranger to, and was unconcerned in, all matters antecedent to the granting of the licence to him, and prayed that the case should be dismissed with costs. On January 19 he had entered into an agreement with Wilks, Cibber, and Booth, assigning to each of them, and to Doggett, an equal fifth part in the Letters Patent; but Doggett had never executed this agreement. Collier, in his answer of June 17, 1715, said that on December 6, 1712, he entered into an agreement with Wilks, Cibber, and Doggett, promising to assign over to them the whole term he held of the lease of the theatre as soon as the lessors should renew their lease, on consideration that Wilks, Cibber, and Doggett paid him £800 a year for his share in the present licence, liable to the following abatements: (1) £100 out of the £800 was to be paid to Swiney for the support of operas, by order of the Lord Chamberlain, until the Lord Chamberlain ordered it to be paid to Collier; (2) when acting was forbidden a proportionable abatement was to be made. And if the licence was recalled or destroyed this agreement was to cease. Collier was thus paid until October last, when the licence determined.

In March, 1715, Wilks and Cibber commenced a cross action against Doggett (Chancery Pleadings, Reynardson, 1714-58, No. 2342). Their bill, dated March 1, 1714(-5), stated that it was agreed that Doggett should receive the profits, in order to divide them equally, and Wilks and Cibber gave a note to Castleman, the treasurer, to that effect. Since November 21, 1713, Doggett had refused to attend the theatre, or to pay Wilks and Cibber more than £200 due to them, alleging, among other things, that Wilks and Cibber had caused plays—"The Female Advocates," and "The Wanton Wife of Bath"—to be acted without his consent, had given the profits of the second instead of the third night's acting to the authors, had contracted debts, and promised to employ at large salaries persons—especially Mr. Knapton—without his consent, and had given tickets for the pit, &c., without bringing them to account. He pretended that by all this he had suffered great loss, and must keep the money he held to indemnify himself; all which Wilks and Cibber denied. Doggett agreed to, or afterwards passed, all the money expended. Moreover, Wilks and Cibber, being the majority, had a right to do all that Doggett alleged. Doggett also complained that Booth was admitted into the partnership, without his consent, and contended that he was still entitled to a third of the profits. But he knew that Wilks and Cibber opposed with all their force the superseding of the licence; but, as it was revocable at pleasure, they could not help taking in Booth, when it was revoked, though against their will. Wilks offered to show Doggett the new licence; but he turned away, and refused to have anything to do with it.

In his answer, dated April 23, 1715, Doggett said that he, Wilks and Cibber, agreed to give Swiney £600 a year, without any share in the profits, and that when Swiney and Collier agreed to exchange theatres, Collier got the £600 at Drury Lane; but the £600 was afterwards raised to £700. By verbal agreement with Wilks and Cibber it was arranged that Doggett should act as treasurer; that no sum exceeding 40s. should be spent, or any bill paid, without unanimous consent; and no servant engaged or dismissed. On June 15 Doggett paid Wilks and Cibber £150 each, in full settlement up to the 13th, for which they gave full receipts, written on one paper. Only £233 14s. 5d. remained now in Doggett's hands.

Doggett believed the Lord Chamberlain never ordered Booth's admittance, except on condition that he paid one-fourth of the value of the scenes, &c. Doggett had not acted since; but he did not desert. He acquainted the Vice-Chamberlain with his determination, and was told he need not act until Wilks and Cibber recompensed him. He was always willing to come to an account. He denied that he was present at the reading of "The Wanton Wife of Bath." He could not remember whether he passed any of the accounts which he now disputed, until he could examine those accounts. He had given tickets to friends, but not for profit. He thought he was entitled to one-third of the profits since November 23, 1713, and therefore retained the complainants' two-thirds of the £233 14s. 5d. now in his hands, in which action he hoped the court would uphold him.

Cibber tells us that they had the advantage over Doggett that they had three pockets to support their expenses, while he had only one. Cibber's first instruction to their solicitor was, therefore, "to use all possible delay that the law would admit of," by which means "we hung up our plaintiff about two years in Chancery." We are not, therefore, surprised to find that the actions were frequently before the court (Chancery Decrees, 1714 A, 95, 180, 343, 373, 381, 401, 449, 473; 1714 B, 217; 1715 A, 131, 180, 212, 354, 393, 415, 416, 455; 1715 B, 19; 1716 A, 20, 200, 226. Masters' Reports, June 27, October 4, and Nov. 7 and 27, 1716).

On December 18, 1714, there was an application to compel Wilks, &c., to put in their answer. On January 27, 1714-15, Doggett got leave to amend his bill, in consequence of the answers put in by some of the defendants, upon payment of 20s. costs to such defendants. On March 24 a fortnight was given to Doggett to put in his answer in the cross action. On May 30, June 17, and July 1, 1715, the case was adjourned upon the plaintiff's application. On July 14 leave was given to Doggett to examine Castleman—who was, Doggett said, a material witness on his side—but saving to the other side all just exceptions; and on the 19th leave was similarly given to Doggett to examine Collier. On August 8 the case was put off till the first day of the next term, upon the application of the defendants, and leave was given them to examine Steele, a material witness for them. Castleman objected to being put to the trouble and expense of being examined respecting accounts in which he was not concerned, and prayed that his expenses might be taxed. It was ordered that he should put in his examination in a week, and should then be at liberty to move as to his costs as he might be advised.

On November 2, the action brought by Wilks and Cibber against Doggett being before the court, it was ordered, counsel on both sides agreeing, that publication should forthwith pass in this cause, and that the cause should come on to be heard at the same time as the original cause.

On January 24, 1715-16, leave was given to Doggett to produce witnesses to be examined *viva voce* to prove an agreement signed by Wilks, Cibber, and Booth for converting the licence into letters patent to Sir Richard Steele, and a copy of Steele's petition to the king to grant him the patent, with other documents, was put in.

On February 6 it was ordered that the settlement of the account in dispute should be referred to a Master for settlement; that Doggett, if the agreement made was reasonable, should act, and receive one-fifth of the profits of the playhouse; and that he should pay Steele and Castleman 40s. apiece for their costs in the cause wherein they were defendants.

On March 8 it was ordered that Doggett should have an account of the profits of Drury Lane Theatre from the time he ceased to act, and that Cibber and Wilks should have an allowance for their extraordinary care and for the damage occasioned them by Doggett's inaction, which damages were to be ascertained either by Sir Thos. Gory, Knight, or by a trial at law, as Doggett might elect; but having regard to the difficulty of ascertaining such allowances, his lordship proposed that Doggett should take his share of the stock as it was when he ceased to act, with interest, and waive an account of the profits.

On March 22, however, Doggett elected to have an account of the profits, and to have the said damages, if any, ascertained by the Master.

On June 14, 1716, Wilks, &c., who had not produced their books as they had been ordered, for the Master's information, were ordered to do so in four days after notice was served to their counsel, on pain of being committed to the Fleet Prison; but on the 27th the Master, Sir Thos. Gory, reported that in pursuance of the order of February 6, he had examined into the matters referred to him, and that Wilks, &c., had left with him two boxes of papers which they swore contained, to the best of their belief, all the books, &c., relating to the matters in question in these causes since Doggett left the theatre.

On July 11 another order was granted against Wilks and the rest, because they had not attended before the Master. On the 17th a week's time was given them to answer; on the 20th Doggett petitioned against the delay; but on August 4 it was ordered that all proceedings under the order of July 20 should cease until Sir T. Gory returned to London, and that the defendants should have a week's time after the Master reported to put in their answer.

On October 4 Sir T. Gory reported that he had considered the matters referred to him, and that having, for the examination of Wilks, &c., settled and allowed of the interrogatories exhibited for that purpose by Doggett, he had caused the same to be engrossed on parchment, and in testimony of his allowance and approbation had thereto set his name.

On November 7 Sir T. Gory reported that, in obedience to an order of October 19, Castleman attended on October 25, and was examined upon Doggett's interrogatories, and that Doggett had made no objection or exception to that examination. He also reported that, in pursuance to an order of November 3, he had looked into the interrogatories exhibited by Wilks, Cibber and Booth, and the answer put in by Doggett, and that he found the answer insufficient because Doggett did not set forth whether he ever intended to act again with Wilks, &c., or not.

On November 27 the Master reported that, in pursuance of an order of November 8, he had, in Doggett's presence, considered Castleman's bill of costs, amounting to £19 8s. 8d., and had moderated and taxed it at £13 2s. 2d., which sum Doggett was to pay Castleman.

The case was again before the court on February 13 and 21, 1716-7, with reference to Doggett's petition to the Lord Chancellor making exceptions to two reports of Sir T. Gory, dated December 17 last; and on March 6, 1716-7, the Lord Chancellor finally pronounced judgment. His lordship was satisfied that Wilks, &c., lost through Doggett not acting, and as his absence was not due to ill-health or any similar cause, there was no reason why Doggett should share in the profits made since he ceased to act. But Doggett had a right to a fourth part of the scenes and clothes, which were worth £600. Doggett was

given fourteen days to decide whether he would return to act, signing the articles of agreement which had been concluded between Steele, Wilks, Cibber, and Booth, and when he decided that he would not, it was decreed that Doggett should have £600 and £15 per cent. per annum as interest from November 23, 1713, when Doggett left the theatre. Doggett would then be excluded from any share in the playhouse or in the scenes or clothes; and out of the £230 found to be due from Wilks and Cibber to Doggett for his share of the £600 paid by Booth, the £153 5s. 1d. reported due from Doggett to Cibber and Wilks was to be deducted, and the residue paid to Doggett. Each side was to pay its own costs. "By this decree," says Cibber, "Doggett, when his lawyer's bill was paid, scarce got one year's purchase of what we had offered him without law, which (as he survived but seven years after it) would have been an annuity of five hundred pounds, and a sinecure for life." What Doggett had been offered, as a sinecure, was half a share in the profits, but he insisted on a whole share.

G. A. AITKEN.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALMEYDA, G. D. *Istituzioni ornamentali sull'antico e sul vero.* 1-6. Turin: Loescher. 90 fr.
 BALLIÈRE, Ach. *La déportation de 1671. Souvenirs d'un évadé de Nouméa.* Paris: Charpentier. 8 fr. 50 c.
 D'HERVEY DE SAINT-DENYS, le Marquis. *La tunique de perles; contes chinois.* Paris: Dentu. 8 fr. 50 c.
 FAGUULT, P. *Tunis et Kairouan.* Paris: Challamel. 3 fr. 50 c.
 HETLEY, M^{me}. Ch., et E. RAOUL. *Fleurs sauvages et bois précieux de la Nouvelle-Zélande.* Paris: Challamel. 90 fr.
 MASSON, P. *La fin de la marine française.* Paris: Dentu. 8 fr. 50 c.
 MOSER, H. *Allgemeine Geschichte der Stenographie vom klassischen Altertum bis zur Gegenwart.* 1 Bd. Leipzig: Klinckschardt. 4 M.

THEOLOGY, ETC.

- BACHER, W. *Aus der Schriftklärung des Abulwalid Merwan Ibn Ganah (R. Jona).* Leipzig: Schulze. 4 M.

HISTORY, ETC.

- BRUCKER, P. P. *L'Alsace et l'église au temps du pape Saint Léon IV (Bruno d'Engelheim), 1002-1054.* T. 1. Strassburg: Le Roux. 8 M. 50 Pf.
 BURGON V. SCHLOSSER *Mahrens.* Hrg. unter Leitung v. A. Pröpper. Brünn. 200 M.
 CAMERA, M. *Elucidazioni storico-diplomatiche su Giovanna I. Regina di Napoli e Carlo III. di Durazzo.* Naples: Furoreheim. 70 fr.
 HEBERMANN, M. *Misafried I., Erzbischof v. Mainz.* 1080-1084. Beitrag zur Geschichte König Heinrichs IV. Leipzig: Fock. 1 M. 50 Pf.
 MARIN, P. *Jeanne Darc tacticien et stratège.* Paris: Baudoin. 8 fr. 50 c.
 POST, A. H. *Studien zur Entwicklungsgeschichte d. Familienrechte.* Oldenburg: Schulze. 6 M.

PHYSICAL SCIENCE.

- DE-TONI, J. B. *Selloze algarum omnium hucusque cognitarum.* Vol. I. Sectiones 1 et 2. Chlorophyceae. Berlin: Friedländer. 78 M. 50 Pf.

PHILOLOGY, ETC.

- FRANKE, R. O. *Die indischen Genuslehren m. dem Text der Līnānuśāsana d. śākatāyana, Harvardiana.* Varanasi. Kiel: Haeseler. 9 M.
 HERT, H. *Untersuchungen zur westgermanischen Verskunst.* 1. Hft. Leipzig: Fock. 8 M.
 RECUEIL de mémoires philologiques présenté à M. Gaston Paris par ses élèves suédois le 9 août 1889. Stockholm. 8 fr.
 ULBRICH, R. *Studia Tibulliana. De libri secundi editione.* Berlin: Weber. 1 M. 50 Pf.

CORRESPONDENCE.

DAMPIER.

London: Sept. 9, 1889.

I am sorry that in my capacity of critic I have been compelled to disparage the person whom Mr. Petrie calls his "fascinating old acquaintance, Dampier"—the more sorry in that I myself once fondly believed that the old navigator and his ruffianly buccaneer confederates were of an heroic race. A closer

study of human nature and of history has destroyed this illusion, with many others.

Mr. Petrie does not correctly quote my remarks upon Dampier, and therefore it is not incumbent on me to defend my charges against him in any detail. In regard to Dampier's powers of observation, faculty of expression, and charm of narrative, I am glad to be in full accord with all that Mr. Petrie says; but when he asks if any proof of the ill-behaviour of the buccaneers can be found in Dampier's narrative, I answer, with all due deference to Mr. Petrie, that it is not in a man's skilfully constructed autobiography that evidence against his own and his accomplices' characters should be looked for.

OSWALD CRAWFORD.

OLD IRISH AND THE SPOKEN LANGUAGE.

Rathmines, Dublin: August 27, 1889.

Having been unavoidably absent from Dublin up to this, the proof of my communication to the ACADEMY did not reach me in time to enable me to correct an error contained therein. This error was caused by my having left my letter to be copied for the press by another hand who, through misapprehension, substituted "Royal Irish Academy" for the title of the ACADEMY in reference to the statement of Dr. McCarthy.

I forward to you now as many instances as time and the hurry of other avocations have permitted me this time to collect of mistakes made by persons with the reputation of good Irish scholars, but who do not know modern Irish, or know it only imperfectly. For the sake of the readers of my former communication, I send an additional line containing two errors, from the poem, "Find and the Phantoms," edited by Mr. Whitley Stokes.

Line 202 of the poem "Find and the Phantoms" runs thus:

"Tucsam aichne arar neolas [*tucsam* being equivalent to the modern *thugamar*]."

This is translated by Mr. Stokes, "We took our bearings and saw which way we had to go." Now, there is in the quoted line not a word about "bearings" or "taking bearings," the second clause of the translation fully expressing the whole original, viz., "We saw which way we had to go," or, more briefly, "We knew our way." Examples of this meaning of *tucsam aichne* are the following—*Ro fhafrugh Fionn . . . an d-tugadar aithne air*. Fionn asked . . . did they know him. This is the stereotyped formula in our romantic tales. The term *eolus* for *eolus na slighe* is equally well understood in the modern spoken and written language.

For instance: *An ti bhíonn dall ní seas dó é conaire in a d-triallann d'easbhuidh eoluis* (for want of knowing the way) Keating, *tri biorgh-aithe an bháis*. Again, *An bh-fuil an t-eolus go B'athclaiath agat?* "Do you know the way to Dublin?" is a common expression. *An d-tugadar aithne air* is an expression now antiquated, as far as my own experience goes, but it is met with in such works as *Tórnigheacht Dhiarmada agus Ghráinne*, &c.

Prof. Zimmer, like Mr. Whitley Stokes, deservedly holds a high place among Celtic scholars. Having some years since visited Dublin, he examined an Irish MS. in the Franciscan convent, Merchant's Quay, and subsequently in one of his works he described its contents, i.e., he gave the first lines with translations of the several pieces contained in it. Of these translations, Mr. St. H. O'Grady showed in the ACADEMY that three-fourths were incorrect, and Mr. O'Grady was certainly right in all the examples he cited. He quoted the professor's transcript of a stanza in the MS. in which the ancient scribe curses his pen for its badness, and adds that "the book itself is bad."

on account of the inferior quality of the pen. Prof. Zimmer makes the scribe curse Fionn—he being the subject of many of the pieces in the MS.—and the professor adds as a reason for the scribe's cursing him, that he was angry at being drawn away from his devotions in order to transcribe a bad book. Now, the fact is, that the monk wrote, *Mo mhallacht ort a phinn*; and this Dr. Zimmer changed to *Mo mhallacht ort a Fhinn*. I myself heard the professor at the time of his visit tell this anecdote of the poor monk's chagrin, and a laughable story he made of it. He quoted the first and last lines of the stanza only. Had he quoted the other two lines, I should have at once seen that there was some mistake; but, as told, I could not help being amused at the pique of the poor monk.

The travels of Sir John Mandeville, written more than five centuries ago, still form a popular work, having been lately re-edited and published in a cheap form. A century after the work was written, it was translated into Irish by Finghin O'Mahony, a chieftain of the south-west of Ireland. The MS. of this translation is at Rennes, where it was discovered by the late Dr. Todd, of Trinity College, Dublin, who believed his find to be the original MS. Mr. John Abercromby, who examined it a few years since, rightly conjectured that it is a transcript made at Kilcrea in the county of Cork. This conclusion Mr. Abercromby arrived at from a note or memorandum in the MS., which runs thus: *Dar dein Mandala indiu agus ar comairci an fir do cuithas indiu damh agus a Cill Creidh damh*. Mr. Abercromby translated this, "Maundy Thursday to-day, and (I am) under protection to-day of the man that eats an ox, and at Cill Crea an ox." This curious translation, made by a good Celtic scholar, was published in the *Revue Celtique* of January, 1886, in which it remains, I believe, to this day without any further explanation. The correct translation is simply, "This is Holy Thursday, and I put myself under the protection of the man [-God] whom I have received to-day, and in Kilcrea I am (or I reside)." In religious orders the Paschal communion is received on Maunday or Holy Thursday, and the transcriber of the manuscript merely made a note in the margin stating that he had done so. The expression, *Air chormirc* is still exceedingly common; as *air chormirc Dú dhúina* (We put) ourselves under God's protection. *Damh* is an old form for *dam*, to me, the spelling being the same as that of *damh*, an ox. *Fear* is very often still used in referring to the Deity, as *Is maith an fear crí é Dá*, "God is a good man of justice," i.e., a good and righteous judge. *Damh* in the sentence is equivalent to I am, I was, I reside; in fact, a kind of pronoun corresponding to the Latin ablative absolute with the verb to be understood. Thus *Oidheche dham go doilg, dubhach*, "I was one night, sad, dejected," literally, "a night to me sad," &c. Again *Caisg dam a d-tigh Mhic Dhonnchadh*, "At Easter I was in the house of Mao Donough. The former of these quotations is from the poet, John Collins, and the latter from Eógus O'Dally, "of the Satires." The idiom is very common in the spoken language. *Cad as duit-se, a bhuachaill mhaith?* "My good boy where are you from?" "O Charrainna Suiwe dhamsa, 'I am from Carrick-on-Suir."

Dr. Kuno Meyer, of University College, Liverpool, is universally looked up to as a ripe scholar. A few years since he edited one of our Irish tales, the "Battle of Ventry," supplying also a literal translation, notes, &c. On the editing of this tale he bestowed, more Germanico, great pains. He spared no trouble in hunting up authorities, living and dead, within his reach. Yet with all his learning, research, and industry, he wandered far wide of the mark in almost every idiomatic phrase he fell in with.

Of course, had he known the phrases were idiomatic it is probable he would have consulted Mr. W. M. Hennessy, or some other Irish scholar having a colloquial acquaintance with the language, as to their meaning—and in most of them any fair Irish-speaking scholar would have set him right; but he thought they were plain literal expressions, as all would be likely to think who do not possess a colloquial knowledge of the language. A champion in the tale is described as being *deich fear dhuirn fíthead ina airde*, i.e., "thirty fists of men in height." The rendering in the published tale is "ten times twenty fists of men." Not long since I asked a little girl of about thirteen years of age how many cows her father had. She replied, *deich m-ba fíthead*, "thirty cows"; and any Irish speaker from the Foyle to Cumar na d-trí n-uisge would give a similar answer. It is not necessary to give any other instances out of this book, so far as the editor is concerned, the work having been reviewed in the *Gaelic Journal*; but the great name of Prof. Rhys having been mentioned in connexion with a passage in it, this passage may be adduced in proof of my contention. At page 86, note 868, we find "*Tangadar coera teineadh fon fhaitheche do'n bhuille sin* (billi in the original.) Prof. Rhys has suggested the following translation of this: "There came berries of fire over the plain from that tree." The editor, however, translated the passage correctly: "And there went balls of fire over the plain from that blow." *Bile* is, indeed, a tree, but nothing in the text suggests either tree or shrub. There was, however, such a blow (*buille*) of an axe given "that the lip of the axe turned"; and, as in the above instance, any Irish speaker would call the *caor* a flash of lightning or a thunderbolt.

I find another number in the tale translated one thousand and twenty, the numeral being *deich ced fíthead*, "three thousand." And this reminds me that Mr. Whitley Stokes, in the vocabulary to the Festiolog, translated *dha chead deag* (1200) by "two hundred and ten." Nor does the mistake rest here, for the Rev. S. Malone, an Irish scholar, but not an Irish speaker, copying Mr. Stokes, copied his mistake likewise.

In O'Reilly's Dictionary we find *foithne* and *fothnagan* rendered "what is oldest and youngest in man." The expression is taken from Keating on Death, book ii., § 1., part 11, where it reads thus: *An feithne agus an fochnagam, iodhon, an chuid is sine agus is óige do'n fhear*, meaning "The oldest and youngest of the grass." *Fear*, a man, and *fear*, grass, are generally spelled alike, the latter taking an acute accent over the e, to show that the diphthong is long, while in the word *fear*, a man, the diphthong is short and without an accent. In O'Reilly's copy of Keating's work the accent must have been omitted—a not infrequent occurrence in manuscripts; hence his mistake. Had he a good knowledge of the spoken language this error could not have been committed, for immediately before the two words the cutting with a scythe had been expressed. But O'Reilly, though an industrious transcriber and hard student of Irish, never attained the power of speaking the language. Accordingly, some of the most singular mistakes of any were made by him, notwithstanding his great knowledge of the language, and the assistance to be had in his time from the numerous Irish scholars and speakers then in Dublin, as well as in every part of the country. However, O'Reilly's Dictionary is still a work of great value. For a number of years I have had to consult this work several times a day, and have always found it trustworthy and useful. In the more modern Irish works, especially the poetry of Munster, O'Reilly was not well versed, but in the writings of older periods his

knowledge was very extensive; and in every instance where the meaning could not be fairly guessed from the context he omitted the word, unless he could learn its meaning from other sources. But there is a great difference between the consideration of single words in their ordinary sense, and the same words forming portions of idioms.

Before concluding it may not be out of place for the benefit of those taking an interest in the subject, and who are not Irish speakers, to state a few facts explanatory of the numerals:

(a) *Deich* is ten, while *deag* is teen. Thus *sedéag*, sixteen. *Fíthead*, twenty, has for its gen. sing. *fíthead*, and for its dat. sing. and nom. plur. *fíthead*.

(b) *Deag* and *fíthead* imply addition; *fíthead*, multiplication; *se fir deag*, sixteen men; *trí ba fíthead*, twenty-three cows; *seacht bh-fíthead fear*; 7×20, i.e., a hundred and forty men.

(c) If a number be substituted for the nouns, *fir*, *ba*, above, the rule still holds. *Se ceud deag* (6+10)×100=1600; *trí míle fíthead* (3+20)×1000=23,000; *trí fíthead míle* (3×20)×1000=60,000. Thus we see in the instance above how *deich fear-dhuirn fíthead* is thirty fists of man; *deich g-cead fíthead* equals three thousand; and *dhá chead deag*=1200, not 210. This latter error Mr. Stokes did not discover in the nine or ten years he had the Festiolog in hand. I may remark that the rule above as regards *fíthead* is general in respect of other multiples of ten in Old and Middle Irish.

These are only a few of the many instances which might be collected, were there not danger of wearying your readers, of the very remarkable errors fallen into by students of Celtic who have not had the advantage of a vernacular knowledge of modern Irish. So true it is that the spoken Irish of the present day is, with very slight changes, the same as the language of two thousand years ago; that its idioms, "the soul of language," are identical, and that it is the only sure key to the acquirement of the ancient language of our MSS. It appears to me, therefore, that men who aim at being Celtic scholars should value the modern language highly instead of affecting to despise or disregard it. Native Irish scholars who speak the language are so circumstanced that they find it next to impossible to make their special knowledge available in its preservation, while many of those Celtic scholars who cannot speak Irish have openly expressed their desire for the extinction of the modern spoken language. It is the consideration of these facts that has induced me to trouble you with these lengthy letters on a subject which, no doubt, must be distasteful to the mass of your readers; but I judged that you would place the interests of science and literature before all others.

JOHN FLEMING.

THE THIRD BASQUE BOOK.

Paris: Sept. 4, 1889.

According to M. Julien Vinson—author of an edition of the first Basque book, the poems of Bernard Dechepare (1545), which unhappily contains a great many more misprints than are acknowledged in the "corrections" at the end, which themselves contain one, and who is happily about to publish a much-needed Bibliography of the Basque language which he knows so well—only three copies exist of this small volume: his own, that of the Bibliothèque de l' Arsenal (3 Rue de Sully, Paris), and that which is now for sale at the publishers of the bibliography, M. Maisonneuve (25 Quai Voltaire, Paris). I have examined the latter two copies. Both are in a state of great perfection, and were entirely printed by Pierre Hautin, at La Rochelle, 1571.

This same publisher had, on the previous September 24 of the same year, finished the impression of the second Basque book, the New Testament, translated by Jean de Leicarraga, of Briscous, near Bayonne, accompanied by dedication, preface, and appendices, which include the first printed and the first Protestant Basque Catechism. Of this latter volume, M. Vinson tells me that only twenty-one copies are now known to exist. One is in the Bodleian, one in the British Museum, one belongs to the British and Foreign Bible Society (which refuses to gratify all Basque students by reprinting it, though the language is still fully "understood of the people"), and another which, having been sold as a duplicate by the University of Leyden, is now on sale by the above-mentioned publisher, and which the University of Cambridge would do well to obtain.

The little volume in question contains firstly: the first Basque Calendar (*Kalendrera*). And as it is interesting to note what saints it admits to the company of "Hus" and "Luther" in the commemorative column, and to compare this with that of the Book of Common Prayer of Queen Elizabeth, its contemporary, I will, sir, with your permission, send you a copy of this column, translating where necessary. Secondly: "A.B.C. edo Christinoen Instructionea," that is "A.B.C. or the Instruction of a Christian" (compare "edo" = "or" with Icelandic "eða": there is a good deal in Basque which shows resemblance to the language of the Gothic family, e.g., *HAVZOKO* = vicinus, from vicus, seems plausibly attributable to a Germanic source). Thirdly: the same Catechism, which I have already mentioned as generally bound up with the New Testament, and only differing from it by slight typographical details, and being smaller in form. The author of the Catechismes and the A.B.C., and presumably of the *Kalendrera* also, was "Ioannes Leicarraga, Berascoizcoac," himself a second *Vilfas*.

I trust, sir, that it may be convenient to you to give the hospitality of your pages to these imperfect remarks, as, to their own loss, the great majority of the English world of students ignore altogether one of the noblest and, except the really terrific verb, easiest languages of Europe, and also probably the oldest.

EDWARD SPENCER DODGSON.

N.B.—"Ioannes Leicarraga Berascoizcoac" is the author's own way of describing himself in the dedication, the last word meaning "of Briscous."

PAIGNTON, DEVON.

Wynfrid, Clevedon: September 9, 1889.

I observe a sentence of Dr. Karl Blind (*ACADEMY*, August 24, 1889, p. 121) "To speak of a cast-iron law of letter-change is, therefore, again 'inadmissible.'" I believe that this remark is worthy of more general application. I have myself, in several cases, already shown that where such "laws" have been cited as certainties, they have been found to have been erroneously used in pronouncing actual facts to be "impossible." I will now offer another to those that I formerly brought forward.

Some years ago I had occasion to examine one of the topographical clusters or constellations of the names which in Domesday end in "-worde," "-wrde," "-eorde," "-urde," &c., and to realise them in their present forms. Just in the district under my attention, I met with a seventeenth-century form, "Hene-verdon," as the name of a place now called Hemerdon; and, although I did not then find it in Domesday, I ventured to suggest it as one of the "-wrde" group. I was then greatly

taken to task by a liegeman of the "Phonetic Laws" for thinking that "-verdon" could possibly be a member of the "-worde" group of Domesday. He said that the phonetics of that record had now become an exact science, and that guesses—as, of course, mine was considered—could no longer be allowed; and that this suggestion of mine was quite impossible. It was some time afterwards that I found the name in the Exeter Domesday as "Chemeun-orda," and in the Exchequer Domesday as "Chemeworde." The initial aspirate, having been exasperated by the prefixed letter "C," had baffled my reference by a far displacement in the indexes.

The names of places in Domesday were, no doubt, written down by the commissioners from the mouths of their assessors, the local jurats, and in this respect the Exeter Domesday may take precedence of the Exchequer digested copy. I remember once the late Mr. Ralph Barnes kindly turning over the leaves of the Exeter Domesday with me, and pointing out evidence that it consisted of the original separate sheets of the returns of the commissioners bound up into that volume.

The name of Paignton, Devon, has been thought to have been conferred by the Normans, the syllable "Paighn-" being considered a French form of *Paganus*. But the name was already there before the Conquest, being in the Exeter Domesday, as "Peintona," and as being already under Edward the Confessor, in the hands of Leofric, Bishop of Exeter, A.D. 1050-1072. In the Exchequer Domesday it is "Peintone." It was most likely among the alienated lands which Leofric had reclaimed for his see, being quite surrounded by those which are named as being so recovered: St. Mary-Church, Staverton-with-Sparkwell; and, if Brihtricestane is Brixham, Paignton is quite closed in all round by them. In both the Domesdays, "Bredricestane" is the next entry to Peinton, among Bishop Leofric's estates. Nothing is more common than the change of the descriptive suffix for another that is applicable, as from "to" to "ham" in this case. For example, Branscombe, Devon, is called by William Worcester *Branston*. It is a "town," but also in a "combe," of singular emphasis of that word, both in depth, extent, and beauty. Dawlish and Holcombe are among the bishop's own lands neighbouring to Paignton (*Earle's Land Charters*, p. 249, Cod. Dipl., No. 940).

But it is not necessary that Paighn- or Pein- should be a Norman form. If it had been, instead of -ton, it might have been expected to be followed by -ville changed to "-field," or -lieu changed to "ley," or the like. Our sense of "pagan" is only secondary; the primary meaning is rustic. The incumbent of a country benefice was often described as the "Paganus"; and "Paganum," in cartular language was equivalent to "Praedium," or country residence; and this, no doubt, is the sense in which it has become a part of the name Paignton. This was always a country residence of the bishops of Exeter, and the ruins of the castellated palace are still conspicuous above the houses. In lands that have been Church property the cartular style is what is apt to survive in the name. Here is another example alongside of the secular or popular name. The cartular name of "Æthelingeæn" is still latent in "Athelney," on the east end of which the monastery stood; but on the western end of the same height or island is the secular church of "Ling," the surviving accented syllable of the name preserved by rural tradition.

There seems to be a curious contrast in the name of the Paganum of the Bishop of Exeter and the "Deanery of Christianitie," by which the district of his home or cathedral residence

is still known—a tradition of the early time when it was the missionary centre.

THOMAS KERSLAKE.

WELSH "VERCH" IN GENEALOGY.

Llochfield: Sept. 2, 1893.

An official in the Probate Registry here, Mr. Marston, asked me how I read a contraction, *vz*, with an over curl from the *z*'s tail, in a will of 1605. I could only answer that it looked like the ordinary contraction for *videlicet*. He agreed, but said that it ought to mean *verch*, which he had found in other entries between a woman's Christian and surname; but what that meant he knew not. I referred the point to Prof. Rhys, and he kindly answered from the appropriately named "Perros Guirac" that *vz* does

"stand for *verch*, and *verch* is the mutated form of *merch*, 'daughter.' Similarly in pedigrees *ma*, 'son,' becomes *vab*, and then drops its *v*, whence *ab*, as in D. ab Gwilyn, &c. *Verch* was also reduced to *ach* and 'eh in modern times in North Wales, as in Margred 'ch Ivan."

This will-maker, "Margaret *ver3* Moris of Dudliston in the County of Sallop, Spinster," gives legacies

"*vnto* Katherine *ver3* William, my neese, *vj* *li*. . . Deyly *ver3* John, *ij* *li*. . . Jane *ver3* Edward. . . *xx s*. . . and to the sonne of Katherine *ver3* Moris, for his preferment into some occupation, *xx s*."

As to her *aps*, she gives legacies to the sons and grandsons of John Vaughan thus:

"*vnto* Thomas ap John Vaughan, *xx s*. . . amongst the childre of John ap John Vaughan *xx s*; to Robert ap John Vaughan, *xx s*."

All this is no doubt stale news to students of Welsh, but will be welcome to English readers of old documents who come across their old friend *v3* (presumably *videlicet*) in a name like "Jane *v3* Edward."

F. J. FURNIVALL.

SHAKSPERE'S "MAKE ROPE'S IN SUCH A SCARRE."

3, St. George's Square, N.W.: Sept. 10, 1889.

Mr. Harrison has taken up earnestly the suggestion of the late Mr. Brae that *scarre* means "change," "exchange," because a later editor of *Lingua* (printed 1607), evidently not knowing what *scarre* in it meant, took the word "change" from a few lines above, and substituted that for it, since "change" gave an easily understood meaning to the line. In *Lingua* the five senses struggle for the mastery, or the robes and crown, which are the sign of it. Tactus or Touch sees them first, stumbles and breaks his shins as he seizes them and puts them on, and fancies he is a king:

"They lie that say complexions cannot change:
My blood's ennobled, and I am transform'd
Unto the sacred temper of a King . . .
How princely do I speak! how sharp I threaten!
Peasant's, I'll curb your headstrong impudence,
And make you tremble when the lion roars.
Ye earth-bred worms! O, for a looking-glass!
Poets will write whole volumes of this *scarre*."
Hazlitt's *Dodley*, ix. 348.

Now, the main element of the meaning of "this *scarre*" is evidently its astoundingness, its astonishingness; and surely this follows easily from the sense of *scarre*, as is seen in part of Cotgrave's definition of its equivalent "*Espovente*: f. astonishment, consternation, amazement," primarily from terror, which suits Tactus's threats to the peasants. Cotgrave also gives "*Espoventement*: m. as *Espovente*; or, a frightening, fraying, skaring, terrifying."

Mr. P. A. Daniel suggests another meaning for *scarre* above, namely *scar*, the scar, a wound

on Tactus's shins when he broke them in stumbling at the king's robes and crown :

"Was ever man so fortunate as I,

To break his shins at such a stumbling-block?"

This meaning of "wound" is clearly that of "scarre" in "Cymbeline," v. v. 305, when Belisarius tells K. Cymbeline that Guiderius, who had cut off the fool Cloten's head, hath

"More of thee merited than a band of Clotens
Had ever scarre for [were ever killed for]."

A band of fools' lives were worth but little, Guiderius much.

As the otherwise unknown meaning of "exchange" for *scarre* has thus still to be established, it must be treated at present as a guess, and the strongest reason for accepting the emendation of "hopes" for *rope's* = rope us, falls to the ground.

F. J. FURNIVALL.

SCIENCE.

A Handbook of Cryptogamic Botany. By Alfred W. Bennett and George Murray. (Longmans.)

THE brief autumnal heyday of the fungus-hunters is close upon us; and it is pleasant to welcome such a volume as this, when our thoughts are most set upon some at least of the so-called flowerless plants which it describes. The flowers of our summer rambles are over and gone, and we gladly turn to those which in their lowliness are less attractive, but which have so momentous an influence upon human and all other life. We start afresh with the vestiges of creation, entering again at the vestibule from which we trace the evidences of the evolution of life. For, as our authors say (p. 303),

"all that we know of the relationships between the animal and vegetable kingdoms leads us to the conclusion that the appearance of animal life, both in fresh and in salt water, must have been preceded by that of aquatic vegetation; and it is almost certain that these primeval vegetable organisms must have had a structure and mode of life which would classify them under the head of Algae or Schizophyceae."

The ACADEMY of August 17 contained an obituary notice of the late Rev. M. J. Berkeley, the *doyen* of British cryptogamists. The years of his life were almost concurrent with those of the nineteenth century; and his writings fairly show how the study and knowledge of cryptogamic botany have advanced—not by leaps and bounds, it is true, but in steady geometrical progression. His classic treatise, *Cryptogamic Botany*, was issued in 1857. Since that date no similarly comprehensive book has been published in the English language until the appearance of the present *Handbook*. His work, and that under review, mark eras of achievement. The lapse of thirty-two years in itself shows that the accumulation of observations and hypotheses was so immense that no single author dared to undertake a *résumé* of knowledge which increased in such a ratio. Every year that the task was postponed its accomplishment seemed to grow more impossible. All honour then to those who have made the bold endeavour. Only workers in the same illimitable field can realise their difficulties.

In a carefully written introduction the authors refer to the revolution which has taken place in the department of cryptogamic botany. As an instance of the rapidity with

which facts are daily colligated, they draw attention in their preface to the impossibility of their earlier sheets quite representing the latest knowledge available at the date of printing.

The responsibility of the volume is shared alike by both authors. The Vascular Cryptogams, Muscineae, Algae, and Schizophyceae are, however, the special work of Mr. Bennett, the description of the Fungi, Mycetozoa, and Schizomycetes having been undertaken by Mr. Murray. In each case the higher orders have presented the least difficulty, on account of their having been studied far more exhaustively than have, even yet, the lower organisms, although "bacteria" and "bacilli" have become almost household words. The proportion assigned to each group has been equalised as much as possible, so as to give, as it were, a bird's-eye view of the whole subject rather than a perspective glance.

As regards classification, the authors allow themselves a somewhat eclectic scheme, embodying with their own conclusions those of the latest monographers. They adopt what is called the descending order; teaching us, that is, all that is known about ferns, before they endeavour to unravel the life-mysteries of microscopic organisms. But such cells, whose life is but days, like those of the anthrax bacillus, before they kill a man; and such plants as the tree-ferns, whose life may equal that of an oak—when we contemplate these, terms implying the "higher" or the "lower" life obtain a significance which the student hesitates to solve or ratify. Power, as a factor of aristocracy, falls from its high estate. We men, who hold ourselves at the apex of development, are at the mercy of invisible bacilli; but we can hold our own with the tallest tree-fern that ever grew.

One aim of modern medical science is to investigate the powers of destruction—infinite though they mainly are, in regard to the space occupied by each individual—with the keenest observation. And there is nothing more conducive to the scientific knowledge of the way to conduct our warfare against such insidious enemies than a thorough study of the organisms which lie, in the evolutionist's idea of life, between bacilli and man. Such a treatise as this must do much to diminish the space between the known and the unknown. Pasteur has found a cure for the grape-vine disease; he may have succeeded in dispossessing hydrophobia of its terrors. But he could never have done either the one or the other unless he had first familiarised himself with a great deal of such knowledge as Messrs. Bennett and Murray here lay before us so elaborately.

There are, however, novelties in the book, some of which one can hardly hope may take root. Classification is a shifting art, and must progress on the lines of actual knowledge. Those who know most are the best qualified to erect the signal-posts; and the present authors are abreast with the times in that respect. So far, *peritis credendum est in sua arte*. But they seem to forget that botany, like all other sciences, has acquiesced in the usage of certain terms which, being merely latinised, can be utilised without alteration in all languages. Their anglicisation, which is here advocated and adopted, is but a stumbling-block, without a word to be said in its

favour. We do not want new names, we do not want new forms of old ones; all we require is precise definition, such as we have in the authors' discussion of the meaning of the word "spore" (p. 5). An Englishman may guess what "archegone" is short for, for example; but why puzzle a foreigner with a new form of a word with which he is familiar in every treatise hitherto written on the special subject in any European language? Insular prejudice is indeed strong, but it should not be admitted into scientific nomenclature. Such words can never become popular, and the advantage of uniformity has everything to recommend it. The wider the disseminability of knowledge, the greater must be its power.

It may seem ungracious to speak thus, when there is so much to praise. So before I go any further let me call attention to the rich harvest of illustrations which embellish and interpret the book. Many of them are old friends; but they are none the worse for that. They are each the work of distinguished specialists. Here they are, all together, in a kind of national gallery. They drop into their places—places they would never have attained if they could have been improved upon. Not one is superfluous, or out of date. Nobody else ever ranged them in such order, or supplied their deficiencies so well.

Bibliography finds a helpful place in the book; and there is an art in the display of the right authorities. Every specialist can find all he wants to know if he searches the books and papers noted here. A reference to everything which has been written upon each subject would have been mere bewilderment. The book even goes beyond its profession. Geological time is a "large order," as the Americans phrase it. But here we have account taken of all that is known of the occurrence of cryptogams in prehistoric and primeval epochs. We cannot expect a mushroom or a toadstool to have survived a cataclysm, although many a fern and horsetail has—from the time when that which we now use as coal was little else than luxuriant vegetation. Still, lowlier members of the vegetable kingdom than ferns remain to show us that even such tiny cryptogams as diatoms existed aeons ago.

This is not the place to go into an elaborate account of the minute and accurate way in which the authors treat the marvellous diversity of life in the infinitude of plants which the ordinary botanist neglects. He is generally content to name his flowers. He dries them, and is happy. Let him now look into this book and see what he has yet to learn. Flowering plants are but a child's study compared with that which is within the ken of the cryptogamist. He may here look up the subject of lichens, for instance. But he will not find them as a separate group. What a vista this should open up to him! There is no such thing as a lichen. It is only a fungus growing on an alga. Read p. 322 for the proof. When he gets over that he is prepared for everything else of new or strange; and his delight will grow as his studies mature. No human being living in this year of grace will ever know all that cryptogamy has to teach. All thanks then to those who have so succinctly and

accurately told us the essentials of that which is at present known.

HENRY T. WHARTON.

LITERATURE IN SOUTHERN INDIA.

THE official report on publications, recently issued by the Madras Government, is not wholly void of encouragement to those who desire to see a new intellectual awakening in Southern India. But we live in the Kali Yuga, and the time of strong mental activity is not yet.

In the Madras Presidency printing is carried on in the following languages: English, Tamil, Telugu, Canarese, Malayalam, Hindustani, and Sanskrit. During the past year the total number of books and pamphlets published amounted to 942. Of periodicals there were 227.

In history and biography but little has been accomplished. Most of the books under these headings have been educational.

Lovers of the drama will be pleased to learn that in this section more has been done. The works of Kalidasa, the Sanskrit dramatist, have been reprinted; and the Sanskrit play "Nagananda" has been translated into Canarese. Shakspeare's "Midsummer Night's Dream" has appeared in a Mahratta version, which has been printed in the Nagari character. "As You Like It," from Charles Lamb's *Tales from Shakspeare*, has appeared in Tamil, and the "Winter's Tale" in Tamil and Telugu. A complete edition of the *Arabian Nights* has also been printed in Tamil.

In medicine, part of the Sanskrit work "Ashtanga Hrithayam," with a Telugu commentary, has been published, and a small book on the Muhammadan treatment for improving the blood has been printed in Tamil by a Labbai.

In poetry, nothing worthy of the name has been produced during the past year. A few songs and ballads have appeared, but they contain nothing which demands notice. Among the thirty millions of the Madras presidency I cannot mention three distinguished possessors of the poetic gift at the present time.

In philosophy, also, the year has been practically barren. Indeed, so far are men from producing philosophical works of merit that it is not easy to find Hindus who can intelligently read the Hindu philosophy which has been written. The same may be said also of religious literature, viz.: that the religious systems of the Hindus do not now appear to move them to any vigorous literary effect, nor even to arouse them to strong, clear thinking. Time was when it was otherwise.

During the past five years the annual number of publications in English has more than doubled. Next to English works, Tamil publications show the largest increase. Yet it is still true that the vernaculars and their treasures are at a discount, and genuine students few indeed, though the field for study and industrious research is well-nigh boundless. The Hindu intellect appears as if suffering from temporary exhaustion, and awaits the coming of a new enthusiasm and of that vigour which is necessary to creative mental effort. In the meantime, therefore, critical research must be undertaken by Englishmen; and that so little has been done by us to unveil India, and furnish to the world more exact knowledge concerning the faiths and the philosophy of this most interesting section of it, as well as of their sources, is not to our credit. Would not our German cousins have done better had India been theirs? It is to be feared that much cannot be hoped for from a government already heavily burdened and impecunious; but for Englishmen of culture and means desiring

a field for study and research, surely none can be found more magnificent than Southern India.

MACKENZIE COBBAN.

CORRESPONDENCE.

THE INSCRIPTIONS FROM NAUKRATIS.

Gonville and Caius College, Cambridge: Sept. 4, 1889.

In 1887 an active controversy was carried on in the ACADEMY (May 14, July 9, 16, August 6, 20, 27) between Mr. E. A. Gardner and Prof. Hirschfeld on the subject of the Greek inscriptions discovered at Naukratis. Mr. Gardner maintained:

(1) That Naukratis was founded as early as the middle of the seventh century B.C., or that, at any rate, there were Greeks settled on the site of what was afterwards Naukratis long before the time of Amasis, who, according to Herodotus (ii. 178), assigned the spot to the Greeks to dwell in;

(2) That certain inscriptions in the Ionic alphabet with four-stroke σ and Ω , which were found in a certain stratum of earth, must from their position and other evidences belong to a date earlier than that assigned by Prof. Kirchhoff to the Abu Simbel inscriptions;

(3) That, therefore, in spite of the use of three-stroke σ and absence of Ω in the latter, these Naukratite inscriptions were older and written in alphabetic forms of an older type than the Abu Simbel inscriptions;

(4) That consequently the alphabet of the Abu Simbel inscriptions could no longer be regarded as the mother alphabet of Ionic, and that the differences between it and the Ionic must be local rather than temporal.

Prof. Hirschfeld, on the other hand (*Rhein. Mus.*, 1887, 209 sqq.) held:

(1) That Naukratis was founded by Amasis, and that previously there were no Greeks on the spot;

(2) That the Abu Simbel inscriptions belonged to the earlier (Kirchhoff says the later) years of Psammetichus I., or about the middle of the seventh century B.C.;

(3) That the peculiar alphabetic forms of the Naukratite inscriptions on which Mr. Gardner relied were mere graffiti, and in any case too insignificant in number to support his thesis;

(4) That the three-stroke σ must in every case have been the precursor of the four-stroke σ .

Vol. ii. of *Naukratis* has now appeared (Egypt Exploration Fund). Mr. Gardner maintains his views almost unaltered. Prof. Hirschfeld criticises vol. ii., as he did vol. i., in the *Rheinisches Museum* (1889, p. 461, sqq.). It is worth while (and this is the object of the present remarks) to see what this able scholar now thinks of the points in dispute.

(1) Prof. Hirschfeld accepts (*Rhein. Mus.* 464) the solution suggested by Mr. Gardner (*Naukratis*, ii., p. 74), that the difference between the alphabet of the Abu Simbel inscriptions and that of the Naukratite inscriptions was not temporal but local, though he notes that Mr. Gardner has not followed up his suggestion. I may be allowed to point out that Mr. Gardner expressed the same view, not only in *Naukratis*, i., but also in the *Journal of Hellenic Studies*, vol. vii., p. 230;

(2) Prof. Hirschfeld argues that four-stroke σ and three-stroke σ come from different mother-forms. In a note to p. 235, vol. vii. of the *Journal of Hellenic Studies*, Mr. Gardner wrote: "Or is the four-stroke form derived from Shin, the three-stroke one from Tsade? A suggestion confirmed by the form occupying the place of Tsade in the Abecedarium of Caere." This is exactly what Prof. Hirschfeld now seeks to prove, though whether Mr. Gardner

would, on consideration, accept a proof which depends for its chief support upon the one, perhaps accidental, variety of form in the alphabet of Caere is, I think, doubtful;

(3) The Abu Simbel inscriptions with three-stroke σ belong to the Tsade group; the oldest Milesian and the oldest Naukratite (Milesian) inscriptions belong to the Shin group;

(4) This re-statement of the relation of the alphabet of the Abu Simbel inscriptions to the Milesian and Naukratite alphabet makes it possible, according to Prof. Hirschfeld's views, to estimate the age and value of the Naukratite alphabetic forms, entirely apart from those of the Abu Simbel inscriptions; and the standard of comparison becomes in fact the alphabet of the oldest inscriptions found at Miletus. That these epigraphically are later than the oldest Naukratite (Milesian) inscriptions is what Mr. Gardner maintains; that from the stratum in which they were found the oldest Naukratite inscriptions must be at least as old as the seventh century is the evidence of excavation.

Now Mr. Gardner may or may not be right in his original contention, that certain forms of letters in the oldest Naukratite (Milesian) inscriptions are of a more archaic type than the alphabetic forms on the oldest inscriptions found at Miletus, and that this archaism is not accidental. But as regards his controversy with Prof. Hirschfeld the position is strikingly altered.

Mr. Gardner contended that there were Greeks (Milesians) on the site of Naukratis as early as the seventh century, B.C. Prof. Hirschfeld at first disputed, but now (*Rhein. Mus.*, 466) has nothing to say against, the conclusion.

Mr. Gardner contended that the alphabet of the Abu Simbel inscriptions was not the Ionic mother-alphabet. Prof. Hirschfeld now puts forward the same view.

Mr. Gardner contended that four-stroke σ was not preceded in every case by three-stroke σ . Prof. Hirschfeld now quotes with approval and develops both of the suggestions actually made by Mr. Gardner, as a possible explanation of the fact assumed, in the *Journal of Hellenic Studies* (l.c.).

My sketch of the controversy as it now stands is necessarily very brief and incomplete. I am sure Prof. Hirschfeld will pardon me if my brevity has led to unintentional misrepresentation of his present attitude.

E. S. ROBERTS.

SCIENCE NOTES.

MESSRS. MACMILLAN & Co. will publish next week the second part of the fifth and largely revised edition of Prof. Michael Foster's *Text-Book of Physiology*. It forms book ii. of the complete work, and treats of the tissues of chemical action with their respective mechanisms, and of nutrition.

MESSRS. W. B. WHITTINGHAM & Co. will shortly issue *Service Chemistry*, by Prof. Vivian B. Lewes, of the Royal Naval College. The work, which is fully illustrated, treats with technical detail chemistry as affecting not only the Navy and the Army, but also the Merchant Service.

UNDER the title of *Records of the Geological Survey of New South Wales*, a new quarterly journal has been started by the Department of Mines at Sydney. Its primary object is to offer a medium for the speedy publication of observations and discoveries made by the staff of the Survey, which works under the Department of Mines. As the records will contain descriptions of newly-developed mining districts and newly-discovered minerals, the publication will be the means of calling attention to the rich natural resources of the colony. The first part contains several papers and notes on the rocks, minerals,

and fossils of New South Wales, offering to the geologist much matter of scientific and economic interest.

THE third session of the Edinburgh University Extension Summer Vacation Course was held during August at the Marine Station, Granton, through the kindness of Dr. Murray, Director of the *Challenger* Expedition, and of Mr. Irvine, of Royston. The courses of botany and zoology were conducted, as last year, by Prof. Geddes and Mr. G. A. Thomson. This year each course was divided into an elementary and an advanced section—the former dealing with phanerogams and vertebrates, and the latter with cryptogams and invertebrates. Twenty-five or thirty students attended. All the courses were supplemented by demonstrations in the field and on the shore, and by visits to public and private gardens and to the museum. A course of twenty lectures on sociology was also delivered by Prof. Geddes.

At a recent meeting of the Académie des Sciences, M. A. de Quatrefages submitted some remarks in connexion with his *Introduction à l'Étude des Races humaines*, Part II. In this second part the author passes from the general questions touching the evolution of man to those touching the evolution of the human races, of which he reckons at least one hundred and seventy-two, exclusive of minor varieties, all, however, reducible to the three fundamental black, yellow, and white stems. Adhering to the natural method of classification, as understood by Jussieu and Cuvier, he divides these stems into branches corresponding to primary and secondary divisions, under which come the families and groups. Much stress is laid on the early migrations of man, resulting in crossings of all sorts, and the general displacement of pure by half-caste races. The position of fossil man in the general scheme of classification is also studied, the five or six known varieties discovered in Europe being divided into two distinct branches allied to the white stock. Two distinct quaternary types are also recognised in America—that of the Pampas affiliated to the Siberian, and that of the Lagoa Santa to the Eskimo branch of the yellow stock. Some bold speculations are indulged in regarding the primeval homes of the three fundamental groups and their subsequent dispersion from common centres over the face of the globe. In this scheme the north of Asia is considered the cradle of mankind, whose three primary divisions grouped themselves round the great central tableland, whence they gradually spread over the continents during tertiary and quaternary times. In the oceanic world the eastern Polynesians are affiliated to the white, the Melanesians (Papuan) to the black, and the Malays to the yellow stock, each division migrating from the mainland in the order already indicated by Prof. Keane (*Indo-Chinese and Inter-Oceanic Races and Languages*.) The work is illustrated with 441 figures inserted in the text, four plates, and seven maps.

FINE ART.

A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists. With references to their Works, and Notices of their Patrons, from the Establishment of Christianity to the Eighteenth Century. By John W. Bradley. In 3 vols. Vol. III. (Bernard Quaritch.)

THE author of this very laborious catalogue is to be congratulated at having brought it to a completion in three substantial volumes,

of the first and second of which we gave an account in the ACADEMY of September 17, 1887, and September 8, 1888.

It is, we think, to be regretted that space has not been allowed for details of about 350 other artists whose names are given in an appendix at the end of the volume before us, by far the greater portion of whom flourished in the fourteenth, fifteenth, and sixteenth centuries—not more than fourteen being recorded among them as previous to the twelfth century. Among these, however, are Charlemagne (as patron), Herrade of Landsperg, the Archbishop Egbert, and Nicephorus Botoniates as a calligrapher, whose magnificent portrait occurs several times with that of his wife in a splendid volume at the Bibliothèque Nationale in Paris. These portraits were copied by Count Bastard, but have never been published, and are not mentioned by Mr. Bradley.

It was an excellent idea to introduce notices of the great patrons of the illuminator's art, such as the Orleans family, the Sforzas, Strozzi, Dukes of Urbino, &c., as this has allowed the mention of many magnificent MSS. still in existence, of which the present possession is generally given.

Of English artists the enumeration in the present volume is rather meagre. There is a good account of Matthew Paris, monk of St. Albans, who, "notwithstanding his name of Mattheus Parisiensis or Parisiacensis, was probably an Englishman . . . the most important of whose MSS. is the Royal MS. 14 C. vii., in the British Museum," as being the autograph copy of the author which was presented to Henry III., and probably containing examples of Paris's skill as an illuminator, miniaturist, and herald painter. On fol. 6 is a miniature of the Virgin seated and holding the infant Christ, whom she kisses. Beneath is the artist in monastic habit, prostrate, and evidently intended for a portrait. Above him is written in capital letters alternately blue and red—FRATS MATHIAS PARISIENSIS. The seated figure of the Virgin is a very beautiful one, nine inches high, and at the bottom of the drawing is the inscription (of which only the first line is given by Strutt, with the figure of the prostrate monk in his *Horda Angel Cynan*, pl. xxxv.), which is omitted by Mr. Bradley. This whole inscription (which the writer hereof copied with the miniature many years ago) is

"O felicia oscula lactentis labiis impressa cū inter crebra indicia reptantis infancie utpote ver' ex te fili' inri alludret cū verus ex patre dī dī genit' imparet."

The contemporary scribe and artist, Jean de Wallingford, whose portrait is contained in the Cottonian MS. Julius D VII., is not mentioned by Mr. Bradley. We find, however, an interesting notice of another almost unknown Berkshire artist, Joh. Serbopoulos, a Greek of Constantinople, who worked at Reading ('Padryk'), and by whom several MSS. are still preserved in the libraries of New and Corpus Christi Colleges, Oxford. A good account is given of Johannes Sifrewas, the illuminator of the splendid Loutterell Psalter now in the British Museum, from which a fine set of engravings was published many years ago by the Society of Antiquaries

in the *Vetusta Monumenta*, not noticed by Mr. Bradley.

It is to be regretted that there is no fuller account of the famous *Hortus Deliciarum* of the Abbess Herrade von Landsperg than is given in the second volume of Mr. Bradley's work. The loss of the original invaluable work by the bombardment of Strasburg, in 1870, and the apparent cessation of the fine set of facsimiles, of which several parts were published by Messrs. Trübner some years ago, still leave much to be deplored. Some of the more remarkable drawings were copied in colours for Count Bastard, and are now in the Bibliothèque Nationale still unpublished.

We regret that we can give no details of the great mass of materials contained in the volume before us. We should estimate that there must be more than 1200 names of illuminators and scribes in this third volume. We would, however, especially refer to Rabula (sixth century), Udalricus (tenth century)—there is a fine copy of the Gospels signed by him in the British Museum)—Wulstan (eleventh century), Ultan, an Irish scribe (fourteenth century), Sintramn of St. Gall, and more extended accounts of King Rene, Sanzio Raffaello, Van Eyck, &c.

I. O. WESTWOOD.

CORRESPONDENCE.

A CYLINDER OF KING URKHAM IN THE BRITISH MUSEUM.

Larnaca, Cyprus: August 24, 1889.

From a report (*Temps*, August 4; *Journal Officiel*, August 7) of a paper read before the Académie des Inscriptions by M. Joachim Menant, I gather that the writer throws doubts on the authenticity of a cylinder inscribed with the name of Urkham, King of Ur, now in the British Museum, or at least on its identity with that once in the possession of Dr. John Hine, and engraved in Sir R. K. Porter's *Travels* (vol. ii., 424, pl. 79, no. 6).

One point I, and perhaps I alone, can make quite clear. Dr. John Hine, formerly of the Bombay Medical Establishment, and for many years attached to H.M. Residency at Baghdad, died on March 18, 1859, aged eighty-two, at Leeford, near Exmouth, where he had lived at least twenty years. A few days after his funeral this cylinder was handed to me—a neighbour and legatee—by one of his executors; and it never left my possession until I gave it, in September, 1880, to the national collection.

C. DELAVAL COBHAM.

[We quote from the *Revue Critique* the report of M. Menant's paper:

"M. Menant read a note upon a cylinder in the British Museum, the authenticity of which he disputed. The object in question shows a subject that is of importance for the history of religion. A high priest leads a neophyte by the hand and presents him to a deity sitting upon a throne; behind is another personage in the attitude of worship. This cylinder has for a long time been known only from a drawing by Rich, which was made about 1818, after the original belonging to Dr. John Hine. A few years ago, a cylinder which seemed to be identical with this original was found by Mr. Cobham, Commissioner at Larnaca, who presented it to the British Museum. While this cylinder recalls generally the authentic objects of the same kind discovered in Chaldaea, it yet has some suspicious details. For example, one of the feet of the throne is ornamented with a *pied-de-biche*—a peculiarity not to be found elsewhere. M. Menant is of opinion that the drawing of Rich was executed from an authentic original,

but failed to reproduce it exactly; and that the pretended original in the British Museum is but a copy made from the drawing."

ED. ACADEMY.]

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. MACMILLAN announce a quarto volume on *Pen Drawing and Pen Draughtmanship*, by Mr. Joseph Pennell, which will be illustrated with photogravures and other illustrations, after examples by many well-known artists, both English and foreign. The list includes Sir F. Leighton, E. J. Poynter, Frederick Walker, Randolph Caldecott, G. Du Maurier, Linley Sambourne, Harry Furniss, Charles Keene, Walter Crane, Hugh Thomson, Lhermitte, and Menzel.

A PRIVATE view of the works of decorative art, &c., to be sent to the forthcoming exhibition of the Arts and Crafts at the New Gallery by the Guild and School of Handicraft, will take place on Saturday and Sunday next, September 14 and 15, from 3 to 6 p.m., at the workshop of the Guild, 34 Commercial Street, E.

MR. GEORGE MACMILLAN has lately presented to the British Museum a small Greek vase, belonging in form and decoration to the rare class of Corinthian pottery of the sixth century B.C. The neck is modelled to represent a lion's head, with open jaws and extended tongue. The ornamentation consists of five bands, of which the highest and lowest are of conventional patterns. The middle band shows a combat of warriors, numbering eighteen figures. Above is a horse-race, and below a hunting-scene. The figures in all these are admirably drawn and modelled, especially when their small scale is considered. The whole vase is less than three inches in height.

MESSRS. KERR & RICHARDSON, of Glasgow, have published in pamphlet-form a paper read by Prof. Jebb last March before the Glasgow Art Club, entitled "Has Art thriven best in an Age of Faith?" On historical grounds, the professor inclines to answer his question in the negative, though he admits that art should possess a certain moral suggestiveness. We may add that the gross profits of the sale of the pamphlet will be given to the Scottish Artists' Benevolent Association.

THE three portraits by Rembrandt in the Sagan collection have, it is said, been sold to America. The most important of these, the portrait of Prof. Tulp (who is the lecturer in the famous "Lecture on Anatomy" at the Hague), has been bought for the Art Institute at Chicago.

AT a recent meeting of the Académie des Inscriptions, M. Salomon Reinach called attention to an inscription found in Cyprus, in the neighbourhood of Paphos, which contains a dedication to a divinity called Opaon Melanthios. A comparison with other inscriptions from Cyprus shows that this divinity is no other than Apollo. Opaon, meaning shepherd, is used by Pindar as an epithet of Aristaeus, who is an early form of the Arcadian Apollo. The name Melanthios recalls that of an Athenian hero, the eponym of the town Melainai; and there was another town of the same name in Arcadia, which must have had the same eponym. Both the titles, then, under which Apollo was worshipped at Paphos seem to attest the ancient connexion between Cyprus and Arcadia. The town of Paphos is known to have honoured as its founder the Arcadian Agapenor. M. Clermont-Ganneau pointed out that this inscription had already been published by Colonna-Ceccaldi, in his posthumous work, *Monuments Antiques de Chypre*.

MUSIC.

MUSICAL PUBLICATIONS.

A Second Set of Six Songs. By H. Festing Jones. (Op. 5.) (Weekes.) It is difficult nowadays to be original—indeed it becomes everyday more so. Mr. Jones certainly shows character in his music. There is a strong flavour of the antique about it, but it is something more than a mere imitation of the past. We shall follow the composer's career with interest. Of the six songs now before us, Nos. 3, 4, and 5 please us best. The words of the first three of the set are taken from Bullen's *Lyrics from the Song Books of the Elizabethan Age*.

First, Second, and Third Book on the Theory of Music. By Louisa Gibson. (Weekes.) We have already called attention to this exceedingly clear and concise work on theory; and therefore it will suffice to state that this is a second edition, revised and enlarged by the author with the assistance of Mr. E. Prout.

The Sea hath its Pearls. By T. H. Frewin. (Woolhouse.) This song opens in a very pleasing manner; and the middle section, with its change of key and rhythm, and with its 'cello obbligato effects, is attractive.

Four Songs. By W. Noel Johnson. (Woolhouse.) The first and second, to words by Longfellow, are neatly written and unpretentious. The third (Longfellow's "All are sleeping, weary heart") and the last (Shelley's "I fear thy kisses, gentle maiden") are also simple, but show more character. The Shelley is the best of the set—the accompaniment is most delicate.

The Fair Garden, by J. Cliffe Forrester (Woolhouse), is a good song, and the last page throws into the shade all that has gone before.

My Love has come, by Dr. Spark (Woolhouse), is a tuneful but ordinary ballad; the doubled thirds, however, in the accompaniment to the *piu animato* are not pleasant.

Three Character Pieces for Viola or Violin, with pianoforte accompaniment, by J. J. Haakman. (Woolhouse.) *Prière* is a quiet, elegant movement, and should certainly be played with viola rather than violin. *Meditation* is of a more popular character. We care least for No. 3, *Epoir*.

Trois Morceaux de Salon pour Piano. Par J. J. Haakman. (Woolhouse.) The opening of No. 1 has not an original sound, but yet it is graceful. We do not, however, like the passage with arpeggio chords. No. 2 is light and lively. No. 3—the last and the best of the set—is a taking *morceau*.

Romanesca and Elégie for Violin and Piano, by G. St. George (Woolhouse), are effective drawing-room duets.

Song of the Brook: a Sketch for Pianoforte, by J. Cliffe Forrester (Woolhouse), is good as a study, but somewhat tedious as a piece.

J. S. SHEDLOCK.

MUSIC NOTES.

IN our notice of the Appendix to Sir G. Grove's *Dictionary of Music and Musicians* (ACADEMY, July 27), we complained that no mention was made of J. F. Rowbotham's *History of Music*. This work is, however, noticed, but only under the heading "Ancient Music." We naturally looked for it under "List of the Principal Musical Historians of the Eighteenth and Nineteenth Centuries." Again, in commenting on the article "Saxophone," we stated that that instrument is used in Berlioz's "Les Troyens." We had a strong

remembrance of having seen a Sax instrument in the full score; and we therefore concluded, somewhat rashly, that Mr. J. A. Kappey, the writer of the article, had been correctly informed. But a recent examination of the autograph score at Paris enables us to point out our own mistake and that of Mr. Kappey's informant. Berlioz used Saxhorns of various kinds in the stage orchestras of the "Marche Troyenne," but not the Saxophone.

THE full programme of the Leeds Festival has been issued. The committee have, we think, acted wisely in omitting the familiar "Messiah" and "Elijah," in order to make room for other works less frequently performed. The dates of the novelties have already been given in the ACADEMY. The Festival opens on Wednesday morning, October 9, with Berlioz's "Faust." On Thursday morning Bach's Cantata—"God's time is the best," Schubert's Mass in E flat, and Handel's "Acis and Gaulea" will be performed; and on Saturday morning Brahms's "Requiem" and Mendelssohn's "Hymn of Praise." In the evening there will be a Sullivan programme, including the incidental music to "Macbeth" and "The Golden Legend."

IN consequence of October 12 being the concluding day of the Leeds Musical Festival, the date of the first of the thirty-fourth annual series of the Crystal Palace Saturday Concerts has been postponed from October 12 to 19. There will, therefore, be nine concerts before Christmas, and eleven after (February 8 to April 19). Mr. Mann's benefit concert taking place on April 26, 1890.

MR. BASIL TREE has published a most useful list of concerts at St. James's Hall for the forthcoming season. The Popular Concerts will commence on October 28; the first Saturday concert on November 2. Mr. Henschel will begin his series of London Symphony Concerts on November 14. Señor Sarasate will give three concerts on October 19, 26, and November 1. Sir C. Halle will give orchestral concerts on November 22, December 6, and January 24, and February 7, 1890. The dates of the Novello Oratorio Concerts have not yet been fixed.

THE Hackney Choral Association will give Spohr's "Fall of Babylon" at their first concert on November 18. The dates of the other concerts are January 20, March 17, and May 5, 1890.

AGENCIES.

London Agents, Messrs. W. H. SMITH & SON, 186, Strand.

Copies of the ACADEMY can also be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. EASON & SON, 40, Sackville-street; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS.

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SATURDAY, SEPTEMBER 21, 1889.

No. 907, *New Series*.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Life and Letters of Thomas Drummond.

By R. Barry O'Brien. (Kegan Paul, Trench & Co.)

THOMAS DRUMMOND, the inventor of the lime-light and the famous under-secretary for Ireland in the second administration of Lord Melbourne, was born in 1797 and died in 1840. His father, "the last laird of Comrie," died in 1800, leaving his wife, with her three sons and a daughter, to fight the battle of life on an annual income of about £120. Nevertheless, Mrs. Drummond did not despair; but with that indomitable courage, so characteristic of Scotch parents, bent all her energies towards securing a liberal education for her children. In due time she met with her reward. Passing from school, where he had manifested a decided predilection for mathematical studies, Thomas Drummond obtained a cadetship at Woolwich, and at the age of eighteen entered the Royal Engineers. But the monotonous drudgery of a life in barracks proving uncongenial to him, he was on the point of quitting the army for the bar when circumstances brought him into contact with Col. Colby, then engaged on the Ordnance Survey, who invited him to take part in that work. Drummond gladly accepted the invitation, and for the next ten years laboured with such assiduity in the service as seriously to impair his health. It was while engaged with Colby in Kent, in the autumn of 1823, that Drummond, feeling the insufficiency of the ordinary Argand lamp for the purposes of the survey, especially when the atmosphere was at all misty, set about making certain experiments which eventually resulted in the invention of the Drummond, or, as it is more usually called, the lime-light. Many years were required to bring the light to a state of perfection, but such as it was it was of inestimable service during the survey of Ireland. Curiously enough it was by means of his invention that Drummond received his introduction into political life. Dining one day with a friend, he happened to meet Lord Brougham, who expressed a desire to see the light. Accordingly the apparatus was placed in an adjoining green-house and the lamp directed to the drawing-room where the company were assembled.

"There were," wrote Drummond, giving an account of the scene to his mother, "only eight persons present, all intimate friends of Brougham's, so that the conversation, at and after dinner about men and things, more especially the Reform question, was most entertaining and interesting. The Chancellor was in great spirits and talked the whole time. After returning to the drawing-room I dis-

played the light, at which they expressed great admiration, though the Chancellor seemed greatly afraid of his eyes, and could hardly be persuaded to look at it. I spied him, however, peeping at a corner, and immediately turned the reflector full upon him, but he fled instantaneously."

The acquaintance thus formed soon ripened into friendship; and it was at Brougham's suggestion that Drummond was appointed chairman of the Boundary Commission, in connexion with the parliamentary reform scheme of 1832. In 1833 he accepted the post of private secretary to Lord Althorpe, then Chancellor of the Exchequer in the Grey ministry; and in June, 1835, he became Under-Secretary for Ireland. Other posts were suggested for him; but his "partiality for Ireland," as his mother put it, prevailed, and in July he set out for the scene of his labours. Certainly, whatever his motives were in accepting the post, no man was ever better qualified for it by a more thorough knowledge of the Irish people, by a keener appreciation of their good qualities, by a profounder sympathy for their misfortunes, and by a more comprehensive knowledge of the causes which lay at the root of those misfortunes, than was Drummond. In this respect his labours on the Ordnance Survey were of inestimable service to him.

It was a pitiable spectacle that met his gaze when he landed. Every day the movement for the repeal of the Union was taking a stronger hold on the people. Catholic emancipation tardily and grudgingly granted had only served to enrage the Orange party without satisfying the Catholics. Church divided against church; race against race; Orangemen against Ribbonmen; rack-rents and evictions on the one hand, outrages and murders on the other; everywhere nothing but a seething mass of discontent—it might well have seemed a hopeless task to establish a strong and impartial government, dependent upon no party or clique and capable of meting out justice to Orangeman and Ribbonman alike. Yet it was to accomplish this task that Drummond resolutely set himself. For a little more than four years only he was virtually ruler of Ireland; and it must be confessed that there are few pages in Irish history either more agreeable to the general reader or more instructive to the student of Irish politics than is the history of Drummond's brief but beneficent rule. The apostle of a new policy, he had no sooner landed than he was assailed by all the forces of the old régime. Flattery, raillery, abuse, were heaped upon him in turn; but, conscious of the rectitude of his purpose and strong in the strength which comes of knowledge, he calmly proceeded on his way. Hitherto the Ascendancy had been accustomed to regard the forces of the crown rather as an instrument for enforcing the payment of tithes and rent than as the guardian of the commonweal. When, therefore, the Under-Secretary declared in unmistakeable language that such was not the case—that the executive was not responsible for the enforcement of personal claims, just or unjust, but only for the preservation of the public peace—they could hardly believe their ears. Even Drummond's own friends and colleagues were sometimes astonished and perplexed at the firmness and consistency with which he adhered to the doctrine he

had laid down on this point. But, in truth, what with Orange rowdiness, Ribbonism, and faction fights, the police—even after being reorganised by Drummond on a basis which has made "the force" an object of admiration to every visitor to Ireland—had quite as much as they could attend to in preserving the public peace. Each of these elements of disorder Drummond attacked in turn. Wherever Orangeism showed itself, either in riotous processions, in indecent toasts, in the jury box, in the police force, or on the magisterial bench, it was promptly attacked by him. His conduct was much resented, and the Orangemen talked loudly of defying him; but the good sense of the country gradually rallied to his support, and nothing was wanting to secure his complete victory than the sorry figure which their champion, Colonel Venner, who had given "The Battle of the Diamond" as a toast at an election dinner, and his friends cut in parliament over the subject. With Ribbonism Drummond was equally successful. Treating the organisation rather as an excrescence due to landlord oppression than as a symptom of an innate spirit of lawlessness on the part of the peasantry, he endeavoured by placing the administration on a popular basis, by removing from the bench every suspicion of political partisanship, and by showing the people that the government sympathised with their grievances, to win them over to the side of law and order. Nor was the confidence he reposed in them misplaced. In Tipperary, the very centre of agrarian disturbance, a society was formed by the peasants themselves for the suppression of Ribbonism and all "bad characters." The society died with Drummond, and no similar one has ever since been established. "Significant commentary," remarks Mr. O'Brien, "upon his government and upon the government of those who came after him." Equally characteristic both of the man and of the general spirit of his administration is the story recorded by his sister of the way in which he suppressed faction fighting and brawling in the Phoenix Park on Sunday.

"On the Sunday afternoons and evenings crowds used to assemble in the Phoenix Park. Drinking booths were opened, and few Sundays passed without riot and mischief ensuing. My brother talked over the matter with some friends, who told him he must not dream of interfering, because it was a very old custom, and it would not do to attempt to put it down. He resolved, however, that he would make the attempt; so one Sunday afternoon, the people having assembled as usual, he rode out unattended among the crowd. To the keeper of the nearest booth he represented the consequences of the meetings—drunkenness, brawls, fighting, and then punishment; he said these things were to him very painful, and that it would give him great satisfaction could the meetings be altogether given up. The man immediately, without a word of remonstrance, complaint, or even a show of sullenness, set about packing up. He quickly left the ground, and never returned again. The same result occurred at other booths, and in a short time the park was cleared, and the 'old custom' given up for ever."

Some rulers have treated the Irish people as knaves, others as fools; Drummond treated them as men capable of being argued with and convinced. For nearly five years did he rule Ireland in this spirit. How much he

knew about the country his "Report of the Railway Commission" in 1838—still one of the most valuable historical documents regarding the social and economical condition of the people ever published—is sufficient to prove; how much he loved it, his death testified. "Bury me in Ireland, the land of my adoption. I have loved her well and served her faithfully," were the last words he uttered. Nearly half a century has passed away since then; but his memory is still green in the hearts of the Irish people. A statue erected to his memory stands in the City Hall of Dublin, side by side with the sculptured figures of Grattan and O'Connell.

Such, in barest outline, is the story of Drummond's life as told by Mr. O'Brien, and told by him with his usual good taste—with sympathy and impartiality; and, it may be added, with a more comprehensive knowledge of the times than is probably possessed by any other student of Irish history. In one respect the book is rather disappointing; but it is a defect which doubtless Mr. O'Brien felt more keenly than anyone else, and which he would gladly have remedied had he been able. I mean the meagreness of our information regarding Drummond's private life. Nevertheless, there is a charming geniality about his letters to his mother, here printed for the first time, which, while it still further illustrates his filial devotion, enables us also to realise in a measure the fascination which his conversation possessed for his contemporaries in general. For the rest, the task Mr. O'Brien has allotted himself has evidently been a labour of love; for whatever could throw any light on his subject either in regard to his scientific inventions or his government of Ireland has been carefully noted by him.

R. DUNLOP.

Afterthoughts. By Joseph Truman. (Macmillan.)

THERE is a marked and almost touching fitness in the title of this small book. If Mr. Truman had not called his poems—all, as he says, which he cares "that friendly eyes should see, or indulgent minds remember"—"afterthoughts," the reader would still have ascribed that character to them. They are evidently the ripe fruit of those years of life in which the mind reckons its gains and losses—in which the enthusiasms of youth, and the loves, hopes, and ambitions of a man's prime, are passed in review—with the result that whatever was best in them is gathered like a distilled essence, to be cherished to the end. But when, as in this case, the afterthoughts of a life are rich, the materials from which they were gathered must have been rich to affluence. The gold of youth grows dim, and the brilliant morning colours fade, but it is a true brilliance and a genuine gold all the same. So, looking at the rare worth of these few poems, it is impossible not to regret the keeping back of the first-fruits of the writer's mind. We would rather have had them, in spite of their immaturity, and even because of it. There could be no afterthoughts if there were no first-thoughts—the later growth is the outcome of the earlier; and when the ultimate produce is fair and excellent it is no idle curiosity that makes us want to know out of what abounding bloom and leafage it came.

A single line in the first of these poems will serve to give point to our regret. Writing of "Dreams" Mr. Truman says:

"The blossoms of Eternity lie furled
In the dim kindling buds of dreams that keep
A fluttering pulse within Time's broken sleep;
Dreams are not idle; dreams have saved the world."

That is a noble truth, expressed with all the concentrated force that a poet, and only he, can put into words. But this clear statement of a truth, which the poet has proved by his own experience, is the afterthought; the first-thought is the dream itself; and since dreams are not idle, why not let us have the dreams? Mr. Truman gives us some suggestions of the days when it was natural to dream, in the touching lines recording "What the Robin said in December." Robin, perched and singing on a marble head-stone by Shirley Church, wakes in the poet's heart reminiscences of bygone springs. But the song brings its own satisfaction, and the early dream and the afterthought both lead up to aspirations in which both are merged. Sings the Robin, with the poet for his interpreter:

"Man of dolour, wait awhile—
See the morns of April smile,
Mist shall pass, and skies be blue,
May shall roof these trees anew,
Pave them with unfolding fern,
June's long sunsets through them burn,
And this leafy realm be stirred
With the joy of every bird.

Time is but prefiguring sign—
Buried seed, of worlds divine,
Can aught here seem wondrous fair,
And no answer echo there?
Shall Spring brighten earthen sod
And no life be—nearer God?"

Life is full of compensations, and when one thing is lacking another is redundant, and the loss is made up. So, if the thoughts that come after are fewer and less passionate than those that came first, they are riper and more complete. The unripe thought may be lost in a plague of words, for the garrulousness of youth does not express much wisdom, but the mature mind chooses few words and crowds everyone of them with meaning. That is done in these poems. A few lines, or a single line, are made to express a picture, a character, or the experience of a lifetime. Here is an example from a short poem called "Elleray," having reference, of course, to Prof. Wilson:

"A few pale poems and some worthier prose
Make up the meagre sum which the world knows
Of what was working in that brain and breast;
The vague, eternal kingdoms have the rest."

Four lines, one line indeed, no more; yet not another word is needed to indicate the mortal insufficiency, the ample immortal worth, of that brilliant life. The meagreness of the record is of less matter when it can be said—

"The vague, eternal kingdoms have the rest!"

But Mr. Truman's muse has a still higher mood, which she rarely indulges perhaps, though when she does so the effect is charming, as in these lines, for instance:

"Abroad the first white butterflies wavering flew,
And the cloud-chased lights swept swift o'er
the rippled pool,
And the kingcups bright and the pallid wind-
flowers blew
In the meadow marge and the mossy hollows
cool;

The wheeling swallows were busy below the
thatch,
The mellow throistle piped from the greening
fir,
And often one eagerly lifted the cottage latch,
And watched in the happy evening light with
her;
Tenderly, playfully, he would gather a bud,
To set like a star in the dark of her wavy hair,
And on they went through the lanes and the
tawny wood,
In the sheen of the early moonrise faint and
fair."

The desire of pleasant things grows with their possession, and we cannot read such verses as these without wishing that there were more of them.

GEORGE COTTERELL.

THE RELIGIOUS QUESTION IN RUSSIA.

L'Empire des Tsars et les Russes. Par Anatole Leroy-Beaulieu. Tome III., "La Religion." (Paris: Hachette.)

To his elaborate Russian studies already published M. A. Leroy-Beaulieu has now added a third volume on the religious question in that country—a part of Europe which affords such interesting fields of investigation alike to the psychologist, the ethnologist, and the philologist.

The tone of the volume is sympathetic towards the Slavs; at the same time the author does not hesitate occasionally to tell them some disagreeable truths. He has not a mean opinion of the intellect of the Russian *moujik*, nor does he consider that because his religion is overlaid with so many gross superstitions and ceremonies that there is no real piety or feeling underneath it. He remarks very truly that, tried by the same standard, the Italian and Spanish peasants and, we might add, the Roman Catholic Irish, might be considered pagans.

A large part of the work is necessarily occupied with the *raskol*, or great religious schism, which began when Nikon corrected the errors which had crept into the religious books. Then occurred the fatal disruption, which has lasted even to our own days. M. Leroy-Beaulieu expresses a high opinion of this remarkable priest, whom he boldly calls the greatest man produced by Russia before the days of Peter. The study of the character of Nikon which he gives us is a very careful one, and great help has been furnished by Palmer's work. It is only from the Englishman's translation, which was made from the original MS. still preserved, that it is possible to learn the boldness of the answers of this champion of the Church when summoned before the Council. Up to the present time they have never been printed in Russia. Nikon was the Beckett of that country, and might have carried the day with the superstitious Alexis, whose ecclesiastical proclivities have been noted for us in the quaint book of his physician Samuel Collins, but the boyars were too much for him. They talked the Tsar over, and Nikon lost his ecclesiastical dignities, and ended as a simple monk. The reader who wants to understand the dispute must go to the pages of Palmer. The account of Dean Stanley is picturesque, but only touches the surface. If we desire an encomium of the bold Russian priest, the Roman Catholic authors will furnish one.

They are admirers of such a vigorous champion of the Church; but, as M. Leroy-Beaulieu does not fail to tell us, Nikon had no sympathy whatsoever with the "Latin heresy."

Our author has given us a careful analysis of the various sects, from the first appearance upon the scene of the *staro-obriadi*, in the seventeenth century, to the latest development—that of the *Stundists*—a kind of offshoot of German Protestantism, who derive their name from the word *Stunde*. He finds the most striking parallels to these sects in America and England; and in fanaticism he compares, as Buckle did before him, the Spanish and the Scotch. Certainly, when we read of the *skakuni*, or leapers, who make religious dances a great part of their creed, and the *molokani*, or milk-drinkers, who acknowledge no imperial or royal authority and hold war unlawful, we are reminded of the Shakers and Quakers. Other sects recall the Plymouth Brethren and the Irvingites.

When speaking of the organisation of the Russian Church, M. Leroy-Beaulieu lets us see very plainly that he does not consider the position of the Tsar in reference to it—he being technically only a "curator"—so inconsistent and anomalous as the attitude of the parliament in our own country. "Ni Moscou ni Pétersbourg n'ont vu une assemblée laïque, telle que le Parlement britannique, légiférer souverainement sur l'Eglise" (p. 197). He has some kindly and sympathetic words to say about that much-abused person, the Russian priest, dwelling upon his laborious life, the great extent of the parish which is under his care, and the privations to which he is subjected. Poor and half educated as he frequently is, he is the consoler of the *moujik* in his troubles, and the partaker of his joys—as the Irish priest has been in the sister isle; and the peasant might address him in the words of Banim's pathetic song:

"Who, as friend only met,
Soggarth Aroon,
Never did flout me yet,
Soggarth Aroon?
And when my heart was dim,
Gave, while his eye did brim,
What I should give to him,
Soggarth Aroon?"

Of the peasant's feelings for religion as shown in the *raskol*, M. Leroy-Beaulieu speaks as follows:

"Le *raskol* n'est point uniquement un symptôme morbide ou un signe de débilité intellectuelle: s'il fait peu d'honneur à l'esprit du peuple russe, il en fait beaucoup à sa conscience, à sa volonté. Au fond de cette nation, si souvent accusée de servilité et de manque de personnalité, les vieux-croyants nous font sentir la vigueur du caractère et le sentiment de devoir qui, non moins que l'intelligence, sont une des forces des nations. Sous la surface terne et plate de la société politique les sectes nous font toucher le fond résistant de ce peuple en apparence inerte; elles nous montrent son originalité, son individualité, son indépendance dans les choses qui lui tiennent à cœur. . . . La révolte d'une notable partie de la nation contre la réforme liturgique suffit à prouver que ce peuple n'est point le troupeau stupide et indifférent que s'est longtemps figuré l'Europe. Il est au moins un terrain où sa conscience s'est émancipée de l'autorité temporelle, et où l'autorité ne peut tout oser."

Our author employs his severest language when speaking of the treatment of the Polish

Roman Catholics by the Russians, and he is hardly less vehement when telling of the measures by which the Uniates under Joseph Siemaszko returned to the Orthodox fold—an event the jubilee of which is now being celebrated.

The concluding chapter, on the position of the Jews in Russian Poland, will be read with much interest. Like Prince Kropotkin, M. Leroy-Beaulieu considers that the dislike of the Russian peasant to the Jew has nothing to do with religious feeling, but is rather opposition to the so-called *Kahal*, or trade-confederation, by which the *moujik* believes himself to be exploited. It is to be regretted that, under the rule of Alexander III., some laws which had been passed two centuries ago, impeding the Jews in the practice of their industrial callings, should have been re-enacted. It was found necessary, however, to rescind them as absolute anachronisms.

Some of our readers will be amazed to hear what our author says of the loyalty of the Tsar's Mohammedan subjects:

"Ce qui est vrai c'est que le tsar n'a rien à redouter de ses sujets mahométans, même en cas de conflit avec le Khalife. On l'a bien vu par la dernière guerre d'Orient. Les mosquées appelaient les bénédictions d'Allah sur les armes orthodoxes, et de nombreux irréguliers musulmans combattaient à côté des Cosaques, contre leurs anciens compatriotes tocheresses émigrés en Turquie. Pour ébranler la fidélité des musulmans du Caucase, il faudrait que le Croissant reparût en vainqueur sur leurs montagnes. La Russie est sûre d'eux tant qu'ils croient en sa force."

The same remark probably holds good of our own Mohammedan subjects in India towards our *raj*.

Half sympathetic as M. Leroy-Beaulieu is with the Orthodox Church, he puts his finger upon many of its unprogressive features; and he justly censures the Russian adherence to the Old Calendar, which, he adds with terrible irony, when they annexed a part of Poland they re-introduced into the country of Copernicus. While speaking of some prominent Russian sectarians, he does not fail to pass under review the writings and opinions of Leo Tolstói, whose works are now creating much sensation in Western Europe. He finds in him a visionary, and his views of the celebrated Russian novelist may be fairly summed up in the formula—what is true is not new, and what is new is not true. M. Leroy-Beaulieu has clearly no enthusiasm for the count's Christian socialism:

"Ce ne sont plus les grands écrivains qui accomplissent les révolutions religieuses. Léon Nikolévitch a peut-être moins de disciples que les apôtres en kaftan ou en touloup."

This eloquent book winds up with an emphatic appeal to the Russians to introduce a system of toleration throughout their dominions. This is the only policy worthy of a great country. Of that country no one has made a more profound study than our author. He has travelled over it, as we gather from his occasional remarks, from Novgorod to Tiflis. He is familiar with its language and literature. The opinions advocated in his book are supported by references to Russian authors, to reviews such as the *Russkaga Starina*, and many others, with a fulness which shows the widest reading. One state-

ment only, as far as he has noticed, does the writer of this article feel inclined to dispute. M. Leroy-Beaulieu seems to think that the Russians have so amalgamated the Georgian Church with their own that the services in the former are in the Old Slavonic. The present writer, however, has attended Georgian services at Tiflis; and that Russia is not attempting to stifle the Georgian language is shown by the existence of a society for the diffusion of education by means of it, which boasts a very valuable library of MSS. and early printed works.

W. R. MORFILL.

The Home of a Naturalist. By Rev. Biot Edmonston and Jessie M. E. Saxby. (Nisbet.)

AFTER all the exciting narratives and hair-breadth escapes, the hurry and horrors of modern story tellers, the gorgeousness of Ouida, the imaginative intensity of a Rider Haggard, the critic once more breathes calmly and reads in placid happiness when he lights upon such a book as this. He has escaped from the rush and swirl of literature's great river, and is swept for a space into a sunny backwater, among birds, nodding sedges and wild flowers, where he can enjoy to the full the peacefulness of the naturalist's home. It would be intolerable to read this book anywhere but by the hearth in winter, or under the honeysuckle arbour in July heats.

For *The Home of a Naturalist* is a charming idyll of home and family life. It centres round the writer's father, Laurence Edmonston, M.D., who followed his father "of that ilk's" profession, settling in Baltasund, Unst, the most northerly island of the Shetland group, and for some fifty years ministering, often in considerable danger from winds and waves, to the illnesses and accidents of a large surrounding district of sea and land. Probably his was a "practice" unique in the kingdom. God-fearing and kindly, devoted to his profession, and, if possible, still more attached to nature—to the wild prospects obtainable from his native cliffs, and to every living creature that ran, flew, or crawled—with an intense love of home and his own domestic circle, Dr. Edmonston, in his secluded isle, lived worthily a useful life, and well deserved the touching record of it which his children have given to the world. Apart from the other interests of the book—and they are many—it is always advantageous that it should be known how good men in retirement, often in comparative solitude, can and do walk the daily round of duty among us—it may be amid the manifold discomforts of a rigorous climate—and yet leave mankind distinctly the better for their presence. Scotland has the honour of having produced many such admirable characters. They are not heroes, judged by the world's standard. Perhaps they are something better—the salt of the earth.

The glimpses of family life which we can catch in this book, set in the constant roar of northern seas, are delightful. It is easy to follow the history of the children through the amusements and not seldom the perils of boyhood until they seek the larger world beyond their loved Hjalmland. So, too, with the girls. In due time "fremit" folk seek the islands

as doctors, scientific men, or what not. One by one they marry these, and the original home becomes too straight for them. The much-regretted ornithologist who married Mrs. Saxby will live by his excellent book, *The Birds of Shetland*. In addition, we soon learn to know many of the quaint characters to which seclusion invariably gives birth, thanks to the literary skill of the writers. Ingath and Osla, with their very different wooings, the devoted servants of the doctor's family, Mam-Willa, the sick nurse, the sensible yet almost prophetic Kirsty, undisciplined Gonga, coy Osla, and Magnus Anderson, the udaller's son, form a pleasant group of singularly original minds. Then the pets—ponies, dogs, cats, birds, innumerable, and yet each with its well-known identity—these are by no means forgotten. Beyond even the wide horizon of the Shetlands, passing at will into the spiritual world, lies a curious and tricky nation of Trows. Mrs. Saxby has evidently had many uncanny dealings with these, and describes them with some particularity. They are not English fairies, nor yet Norwegian Trolls; but they possess something of the merriment of the one with the mischievous, sometimes the malignant, nature of the other, while the melancholy seas and drifting fogs of the Shetlands have imparted to them characteristics of their own. So cleverly are they portrayed here that we feel inclined to "sain" ourselves in writing of them by crossing two pens upon the table, the nearest approach to plucking two straws from an Orkney family's store, and laying them in the form of a cross at the "steggie." One or two famous tunes among the islanders had been learnt from Trows. Occasionally, Trows, dressed for the most part in grey, are seen peeping and peering about the houses. These unfortunates are "daybound"—i.e., have been surprised by sunrise, and are, therefore, compelled to stay upon the earth till sunset.

The chapters connected with legendary and folklore and most of the descriptive writing of the volume belong to Mrs. Saxby. Her brother is responsible for the adventures and for many pleasant accounts of the natural history of the islands. Some of these papers have been published in magazines, but they now naturally fall into one complete whole. There is an adventure in cliff-climbing which makes the blood run cold, and another on a desert island which was within an ace of terminating fatally. The account of the seals common round the islands and of the Arctic skua's habits is a useful contribution to the Northern fauna. It is tempting to enlarge on the superstitions connected with the "deathrig," or tell the tale of the skipper of the fishing boat who caught a mermaid. Besides these, the manner in which Shetland women once kept a secret, and have ever since been allotted the place of honour at the table, ought also to be named; but readers will be pleased to find out these and many other delightful anecdotes for themselves. It is sad to think that the primal freshness of native manners and many of the quaint customs and beliefs of the islanders are fast dying out before steamboats, tourists, and telegraphs. Still the old home of King Olaf and Earl Rognvald, of Harold Sigurdson and Queen Ellesif—above all, of

holy Earl Magnus—has left not a few curious memories for the authors of this book to blend with their pleasing delineation of a modern naturalist's home.

When the inevitable separations of death fall upon the happy family at Balta Sound Mrs. Saxby touches upon them with pathos, to which the healing touch of time has brought a thankful resignation. As we close the book the best compliment to pay the writers' vivid descriptive powers is to tell them that in some previous state of existence we seem to have been well acquainted with the good Dr. Edmonston, his long-suffering wife, the troublesome "bairns," their numberless pets, and specially the dogs. Certainly they are now inscribed for many a day on our list of friends.

M. G. WATKINS.

Essays, Religious, Social, Political. By David Atwood Wasson, with a Biographical Sketch by O. B. Frothingham. (Boston, U.S.: Lee & Shepard.)

READERS of the *Atlantic Monthly* and of those American periodicals which represent one phase and another of free religious ideas, such as the *Christian Examiner*, the *Index*, and the *Radical*, have long been familiar with the name of David Atwood Wasson; and the present volume is sure to be welcomed by them. It deserves a welcome also from other persons who, if they have no particular sympathy with Mr. Wasson's religious and political opinions, may well be interested in the sterling character of the man himself.

The book consists of a biographical sketch by Mr. Frothingham and of eight essays on various subjects by Mr. Wasson. Mr. Frothingham's portion of the work possesses the usual merits of his biographies of transcendentalists—clearness and a sympathetic appreciation. His memoir is just what such a sketch should be, and might almost be said to be perfect but for one small fault. It is a fault which he shares with perhaps three-fourths of the writers of essays and biographies in the present day. I mean the over use of the word "charming," and its variations. Mr. Wasson was a "charming" conversationalist. He was himself "charmed" by the old English poets, but moral beauty "charms" him most. His autobiography is "charming," and the days Mr. Frothingham spent with him were "charming." The essays seem to have been well selected so as to indicate Mr. Wasson's opinion and method. If there had been a few more, all the better, but perhaps another volume will follow.

Mr. Wasson began life in the arid desert of Calvinism. Religion, as he knew it in his childhood, was "ugly, hard, cold"—"a disagreeable old-folks' affair; a hateful necessity which one must endure when he could no longer help doing so." If the children frolicked and laughed after they had gone to bed, his stepmother—an excellent woman in her way—would check them with, "Hush, children! how dare you be laughing when you may die before morning?" In the "charming" fragment of autobiography which Mr. Frothingham prints, Mr. Wasson says:

"All that should have invited my being to spiritual expansion only served to shut me up to a war with my own heart. I can only thank

God that for a while I had the courage to defy the preacher and be cheerfully 'irreligious.' I was a hardy little pagan, and this alone saved me. I did not think enough about Master Calvin's God to hate Him too bitterly, nor, on the other hand, to make a little hypocrite of myself and pretend, even to myself, that I loved Him. Thanks to the strong cheery nature that sang her own tunes in my blood long enough to drown the preacher's lugubrious drone. The pall might fall down around my soul at night, but the morning came, and the dear old pagan, unregenerate, incorrigible sun shone, and I, pagan and incorrigible also, danced out of bed, and took to life as nature would have me" (pp. 12-13).

Mr. Wasson describes vividly, and with some humour, the one occasion when he came near to being "converted." A "revival" had taken place, and he, in common with others, was impressed. So powerfully were his emotions aroused that, though he had some strong notions that, under the Calvinistic method, he was more sinned against by the higher powers than himself a sinner, he humbled himself to pray for pity and forgiveness. He confidently expected that some great change indicating "conversion" would straightway take place within him, but nothing happened; and the shame he felt at the part he had played led to a reaction. He never was "converted" in the Calvinistic sense.

Another burden of Wasson's childhood was work. He was not naturally indolent, but the unceasing toil demanded by his father was hateful to him. Laziness, in his father's eyes, was "the sin of sins," and everything short of desperate energy was laziness. So the boy had no leisure; for every spare moment some task was found, if only driving a "swarm" of hogs. He "mentally" sent the hogs "to the devil." But this inward swearing must have been a poor outlet for his overwrought feelings; and he dared not to say "devil" profanely "since that too was a kind of 'taking God's name in vain,' the Calvinistic devil being a deity with the bar sinister."

Mr. Wasson had a large store of combativeness in his nature. He was a warlike youth, and his willingness to do battle ended disastrously. When he was about seventeen years old he received, in a wrestling match, a spinal injury which made him a partial cripple for the remainder of his life, and for some years at the close he was nearly blind. After several experiments he chose the ministry as his profession. In 1851 he was "ordained pastor of an Evangelical church at Groveland, Mass.," but he did not abide there long. Calvinism was still in his way. He preached against it and was cast out. Theodore Parker and Mr. Thomas Wentworth Higginson helped him onward. He succeeded to the pulpit, or rather the platform, of the former, passed into Unitarianism and partly out of it again over the question of a creed, and finally found his spiritual home in a kind of liberated Unitarianism akin to the American "Free Religious Association."

Of Mr. Wasson's writings his biographer says that they "show rare insight, grace, and capacity"—an opinion which readers of the select pieces in this volume or of his many other excellent essays will approve. His style is clear, crisp, incisive, and reveals—in Mr. Frothingham's phrase—"a nice ear for

the music of words." He was a man of clear convictions, which he often expressed strongly. He had a reason for the faith that was in him and was free from prejudice. His opinions had been well weighed and carefully tested, and naturally commanded respect even where they failed to secure assent. Mr. Frothingham sums up his character thus:

"He extracted the soul of good from things evil if anybody ever did. . . . He was no dreamer or mystic or exalted devotee; but a critic, a scholar, an enquirer, all the time that he was a believer. . . . Solitary, unknown, without fame, holding many unpopular opinions, in sympathy neither with orthodox nor liberal, seeing his pet ideas rejected by the generation he loved, out of bearing with the democratic spirit of the age, he waited and watched, having unwavering belief in the ideas themselves." "He was a man of strong feelings, running all the way from love to hatred." "His conscience was inflexible. . . . The one thing worth recording was his constancy of soul, his invariable sweetness, his cheerful courage." "Veracity, it may be said, was his distinguishing trait" (pp. 63-4, 68, 69, 122).

His high courage is manifested in the outspoken expression of his convictions, and still more in the cheerful endurance of his life-long martyrdom. The present volume is acceptable as a memorial of a valiant soul.

WALTER LEWIN.

NEW NOVELS.

The Scotts of Bestminster. By J. Masterman. In 3 vols. (Bentley.)

An Irish Cousin. By Geilles Herring and Martin Ross. In 2 vols. (Bentley.)

Off with the Old Love. By N. F. B. In 2 vols. (White.)

The Piccadilly Puzzle. By Fergus Hume. (White.)

Tempted. By Margaret M. Black. (Edinburgh: Oliphant, Ferrier & Co.)

A Child of Japan. By Edward H. House. (Drane.)

Grandison Mather. By Sidney Luska. (Cassell.)

At the Eleventh Hour. By E. T. Pickering. (Ward & Downey.)

I HAVE not read any of Mr. Masterman's previous novels, but there can be no hesitation in saying that *The Scotts of Bestminster* is one of the most satisfactory stories published for a long time. It is not that there are any distinct flashes of genius in it, but the narrative all through maintains a high level of interest and ability. One is in danger of becoming jaded with fiction when so many writers can travel only in conventional grooves, or ring the changes upon certain specific forms of villainy; but it is quite refreshing to meet with a writer who captivates us by his descriptive talent and power of character-drawing. This Mr. Masterman does from the opening to the close of his story; and his sketches of Anglo-Indian life are evidently produced at first hand. The journey of the sick officer, Captain Scott, and his wife and infant, through the length of Hindustan to the coast, is a most touching incident, and powerfully told; but it is almost equalled by the account of the life of the castaways of

the *Elephanta*, who have been wrecked on a stretch of volcanic rocks in the Indian Ocean. There they set up a little colony, suffering great hardships, and buoying each other up with hopes that for a long time are only doomed to disappointment. There is one brave, tender, and self-denying English officer who would have wound his way into Thackeray's heart. It may be doubted, however, whether Commissioners' wives ever furnished so vulgar a caricature as the author has represented in Mrs. Smith, whose woes only provoke immoderate laughter. But there are other characters who are not one whit exaggerated—including a self-conscious M.P., a country solicitor and electioneering agent, and a noble and simple-hearted brother of the hero. The two heroines—for such we regard Mrs. Scott and Mary Latimer—are admirable creations, quite as well drawn as any of the men. A strain of deep pathos is reached in the chapter entitled "The Bride of the Sea"; and, indeed, it may be said that every part of this novel is thoroughly and conscientiously worked out. The Westminster election furnishes some amusing passages. One party strenuously endeavours to range Capt. Scott upon its side, but he will persist "in admiring both Beaconsfield and Gladstone. He called the one imagination, the other mind, and said both were necessary to keep the balance sure. So far, and no farther, could he be got to express himself." Some minor objections might be taken. For example, the title seems scarcely appropriate when quite two-thirds of the action takes place out of the British Islands. Nor is it the fact that every verse of a certain beautiful lyric by Mrs. Hemans has for its refrain the words, "Restore the dead, thou sea." Only the last verse concludes thus.

An Irish Cousin is a very clever story, and eminently readable withal. But in the opening pages there is quite a phenomenal amount of killing off, until the authors have sacrificed almost the whole of the relatives of their charming heroine, Theodora Sarsfield. Theodora is brought up in the United States, where, by the time she is two-and-twenty, she has only one American relative left, an Aunt Jane, with whom she does not get on well. She consequently resolves to visit her father's old home at Durrus, county Cork, now held by her Uncle Dominick, who, with his son Willy, are her only other relations in the world. The real story opens at this place, and the authors show the minutest familiarity with Ireland and the Irish people. Of course, there is a tender element of considerable prominence. "Cousin Willy" and the son of the O'Neill both fall violently in love with the bewitching *Américaine*, and there is a good deal of trouble before matters finally adjust themselves. Uncle Dominick is very anxious for his son and niece to marry, and thus keep the property together; for the fact is that he has "played it very low" indeed on his dead brother, whose estate he has long unjustly enjoyed. His remorse becomes so poignant that at length he suffocates himself in an Irish bog, which is an effectual, if not an aesthetic, settlement of his personal difficulties. Among the amusing readings of Irish character is one to the effect that "nothing so much compels the respect and admiration of the Irish peasant as the rare

astuteness that can outwit him." We are introduced to an Irish officer, who, when his militia regiment was ordered to Aldershot, said he was "the first of his ancestors that was ever sent on foreign service." This is really a successful novel.

The incidents in *Off with the Old Love* take place partly in New York and partly in Switzerland. There are two heroes, two heroines, and a consumptive Frenchman, who would have qualified for a third hero if death had not put him out of the running. Besides these there are several racy American characters. Captain Stopford desires to marry Lessie Leigh; but there is an old love in the way in the shape of Lady Lawlor, whom he had known as Miss Kate Pemberton, but whom he had foolishly registered as his wife at a New York hotel some years before in order to save her reputation. He does not really care for Lady Lawlor; but she still indulges a passion for him, and swears that he shall never be married to anyone else. She endeavours to make it appear that she is really Stopford's wife, and that her marriage with Sir George Lawlor was null and void; but the plot fails, and Stopford and Lessie are ultimately united. There is not much literary merit in the story, but it is amusing reading, especially in the Yankee passages. Dana, the American artist, is perhaps the best of all the characters, being manly, brave, and self-sacrificing.

Those who love a mystery will find one to their liking in *The Piccadilly Puzzle*. This latest example of the "shilling shocker" deals with a murder which completely baffles the noted detective Dowker. Four persons are in turn suspected of being the perpetrator, and it is only by a kind of accident that the real criminal is at length revealed. Perhaps, with so much sensation in so small a compass, the reader will not trouble about graces of style; but if he does he will not find them.

Tempted is, as the author describes it, only an episode, but it is one bearing valuable lessons for the youth of both sexes who are just setting out upon life's pilgrimage. Of two bosom friends at a Scotch university, who are both in love with the same girl, one, Graham Reid, uses a purloined paper at a critical examination, and thereby dishonestly obtains a valuable bursary over the head of his abler and more deserving comrade. The act subsequently causes him great remorse, and he is not happy in life until he has made a clean breast of his temptation and his sin. After he has done this, everything assumes a brighter aspect; and ultimately he becomes Sir Graham Reid, the fashionable doctor, who attended royalty on occasion, and on whom her Majesty had bestowed a baronetcy. But we are glad to know that he remembered the poor in the East End in his high estate.

The chief object of *A Child of Japan*, which is the story of one Yone Sauto, is to set forth the character and personality of a Japanese girl of the present day, and to exhibit the social and moral conditions by which she is surrounded in case she attempts to participate in the rapid intellectual development of her people. The heroine is naturally refined and sensitive in character, and there is many a touch of pathos in her delineation, as

well as in the account of her sad and premature death. Mr. House, who is evidently familiar with Japanese life and customs, has decided views respecting the treatment which Western Powers ought to mete out to Japan. His ideas, as expounded at the close of this little volume, are well worthy of consideration.

Grandison Mather is an anagram formed out of "Thomas Gardiner," and the story bearing this title relates the fortunes and misfortunes of a young couple who lost their entire fortune soon after marriage. After much tribulation, the husband develops into a successful author, while his wife makes an equally brilliant mark in the musical world. The story is bright, fresh, and interesting.

At the Eleventh Hour is not to be read at the twelfth, except by those who have nerves strong enough for such midnight reading. Murder, the Morgue, and the Nihilists have all a place in this novelette; and he who reads it will have no reason to complain of lack of sensation. If one were inclined to be hypercritical, the suggestion offers that a little of the sensation might have been exchanged with advantage for a little more literary talent.

G. BARNETT SMITH.

CURRENT LITERATURE.

Father Damien: a Journey from Cashmere to his Home in Hawaii. By Edward Clifford. (Macmillan.) The name of the Apostle to the Lepers has been in almost every mouth of late; and this little book, mainly reprinted from the *Nineteenth Century*, will confirm and extend the report of his saintly life and heroic death. Mr. Clifford writes well; and, while preserving his own right of private judgment in matters theological, bears hearty testimony to the Church of Rome as a producer of saints. Part of the charm of the book indeed resides in the fact that it is a tribute from a strong Protestant to an equally strong Catholic. Mr. Clifford's object is not only to celebrate the self-denying virtues of Father Damien, but to urge the necessity of further aid for the lepers of India and elsewhere. The frontispiece is a reproduction of a really charming drawing, in which Mr. Clifford has shown the earnest and sympathetic profile of the young priest in 1868, before his face of hope and devotion had become furrowed by care, and ridged and disfigured by the dreadful disease which brought him to a leper's death.

The Story of William and Lucy Smith. Edited by George S. Merriam. (Blackwood.) The author of *Thorndale* and *Gravenhurst* can hardly be said to have proved himself "a man of genius," as his biographer supposes; but at any rate he was the possessor of superior talent, which he used faithfully. He did a considerable amount of good, if not of lasting work, as thinker and critic. The best of him, however, was not in his public work, but in his personality: he was greater as a man than as a writer. It is well that his story, and that of his admirable wife, should be given to the world. The present volume is made up chiefly of memoirs, written by Lucy Smith, and of letters. Mr. Merriam's duty as "editor" was to arrange the whole, and to provide the connecting links, which he has done carefully, and with considerable skill. His weak point is that he is too sentimental, and he overstates. For instance, the articles contributed during the years from 1839 to 1871 to *Blackwood's Magazine*

were, for the most part, good; but they do not call for such a high-flown description as this: "Scattered through the endless numbers of the magazine, his articles are to the readers of the present day like carbon dispersed through a coal bed: condensed and crystallised, they would have yielded a diamond" (p. 106). Mr. Merriam uses such words as "carefree," "joyous," "troublesome"; he is too lavish with superlatives; he is continually in an ecstasy, and his language is gushing and sometimes bombastic. Of criticism and the critical spirit there is none. Moreover, the work is too elaborate. If all the material that is here had been "condensed and crystallised" by a judicious person into a biographical sketch, it would have been better both for the reading world and for the memories of the two worthies of whom it treats.

Joseph Rogers, M.D.: Reminiscences of a Workhouse Medical Officer. Edited by Prof. Thorold Rogers. (Fisher Unwin.) These reminiscences are autobiographical; but Dr. Rogers died before they had passed through the press, and the task of editing them thus devolved upon his brother, Prof. Rogers. They have probably gained rather than lost by the change of editorship, for the preface sums up the life-work of the doctor—"one of incessant devotion to a noble object"—in terms which command respectful attention. The object which Dr. Rogers set before him was to improve the condition of workhouse inmates, to check reckless and unwise expenditure, and to secure for his own profession better treatment than it had been wont to receive. Naturally, he was brought into frequent collision with boards of guardians; and the accounts which he gives of these administrative bodies—their incompetence, ignorance, greed, and insolence—are lifelike, but distinctly unpleasant in detail. There was a certain degree of heroism displayed by him in the resolute manner with which he strove to do his duty in spite of official opposition of every kind. The Poor Law Board sometimes proved as deaf to reason as the guardians, and the Local Government Board occasionally exhibited a tenderness towards mismanagement and misconduct for which it is not difficult to account. It is gratifying to find that one result of Dr. Rogers's bold line of action was a genuine reform in workhouse administration, which he himself lived to witness. That it has not yet proceeded so far as he and others desired is likely enough, for abuses die hard; and what we learn of some of the metropolitan workhouses through this book shows that a Hercules is needed for the Augean task—a Hercules as resolute as Dr. Rogers and as indifferent to obloquy. As a history of the advance that has been made towards securing proper care for the sick poor, this volume is valuable; and as the record of a public man who fearlessly discharged his duties in circumstances of great difficulty, it cannot fail to be interesting.

The Story of Thomas Carlyle. By A. S. Arnold. (Ward & Downey.) Two favourable things can be said of this book and of its author. He takes the right view of Carlyle; and he supplies his readers with everything that is historically true about his hero, and with a good deal also that, being based on *Sartor Resartus* and other literature of a quasi-autobiographical character, is, to some extent, mythical, or mere hearsay. But Mr. Arnold's style is fearfully and wonderfully irritating. One comes every second page or so on an over-shot phrase like "grim tremendous earnestness," and "mighty soul." Anyone who is acquainted with the truth both as to Carlyle's temperament and as to his life cannot but be amused to read this account of one of his Edinburgh experiences.

"His soul was attacked with demons of doubt,

darkness, and scorn unutterable. Manfully, like old Bunyan of old, he determined to take the devil by the horns, to conquer or die. Then arose, gaunt and awful, Giant Fear, the worst of all enemies. Before his fury Carlyle bowed, then bent down almost to the earth, exhausted with mental and physical sufferings." This "Story of Thomas Carlyle" needs, when taken, to be well shaken.

Literary Workers, or Pilgrims to the Temple. By J. G. Hargreaves. (Longmans.) The mantle of Isaac Disraeli has apparently fallen upon the shoulders of Mr. Hargreaves, whose common-place books must already rival those of his long-lived predecessor in number and variety. We have not come across Mr. Hargreaves's other published works, but we learn that he is the author of two books with stupendous titles—viz., *Possibilities of Creation*; or, *What the World might have been*, and *Blunders of Vice and Folly*. Yet he is only lately entered upon that pilgrimage towards the Temple of Fame which, more often than not, leads through misfortune to final disappointment. Encumbered as he is with such superabundant matter, he can scarcely be the *vacuus viator* whom he describes as singing merrily on starting for "the radiant eminence." Out of his vast stores he brings forth anecdote after anecdote, bearing more or less directly upon the literary career; and, though we could hardly conceive any book more indigestible than this if swallowed whole, a bite, now and then taken, may be pleasant to the taste of many. The waiting-rooms of doctors and dentists need a literature of their own; Mr. Hargreaves's volume is a valuable contribution to it. It is almost impossible to give a specimen of its contents; but, opening the book at hazard, we find that on two pages the author quotes from Galileo, Daub, Coleridge, Milton, Krieff, and Bishop Cumberland, while there are allusions to Charles Lamb, Lord Monboddo, Homer, and Sophocles. There is, therefore, plenty of variety, and, we may add, some humour in this well-printed and well-indexed volume. A few of the stories are spoilt in the telling by the writer's prolixity; but there is not one of them that might not be read aloud in the strictest family circle. So far, therefore, Mr. Hargreaves need have no apprehension of the result of that "great post-mortem" to which, in common with other "children of genius," he is looking forward.

Shakespeare's Funeral, and other Papers. By Sir Edward Hamley. (Blackwood.) Of most of the papers comprised in this volume we may say, as the author himself says of Mr. Hayward's essays, that there is nothing greatly to distinguish them from a number of other essays and reviews written anonymously in excellent English. They have appeared before in the shape of contributions to periodicals, and served their purpose well. Their republication is not a matter of great importance to the public, nor, we should think, of much additional profit to the author. Perhaps the essay which most deserves attention is that entitled "False Coin in Poetry." In it Sir E. Hamley criticises with severity some of the most popular passages in English poetry, and asserts that their popularity is not due to intrinsic excellence, but to the glamour of a great name, or the blind following of indiscriminate admirers. He takes as an example Wordsworth's "Laodamia"—a piece which has found a place in most collections of "Gems of Poetry," and which even so severe a critic as Matthew Arnold has selected as a favourable specimen of the poet's dramatic power.

"But no chorus of praise," says Sir Edward, "should render us insensible to the fact that in this case Wordsworth has but shared the general fate of those who deal with matters uncongenial.

The very first verse labours, and labours in vain—

“‘With sacrifice, before the rising morn’
(why ‘rising’ morn? Morn itself signifies the rising of the day, and the phrase might therefore be paraphrased, ‘the rising rising of the day’).”

“‘Performed, my slaughtered lord have I required;
And in thick darkness, amid shades forlorn,
Him of the infernal gods have I desired.’”

“Was ever expression more wooden? How the joints of the verse creak! . . . how laboured the lines; how prosaic ‘performed,’ ‘required,’ and ‘desired’; and how abominable ‘my slaughtered lord’! a phrase suggestive of the knacker’s yard rather than of the death of a hero devoting himself to his cause, and slain in fighting valiantly with Hector.”

Captious as some of these remarks are, we agree in the main with the estimate of the poem; but when Sir Edward proceeds to dissect Portia’s praise of mercy, and tells us that we are all wrong in admiring its beauty and appropriateness, we are fain to say, “Errare malo cum Platone, quam cum istis recte sentire.”

A Summer in a Dutch Country House. By Mrs. Arthur Traherne. (Kegan Paul, Trench & Co.) Mrs. Traherne’s book is a little Anglo-Dutch idyll. Her heroine, an English orphan, visits some Dutch relations who are living their simple life in a chateau, appropriately named Lindendaal. There the young English lady has to endure a certain amount of teasing, and to learn the inevitable lesson that the exploits of her countrymen are not always viewed with the same eyes abroad as at home. But she is sensible, and accommodates herself without great difficulty to the orderly tranquil life around her, and its unexciting pleasures. Mrs. Traherne shows the economy, the precision, the domestic pre-occupation of Dutch life. She is not equally happy in bringing out the peculiar quality and charm of Dutch scenery. The heroine, after a slight misunderstanding, commits her fate to the keeping of a Dutch lover, who is more remarkable for his sterling qualities than for an engaging exterior. *A Summer in a Dutch Country House* is pleasant, but conventional. It affords no particular insight into Dutch character, and there is a want of local colour.

May in Anjou. By Eleanor C. Price. (Edinburgh: David Douglas.) May in Anjou—which the writer insists is the true May of Chaucer and of our early English poets, and gave us a literary tradition of that month not always corresponding to the facts—furnishes the title to a collection of descriptive papers of Anjou and Touraine. These essays have been published before in the *Spectator* and *Graphic*, but were worth reprinting for a certain finish and elegance. Those devoted to Anjou break newer ground, and Miss Price depicts certain aspects of the old life before the Revolution with some vividness. In the chateaux of Touraine she takes the reader through more familiar fields.

The Co-operative Traveller Abroad. By Edward Owen Greening. (Arthur Standing). Mr. Greening went on a holiday trip to France in company with some other zealous co-operators, and he thought it worth while to relate his experiences to the readers of the *Co-operative News*. The papers have now been gathered together, and form an exceedingly readable little volume. To co-operators, as Mr. Greening says in his preface, “industrial co-operation means a great deal more than a matter of business. It means even more than the purification of business. It is to us a living faith and a principle.” This is exemplified in the tone of the present volume. The ordinary man of business is willing, nay anxious, to throw business aside altogether when he takes his holiday trip. Not so Mr. Greening. He is a co-operator in his work

and a co-operator in his hours of relaxation. When he travels through France he looks at all objects through his co-operative glasses. This, of course, is what gives its distinctive value to his book. Plenty of people can describe France, with more or less skill, in its general aspect; but it requires the special experience and understanding and also the enthusiasm of a man like Mr. Greening to reveal France in its co-operative aspect. Naturally, the chief interest of the work centres round the chapters which discuss M. Godin and his society at Guise. A full description is given of this interesting establishment and of its founder, who, at the time of Mr. Greening’s visit, was still alive. The success of one such undertaking is no guarantee of like success elsewhere; but at the present time, when English co-operators are making a new, or at least a more definite, departure in the direction of co-operative production, and are trying to set their existing co-operative shopkeeping on a truer basis, the successful efforts which have been made elsewhere, even if local and partial only, deserve the closest study. What is the proper relation between labour and capital? To this question we need a quieter and at the same time more practical answer than the Socialistic shriek—Down with capital! Hitherto capital has been accustomed to employ labour with no very satisfactory results, as far as labour is concerned. Hereafter, perhaps, labour will come to employ capital. This, at least, seems at present to be the direction the movement is taking; and nothing can be more important for a proper understanding of the point than the light which such an experiment as that of Godin, and the equally significant, if less notorious, experiment of Leclaire, can throw upon it. Mr. Greening has something to tell us about Leclaire also. “Association, accumulation, intelligent and honest direction,” are justly described as the essentials of a successful industrial undertaking. When these are secured “the profits of human labour suffice, without charity, to provide those who work with complete insurance against the evils and dangers of life” (p. 233). These were secured in the societies of Godin and Leclaire. The problem, not for co-operators only, but for all persons interested in social well-being, is how to secure them under somewhat altered conditions, when the services of such “beneficent autocrats” as Godin and Leclaire are not obtainable. Mr. Greening’s book is written in the pleasantest style throughout, and contains, in addition to his co-operative records, plenty of shrewd observations on men and manners.

The latest addition to Bohn’s Library (Bell) is *Arthur Young’s Travels in France*, a book more talked about than read, and more valued in France than in this country. No better editor for it could have been found than Miss M. Betham-Edwards, whose intimate knowledge of the present condition of rural France has enabled her to draw a series of most instructive contrasts in her Introduction. She also contributes a Life of Arthur Young, which is more detailed than any which we remember to have seen elsewhere, for it is based upon his own diary and other family papers which have been placed at her disposal by his grandson, the present owner of Bradfield. The book is also adorned with a portrait of the author for frontispiece. Miss Betham-Edwards comments upon the fact that it appears just one hundred years after Arthur Young finished his third and last journey in France. It also seems worthy of note that it appears in the very month when the Board of Agriculture is resuscitated, of which Arthur Young was the first secretary.

Egypt under Ismail. By J. C. McCoan. (Chapman & Hall.) In 1882, Baron de

Malortie gave us a book on Egypt entirely composed of quotations. Mr. McCoan tells us that he has “winnowed whatever has seemed to him trustworthy and of any permanent interest.” Both books are compilations rather than works of originality, but neither is devoid of interest. The book before us deals exclusively with the reign of Ismail, and closes with his deposition by a telegram just ten years ago. In a brief epilogue, Mr. McCoan glances at “the nerveless indecision” which has discredited our rule in Egypt under the Tewfik régime, and looks forward to the coming partition of Turkey, when Egypt will of necessity fall to England. “If,” says his concluding sentence, “the misrule of Ismail has hastened our entry on this inheritance, for that we and the Egyptian people may forgive him much.” In justice to our author we ought to add that “we” does not include the bondholders, in whose interest this book is not written.

Leon Roch: a Romance. By B. Perez Galdós. From the Spanish by Clara Bell. In 2 vols. (New York: Gottsberger; London: Tribner.) This is a translation of one of the most striking of Perez Galdós’s “Spanish Contemporary Novels,” *La Familia de Leon Roch*. The theme is the hypocrisy and bigotry of the extreme ultramontane party in the Romish Church, and the unnatural character of the modern saint, the product and ideal of their teaching. The hero, Leon Roch—a scientific sceptic, but of the highest moral integrity—marries into a devout aristocratic family, all of whom, with the exception of his wife and her twin brother, who are examples of the typical sanctity of the day, are hypocrites, but none the less bigots of the deepest dye. Along with this, as in nearly all Galdós’s stories, there is a merciless exposure of the vices and corruption of the higher employés; and among them all, with the exception of an Italian priest, sincere in his mischievous mysticism, Leon Roch is the only honest man. But, because of his opinions, and in spite of his own toleration, he is insulted by every one, driven to a separation from his wife, and his whole life ruined by the slanders and impure imaginations of those who cannot conceive of the existence of virtue outside the church. It is a powerfully drawn picture, but too uniform in its sombre colouring. It depicts a society in which we should hate to live, and which it is not altogether pleasant even to read about. No foreigner could have dared to delineate such scenes; and in closing the book the reader asks himself: Can such things really be? The translation is well done, and reads pleasantly. There are a few slips: *largo*, “long” (vol. i. 149) is translated “broad,” in describing the hands of one dying of consumption. In vol. ii. 212 the telling Latin word *transit* is left untranslated, and the whole passage is confused.

NOTES AND NEWS.

MESSRS. SWAN SONNENSCHN & Co. announce a volume of singular interest—*The Uncollected Writings of Thomas De Quincey*. This will contain a large amount of matter (much of it copyright) not to be found in any edition of the author’s works, British or American. It includes some essays and stories intended for republication by de Quincey himself, which he did not live to include in *Selections* *Grave and Gay*. The book will contain a prefatory note and annotations by Mr. James Hogg, who was intimately associated with De Quincey while he was occupied with the revision of his works.

We understand that Prof. Edward Dowden is well advanced with his *History of Modern English Literature*, for Macmillan’s four-volume work. Mr. Stopford Brooke has made some progress with the first volume, but it will be the last of the four to appear. The two central

volumes, by Mr. Saintsbury and Mr. Gosse, have been long out.

MR. GEORGE MEREDITH has written a new poem of English country life—a satire upon religious excess of the Salvation Army type—which will appear in an early number of *The Universal Review*.

MESSRS. ISBISTER will publish immediately *Mary Howitt*: an Autobiography, edited by her daughter, with portraits and numerous illustrations, in two vols.; and *The Life of Sir Richard Steele*, by George A. Aitken, with portraits, also in two vols. Both books will be issued at the same time by Messrs. Houghton, Mifflin, & Co., of Philadelphia.

MESSRS. ISBISTER have also in preparation new works by the Bishop of Peterborough, the Dean of Gloucester, Archdeacon Farrar, and Francis Peck; and for their Home Library: *Glimpses of Europe*, edited by W. C. Procter; *The Story of Chemistry*, by Harold Picton; and *We Three*, by the author of "Worth a Three-penny Bit." They will also publish in September *Proverbs, Sayings, and Comparisons in various Languages*, collected and arranged by James Middlemore; and the yearly volumes of *Good Words* and the *Sunday Magazine* will be issued as usual in November.

A Memory of Edward Thring, by the Rev. J. H. Skrine, will shortly be issued by Messrs. Macmillan. Mr. Skrine was first a boy, and in later years, an assistant master at Uppingham, and in both capacities knew the distinguished head master intimately.

MR. ELLIOT STOCK is engaged making a facsimile of the first edition of Bunyan's *Country Rhymes*, which has recently been discovered and acquired by the British Museum. The Rev. John Brown, of Bedford—the latest biographer of Bunyan—will furnish an introduction, giving the history of the little volume.

A NEW story by the author of *Mehalah*—who now acknowledges himself as the Rev. S. Baring Gould—will be issued this year by Messrs. Blackie & Son, the theme being that of the Icelandic Saga of Grettir the Strong. It should have more than the ordinary interest of being merely a good fighting story for boys, inasmuch as the author some years ago made a visit to the scenes referred to in the Saga. The illustrations are to be by Herr Zeno Diemer—a German artist specially selected for this work by Mr. Baring Gould himself.

MR. G. A. HENTY has this season availed himself of the renewed and more minute interest taken of late years in the details of the American Civil War; and his story, *With Lee in Virginia*, is an endeavour to present the case of the South in its most attractive and romantic light. A second story by Mr. Henty—*By Pike and Dyke*—deals with the Revolt of the Netherlands, covering in story form the ground taken up historically by Motley's *Rise of the Dutch Republic*. Messrs. Blackie & Son will be the publishers of both these books.

MESSRS. F. V. WHITE & Co. will shortly publish two new novels: *Mrs. Bob*, by John Strange Winter, in two vols., and *Mount Eden*, by Florence Marryat, in three vols.

MESSRS. METHUEN & Co. will publish immediately *Historic Oddities and Strange Events*, by the Rev. S. Baring Gould, first series; and *Ballads of the Brave*: Poems of Chivalry, Enterprise, Courage and Constancy, from the Earliest Times to the Present Day, selected and arranged by Frederick Langbridge, with notes.

My Friend the Bloodhound, by Mr. Percy Lindley, illustrated by Mr. Herbert Dicksee, is in the press. The training of the bloodhound

for use in the detection of crime, and for war purposes, in auxiliary sentinel, despatch, and ammunition-carrying work, is specially dealt with. The illustrations are reproductions of wash and pen-and-ink drawings from the life, and include portraits of typical champion hounds.

MESSRS. OLIPHANT, ANDERSON, & FERRIER'S announcements for the new season include: *Sheila*, a story by Annie S. Swan; *The Luck of the House*, a new novel in two vols., by Adeline Seageant, and a cheaper edition of *Seventy Times Seven*, by the same author; *Kilgirvie*, by Robina F. Hardy; *Kate and Jean*: the History of two Young and Independent Spinsters, by Jessie M. E. Saxby; *Barbara Leybourne*: a Story of Eighty Years Ago, by Sarah Selina Hamer; *Lally Letham's Will*: a Tale of the Great City, by A. Rycroft Taylor; and cheap editions of *Robinson Crusoe* and the *Pilgrim's Progress*, with numerous illustrations. In religious literature: *Manliness, and other Sermons*, by the late Hugh Stowell Brown, with a preface by Dr. Alexander Maclaren; *Life's Stages*: their Duties and Opportunities, by Rev. James Stark.

THE Authors' Co-operative Publishing Company announce two new books for next month from the pen of the Rev. James J. Ellis, of Richmond—*Harness for a Pair*, a story, and *Messages of Christ*, a series of addresses.

MR. THOMAS J. WISE has issued the first part of his *Bibliography of the Writings in Prose and Verse of John Ruskin, LL.D.* That it is on Dutch hand-made paper and printed, with wide margins, in Clay's best style follows as a matter of course, as old sharers of Mr. Wise's former extravagances know. But they seem to like it; for the 250 subscribers, to whom the issue was limited, were found privately in eight days. The editor says he hopes to finish his task in eight parts; but this is plainly impossible, as the *Seven Lamps* and the *Poems* alone take twenty-nine and a half pages. On this scale—and it is the right one—the work must run to sixteen or twenty parts. It certainly ought so to do; and so well is it started, with such admirable completeness and care, that we are sure no Ruskin lover will grudge the increased price for such a record of his master's work. The only additional bit of information we can give on this Part I. is, that the "little girl" for whom *The King of the Golden River* was originally written was Effie Gray, one of the daughters of a Perth lawyer, who is now Lady Millais.

PROF. F. J. CHILD, of Harvard, has just issued part vi. of his magnificent edition of *The English and Scottish Popular Ballads*. It contains thirty-three old favourites like "Durham Field," "The Battle of Otterbourne," "The Hunting of the Cheviot," "The Rose of England," "Sir Andrew Barton," "Flodden Field," "Johnie Armstrong," "The Rising in the North," "Captain Cor," "The Laird of Logie," "Kinmont Willie," "Jock o' the Side," and so on. It is edited with that loving care, that wide research, and that wealth of illustration from other country's ballads, which have distinguished all the foregoing parts, and which puts to shame everything of the best that has been done in this country or elsewhere before. It is a real treat to a ballad-lover to turn over Prof. Child's pages, and see all the different versions of every ballad, and of every line and phrase given, and to know what analogies it has in any and every language of the continent, into how many of these it has been translated, what are its sources, and all about it. The work reflects the highest honour on Prof. Child, and the college and country of which he is an ornament.

THE FORTHCOMING MAGAZINES.

MR. GOLDWIN SMITH has written an article for the October number of *Macmillan's Magazine*, on the passing of the Jesuits' Estates Act by the Quebec legislature. The writer is, as may be expected, an uncompromising opponent of the measure, and has delivered himself concerning it with all his wanted frankness.

THE next number of the *Contemporary Review* will contain an important article on "The Triple Alliance, and Italy's Place in it."

THE October number of the *English Illustrated Magazine*, which is the first of a new volume, will contain poems by A. C. Swinburne, Walter Crane, and Violet Fane; an illustrated article on "Ceylon," by Sir Frederick Dickson; on "The Embossing of Metals," by Mr. W. A. S. Benson; on "Wagner at Bayreuth," by Mr. G. B. Shaw; and on "The Bernardine Nuns," by Mr. H. W. Lucy. There will also be articles on "Children in Theatres," by Mrs. Francis Jeune, and on "English Girlhood," by Mrs. Molesworth; besides a short story by the Hon. Mrs. Anstruther, and the first chapters of the Earl of Lytton's serial.

THE forthcoming number of the *Jewish Quarterly Review*, which begins the second volume, will contain the following articles: "The Child in Jewish Literature," by S. Schechter; "Polytheism in Primitive Israel," by Prof. A. H. Sayce; "Don Isaac Abarbanel," by the Rev. I. S. Meisels; "The Position of Faith in the Jewish Religion," by Oswald J. Simon. "The Letter of Consolation of Maimon ben Joseph," edited with English translation by Rev. L. M. Simmons, (the Arabic text, hitherto unpublished, will be given in the January number of the *Review*). Prof. Graetz contributes two "Historical Notices," and other miscellaneous notes complete the number.

In the forthcoming number of *Mind*, which now completes its fourteenth year, the main articles will be: "Some Fundamental Ethical Controversies," by Prof. Henry Sidgwick; "Mental Activity," by Dr. E. Montgomery; "The Classification of Feeling," by Mr. H. R. Marshall. Prof. W. James, of Harvard, furnishes some notes on the late Congress of Physiological Psychology at Paris, out of which has been organised an International Congress of Experimental Psychology, which will hold its first meeting in England, three years hence.

In the October *Antiquary*, Mr. W. F. Ainsworth will describe his exploration of the A'Sek Pass, an opening from the Karun to Central Persia—a spot of high archaeological as well as commercial importance; Mr. Brailsford will contribute a paper on "Ludlow Castle and the Scene of Milton's 'Comus'"; Mrs. Cardinali one on "The Ancient City of Trebula Metusca in the Sabina"; and Mr. Hubert Smith, "Archaeological Notes in Normandy," *apropos* of the recent congress of the French Archaeological Society.

THE October issue of the *Scottish Review* will contain an article by Mr. Alexander Gordon, on the "Scotch Farm Labourers," in which the problem presented by their present condition is described and discussed as a result of many years' personal knowledge.

MR. H. SCHÜTZ-WILSON has written an article for the October number of the *Gentleman's Magazine* on Part II. of Goethe's "Faust."

THE September number of *Time* will contain articles on "The Mass," by Mr. B. F. C. Costello; "Mme. de Genlis," by Mrs. M. C. M. Simpson; "George Eliot's Country," by James Poeses; and "Oh. Mousellet," by Mr. C. H. Palmer.

Illustrations, Mr. Francis George Heath's magazine, will commence its fifth volume in October with a new pictorial cover. Its forthcoming issue will include fiction, illustrated papers, pen-and-pencil portraits of celebrities, public and private schools, winter resorts, popular flowers, farm gossip, and miscellaneous "sketches." *Illustrations* will henceforth be published by the firm about to amalgamate as Simpkin, Marshall, Hamilton, Kent & Co.

"REPRESENTATIVE MEN AT HOME" is the title of a series of illustrated papers commencing in No. 313 of *Cassell's Saturday Journal*. Interviews with Mr. Henry Irving, Lord Wolseley, Sir John Millais, Sir John Lubbock, Mr. Henry Labouchere, Mr. James Payne, &c., will be subsequently given.

ORIGINAL VERSE.

EVOLUTION.

A BOY sat dreaming near a summer brook,
Dreaming of things to come, and yet content
To view the landscape with enraptured look;
The sunset-bars of gold, with crimson blent,
Filled all his soul with silent wonderment;
His was a sacred joy, beyond compare,
To think this earth had scenes so wondrous fair.

Long years have passed; the boy hath learnt his share

Of knowledge of the toil that daily strives;
How earth is filled with bitter care and care,
And ceaseless want broods darkly o'er the lives
Of city-haunting toilers, men and wives;
How can his heart do otherwise than grieve
That earth has dens where ruffians cheat and thieve?

Oh! that the course of time could back return,
When sunset skies could yield a perfect peace,
When every slope, ablaze with golden fern,
E'en in decay show'd beauty's rich increase,
And every skylark's song bade sorrow cease,
Before the innocent mind had learnt to scan
How God's fair earth is marred by sins of man!

But wherefore backward gaze with fond regret?
Canst thou not learn the lesson God would teach?
His face is forward, and His laws have set
No limit to his forecast's boundless reach;
If even here, at times, joy visits each
Whose mind is pure, conceive what joys may thrill

A world unsoiled by crime, untouched by ill!

Look forward! Though thy mind must fail to guess

The vast developments of endless time,
Believe that He, whose smile doth even bless
This sinful earth, can, in his plan sublime,
Complete a universe that knows no crime.
Serve faithfully, help them that err, and wait;
God in good time throws wide the golden gate.

WALTER W. SKEAT.

OBITUARY.

WE regret to record the death of Mr. Latham O. N. Percy Brickwood, which took place on Friday, September 13, at the comparatively early age of forty-eight. Mr. Brickwood was in his earlier days noted among amateur scoulers, and he afterwards became a writer of authority on rowing and rowing matters. During the last twenty years he has been a constant contributor on many branches of sport to some of the leading London journals. He was a very careful writer, and his polished sentences were models of lucidity and strength. A classical style is too often absent from English sporting literature, and in this respect alone Mr. Brickwood rendered a valuable service to the press of these days. We have spoken of the precision and exactness of his style; but on occasion he could touch a lighter vein, and some of his articles on grouse, setters, pointers, and similar subjects, published in the *Pall Mall Gazette* a few years ago, under the editorship of

Mr. John Morley, are redolent of the fragrance of heather and stir the pulse like the moorland breeze.

THE death of Miss Amy Levy, on September 9, has cut short a career of much literary promise. While a student at Newnham College, Cambridge, she began to write both in prose and verse. Some of her early poems, of which "Xantippe" was the most noticeable, were collected into a volume entitled *A Minor Poet* (1884); and Mr. Fisher Unwin has at the present time another collection in the press, to be called *A London Plane Tree*. She was also the author of two novels—*The Romance of a Shop* (1888) and *Reuben Sachs* (1889), the latter of which attracted considerable attention, both in this country and in America, by its bold delineation of Jewish life as seen from within. Miss Levy had only reached her twenty-eighth year.

THE death is also announced, on September 12, of M. Fustel de Coulanges, the author of *La Cité Antique* (1864)—a work which deserves to stand by the side of Maine's *Ancient Law*. He had lately devoted himself to the early history of France.

MAGAZINES AND REVIEWS.

IN the current number of *Mind*, Prof. W. James has a very fresh and suggestive paper on "The Psychology of Belief." The writer hardly discusses the nature of the mental phenomenon itself, but confines himself to its psychological conditions, and, of these, to the more variable and striking ones. The essay is a clever popular treatment of the question—Why different people believe different things; but it is far from being an adequate scientific account of the genesis and conditions of belief. Mr. Stout continues his concise and very readable account of the psychology of Herbert and his disciples, and Prof. Bain writes with his customary smartness on "The Empiricist Position." This last paper is instructive as showing what a long way the modern empiricist has travelled from the old sensationalist position—that all knowledge can be derived from sensation. According to Dr. Bain, we must have from the first not only the senses but the intellect itself.

The American Journal of Psychology (vol. ii., no. 3) contains a continuation of the remarkable history of a gifted mind wrecked by disease. The unfortunate subject of this memoir was not only a thinker and a poet of considerable promise, but a talented painter. Some of the semi-philosophical, semi-religious musings here reprinted are a curious illustration of the close proximity of a certain order of genius and insanity. Another article of general interest is Dr. Burnham's study of Paramnesia or illusions of memory. Among these, special attention is given to the common experience that the scene before our eyes, the events taking place, and so forth, are all familiar, and have presented themselves to us before. The essayist gives a careful judicial summary of the various theories propounded for the explanation of these phenomena.

IN *Brain*, Dr. Gaskell has a very ingenious and well-reasoned paper on "The Origin of the Central Nervous System of Vertebrates," and attempts, in the face of the prevailing view of recent morphologists, to derive this system from the Crustacean type. The paper is a brilliant example of the application of the theory of evolution to the facts of morphology. In another paper Dr. Ferrier discusses "Cerebral Localisation in its Practical Relations." His account of the large measure of success already attained by cerebral surgery supplies a damaging reply to those who contend that vivisection practised on the lower animals has been of no

substantial benefit to man. Our knowledge of the precise locality of cerebral injuries is largely due to physiological experiments carried out on monkeys and other animals; and Dr. Ferrier here shows that this knowledge has already resulted in a considerable number of operations by which brain troubles have been permanently relieved.

MESSRS. BLACKIE & SON'S ANNOUNCEMENTS.

"GRETTER THE OUTLAW: A Story of Iceland," by the author of "Mehalah," with ten full-page illustrations by M. Zeno Diemer, and a coloured map; "With Lee in Virginia: A Story of the American Civil War," by G. A. Henty, with ten full-page illustrations by Gordon Browne, and six maps; "By Pike and Dyke: a Tale of the Rise of the Dutch Republic," by G. A. Henty, with ten full-page illustrations by Maynard Brown, and four maps; "One of the 28th: a Story of Waterloo," by G. A. Henty, with eight full-page illustrations by W. H. Overend, and two maps; "Highways and High Seas: Cyril Harley's Adventures on Both," by F. Frankfort Moore, with eight full-page illustrations by Alfred Pearce; "The Loss of John Humble: What Led to It and What came of It," by G. Norway, with eight full-page illustrations by John Schonberg; "Thorndyke Manor: a Tale of Jacobite Times," by Mary O. Rowsell, with six full-page illustrations by L. Leslie Brooke; "Cousin Geoffrey and I," by Caroline Austin, with six full-page illustrations by W. Parkinson; "Afloat at Last: a Sailor Boy's Log of His Life at Sea," by John C. Hutcheson, with six full-page illustrations by W. H. Overend; "Down the Snow Stairs: or, From Good-night to Good-morning," by Alice Corkran, with sixty character illustrations by Gordon Browne, new edition; "Laugh and Learn: And love it all," a Nursery Book for the Child, the Mother, and the Teacher, by Jennett Humphreys, illustrated with woodcuts and diagrams; "The Hermit Hunter of the Wilds," by Gordon Stables, illustrated by J. A. T. Bonnar; "Miriam's Ambition: a Story for Children," by Evelyn Everett-Green, illustrated by L. Leslie Brooke; "White Lilac: or, the Queen of the May," by Amy Walton, with illustrations. New Volumes of Blackie's Two Shilling Series of Reward Books, each containing three full-page illustrations: "Sam Silvan's Sacrifice: the Story of Two Fatherless Boys," by Jesse Colman; "A Warrior King: the Story of a Boy's Adventures in South Africa," by J. Evelyn. New Volumes of Blackie's Eighteenpenny Series of Reward Books, illustrated: "Tales of Daring and Danger," by G. A. Henty; "The Seven Golden Keys," by James E. Arnold; "The Story of a Queen," by Mary C. Rowsell. New Volumes of the Shilling Series for Children, with frontispieces in colours: "Mr. Lipscombe's Apples," by Julia Goddard; "A Gypsy Against Her Will," by Emma Leslie; "An Emigrant Boy's Story," by Ascott E. Hope; "The Castle on the Shore," by Isabel Hornibrook; "John A' Dale," by Mary C. Rowsell; "Jock and His Friend," by Cora Langton; "Gladys; or, The Sister's Charge," by E. O'Byrne. New Volumes of the Ninepenny Series for Children, with frontispieces in colours: "Things will take a Turn," by Beatrice Harraden; "Max or Baby," by Ismay Thorn; "The Lost Thimble," by Mrs. Musgrave; "Jack-a-Dandy," by E. J. Lysaght; "A Day of Adventures," by C. Wyatt; "The Golden Plums," by Francis Clair. New Volumes of the Sixpenny Series for Children, with frontispieces in colours: "A Little Man of War," by L. E. Tiddeman; "Lady Daisy: and other Stories," by C. Stewart.

MESSRS. FREDERICK WARNE & CO.'S
ANNOUNCEMENTS.

A NEW work by Mrs. Frances Hodgson Burnett, entitled "Little Saint Elizabeth, and other Stories," illustrated by Reginald B. Birch; "Jack Trevor, R.N.," by Arthur Lee Knight, illustrated by W. S. Stacey; "Scout's Head; or, St. Neotan's Bell," by the Rev. Frederick Langbridge, illustrated; "Tregeagle's Head," by Silas K. Hocking, illustrated; "Master Roley," by Miss Beatrice Harraden, illustrated by Alfred Johnson; "Bobbie Wilson; or, The Lamp of God," by John Howard. In the "Chandos Classics," a new edition of "Gay's Fables," edited and arranged by Mr. W. H. K. Wright, with 120 engravings by William Harvey, and a Bibliography; an edition of this work will also be issued on large paper. A new work by Angelo J. Lewis (Prof. Hoffmann), "Card Tricks; or, Sleight of Hand," with over 100 practical illustrations and diagrams; "The Encore Reciter," second series, edited by Mr. F. E. Marshall Steele; "Home Doctoring: a Practical Handbook on Medicine for Family Use," by Dr. W. B. Kesteven; "William Hazlitt: Essayist and Critic," selections from his writings, by Alexander Ireland, large paper edition, with additional engraving of Winterset Hutt; Miss Pratt's "Flowering Plants, Grasses, Sedges, and Ferns of Great Britain," new edition, in 4 vols.; a new pocket edition of the Works of Shakspeare, in 12 vols., in various morocco bindings; "Reveries of a Bachelor; or, A Book of the Heart," by Ik Marvel, with illustrations by F. O. C. Darley; "The Book of Christmas," by T. K. Hervey, illustrated.

Scribner's Magazine, vols. v. and vi., comprising the numbers for 1889. Each volume contains nearly 800 pages, with 350 illustrations. Among the contributors are R. L. Stevenson, Henry James, P. G. Hamerton, Thomas Bailey Aldrich, Mrs. James T. Fields, Walter Pater, Prof. Drummond, Austin Dobson, Eugene Schuyler, Andrew Lang, and Justin McCarthy. *The County Council Magazine*, vol. i., containing 384 pp. of articles of permanent importance to all interested in local government, and full list of the county councillors of England and Wales. Six portraits are given in this volume—Lord Rosebery, Sir John Lubbock, Robert Curdon, the Marquis of Ripon, Hon. J. C. Dundas, and Earl Spencer—from photographs specially taken by Messrs. Elliott & Fry.

Books for Children.—"The Old, Old Fairy Tales," selected and edited by Mrs. L. Valentine, with illustrations and coloured plates from designs by Alfred Johnson; "Dollie's Story Book," illustrated with engravings and coloured plates; Hans Andersen's "The Marsh King's Daughter," illustrated from designs by Miss Jessie Currie; "Aunt Louisa's First Lesson Book," with illustrations; "Baby's A B C," a large picture book designed by Alfred Johnson; "Old Mother Goose's Rhymes and Tales," illustrated by Constance Haslewood, and printed in colours; and two painting books for children, entitled "Young England's Painting Book," by Constance Haslewood, and "The Palette Painting Book," with outlines and coloured examples.

EARLY ENGLISH WILLS.

THE Early English Text Society wants to have a series of the earliest English wills from all our chief dialectal centres whose probate registries contain wills before 1500. Dr. Furnivall began in 1882 with his volume of "The Fifty Earliest Wills in the Court of Probate, London, 1387-1439," and he has more in hand. They ought to be followed up by like gatherings from the south, the east and west midland, and the north; for though the Surtees Society has done its duty by the York and

Durham wills, its editions of selections from them are out of print, and not easily accessible to students here and abroad. More early northern wills should be got into type. No editor has yet offered for these; but for the midlands, Mr. A. Gibbons, of the Lincoln Record Society—who has already edited a volume of abstracts of the early Lincoln wills—will probably edit a full print of the earliest three or five score for the Early English Text Society; while Mr. Walter Rye, the Norfolk champion in antiquities, will do the like service for the Norwich wills. The Canterbury ones will be edited by Mr. J. Meadows Cowper, the editor of so many of the Canterbury parish registers, and a former editor for the Early English Text Society. Editors are still wanted for, at least, the Salisbury and Worcester wills; and anyone who will volunteer for them is asked to write to Dr. Furnivall, 3 St. George's-square, Primrose-hill, London, N.W. Mr. Charles Wooldridge, of the Diocesan Registry, Winchester, has already kindly offered to help with his district wills; but as they do not begin till 1500, the society wants to take the earlier material first.

THAT local wills are invaluable for social history and for their words has always been allowed; but till Dr. Leon Kellner used Dr. Furnivall's volume freely for his History of English Syntax—as he has done, and is doing—wills were hardly reckoned as part of literature. Yet Dr. Kellner finds in them many valuable early instances of phrases which, if only colloquialisms at the time of their use, have firmly established themselves in our literature for many hundred years. And as to dialect, though that of each district is obscured by the education—more or less—of the priests who almost always drew up the wills, yet many valuable characteristics of local speech must be, and are, preserved in them.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- KAULEK, J., et Eug. PLANTAT. Recueil de fac-similes pour servir à l'étude de la paléographie moderne (17^e et 18^e siècles). Paris: Colin. 30 fr.
MÖBIUS, P. J. J. J. Rousseau's Krankheitsgeschichte. Leipzig: Vogel. 4 M.
PATAUREK, G. E. C. Soreta (1610-1674). Ein Beitrag zur Kunstgeschichte d. 17. Jahrh. Prag: Ehrlich. 3 M.
SACH, A. Deutsches Leben in der Vergangenheit. 1. Bd. Halle: Waisenhaus. 6 M.
STEIN, A. Hans Sachs. Ein Lebensbild. Halle: Waisenhaus. 3 M. 80 Pf.

THEOLOGY.

- JACOBI, J. D. J. L. Jacobi u. die Vermittlungstheologie seiner Zeit. Gotha: Schloessmann. 3 M.

HISTORY.

- GESCHICHTSQUELLEN, Thüringische. Neue Folge. 4. Bd. Urkundenbuch d. Klosters Paulinzelle. 1. Hft. 1068-1814. Jena: Fischer. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- MARRACH, F. Die Psychologie d. Firmianus Lactantius. Jena: Dabls. 1 M.
MICHELIS, H. Recherches sur les jeunes palmiers. Paris: Carré. 3 fr.

PHILOLOGY, ETC.

- BEITRÄGE zur Assyriologie u. vergleichenden semitischen Sprachwissenschaft, hrsg. v. F. Delitzsch u. P. Haupt. 1. Bd. 1. Hft. Leipzig: Hinrichs. 23 M.
EDLINGER, A. v. Ueb. die Bildung der Begriffe. e. etymologisch-vergleich. Wörterbuch aller Sprachgebiete. 1. Lfg. München: Finsterlin. 3 M.
HEINZE, R. De Horatio Bonis Imitatore. Leipzig: Fock. 1 M.
LOOS, F. Die Handschriften der lateinischen Uebersetzung d. Irenaeus u. ihre Kapiteltheilg. Leipzig: Hinrichs. 1 M. 80 Pf.
MARKOFF, A. de. Catalogue des monnaies Arsacides, Subarsacides, Sassanides etc. (Institut des langues orientales). Leipzig: Hartmann. 7 M.
OTHMER, K. Das Verhältniss v. Christian's v. Troyes *Evoc et Evide* zu d. Mabington d. roten Buches v. Hergest Geraint ab Eborac. Köln. 2 M.

CORRESPONDENCE.

THE MURATORIAN FRAGMENT.

Auckland Castle, Bishop Auckland: Sept. 6, 1889.

In the early part of his work (*Haer.* i. 15-16) Irenaeus quotes, from one whom he describes as "the divine elder and herald of the truth," some verses (*ἐμμέτρως*) written against the Valentinian heretic Marcus. They run as follows:

Εἰδωλοποιὲ Μάρκε καὶ τερατοσκοπε,
ἀστρολογικῆς ἐμπειρὲ καὶ μαγικῆς τεχνῆς,
δὲ ὧν κρατύνεις τῆς πλάνης τὰ διδάγματα,
σημεῖα δεικνύς τοῖς ὑπὸ σοῦ πλανωμένοις,
ἀποστατικῆς δυνάμεως ἑγχειρήματα,
ὃ σοὶ χορηγεῖ σὸς πατὴρ Σατὰν αἰὲ
δὲ ἀγγελικῆς δυνάμεως Ἀσάστλ ποιεῖν·
ἔχων σε πρόδρομον ἀντιθέου πανουργίας,

some slight corrections being made in the sixth line, on which all critics are agreed, and which are suggested by the ancient Latin version. It will be observed that our poet is very fond of trisyllabic feet, and that more especially he affects anapaests in the fourth and fifth places. I should add that, as the editors give his text, he does not shrink from a spondee *in quarto*; but we might easily relieve him of this monstrosity by reading *δυνάμεις* in both cases, thus giving him two more of his favourite anapaests instead.

In this instance the editors could not well go wrong; for they were warned by *ἐμμέτρως* that some verse was coming, and have printed accordingly. But elsewhere, where there was no such warning, they are altogether astray. Thus in *Haer.* iii. 17.4 (a passage preserved only in the ancient Latin version) Irenaeus is made to write;

"Aque mixtum gypsum dans pro lacte seducat per similitudinem coloris, sicut quidam dixit superior nobis de omnibus qui quolibet modo depravant quae sunt Dei et adulterant veritatem *In Dei lacte gypsum male miscetur*,"

where the Claromontane MS. has "veritatem Dei, Lacte," &c. This is the correct reading (*in* being a repetition of the previous *m*), but not the correct punctuation. The sentence therefore runs,

"Dei lacte gypsum male miscetur," which is in Greek,

Θεοῦ γάλακτι μίγνεται γύψος κακῶς,

so that the mixing of chalk and water with milk is not a discovery of modern civilisation. I may mention by the way that not a few of our homely proverbs are anticipated by the Fathers. A lively writer, like Jerome, would furnish several examples. One occurs to me at the moment, "Equi dentes inspicere donati," "to look a gift horse in the mouth," which might have been a product of modern Yorkshire, but which Jerome calls "a vulgar proverb" even in his own day (vii. p. 538, Vallarsi).

Nor is this the only instance in which the editors of Irenaeus have been nodding. In *Haer.* i. Praef. 2. likewise this Father quotes one whom he styles in the same way (*ὁ κρείττων ἡμῶν*, here however rendered *melior nobis* in the Latin), and who is doubtless the same person. Here the original Greek is happily preserved, which I will write out as it ought to be written, separating the prose from the verse (without however altering a single word)

καθὼς ὑπὸ τοῦ κρείττονος ἡμῶν εἴρηται ἐν τῶν τοιοῦτων [τῶν αἰρετικῶν] δτι

λίδον τὸν τίμιον

σμάραγδον ὅντα καὶ πολυτίμητόν τισιν

βαλὸς ἐνυβρίζει διὰ τέχνης

παρομοιουμένη, ὅσταν μὴ παρὶ δὲ σθένος δοκιμάσαι καὶ τέχνη διελέγξει τὴν πανούργως γενομένην δταν δὲ

ἐπιμύθῃ

ὁ χαλκὸς εἰς τὸν ἀργυρὸν, τίς εὐκόλως

δυνήσεται τοῦτον ἀκραιῶς δοκιμάσαι;

where however for ἀκέραιος we should probably read ἀκέραιος, as the Latin has "rudis quum sit." Very slight alterations would bring more of the context into the verses. Thus διοικουμένη might be substituted for παρομοιουμένη, and εἶσαν γὰρ for εἶσαν δὲ, the Latin having "quum enim." But this is sufficient to show that several verses are embedded in a passage which the editors print continuously as prose. Probably "our superior" in the two last passages is the same with the "divine elder" who writes against Marcus in the first.

The employment of verse or of rhythm for theological teaching was not uncommon in these early ages. The heretics had their own psalms, in which they propounded their favourite doctrines. From the orthodox point of view Clement of Alexandria, at the close of his *Paedagogus* (i. p. 312 sq.), has written a metrical hymn in honour of Christ for instructional purposes. An anonymous contemporary of Clement, who has been identified for excellent reasons with Hippolytus, is quoted by Eusebius (*H.E.* v. 28) as referring to the "numerous psalms and songs" (ψαλμοὶ ὅσοι καὶ ᾠδαὶ) written by believers in which Christ is spoken of as God. Again, in the fourth century the notorious *Thalia* of Arius, which was sung in the streets and taverns of Alexandria, will occur to us on the one side, and the poems of the elder and younger Apollinarius on the other. More especially, where a *memoria technica* was needed, as in the list of the Canon, verse was naturally employed as a medium. In the last quarter of the fourth century, we have two such metrical lists of the Scriptures—the one by Amphilochius, the other by Gregory Nazianzen.

I now come to speak of the Muratorian Canon. It is generally allowed that this catalogue emanated from Rome, as indeed the mention of "the city" implies. Of its date we may say that it is ascribed by different critics to various epochs between about A.D. 160 and A.D. 220. The general opinion also is that the document was written in Greek (though this view has been questioned by Hesse, who has found followers in Caspari, Salmon, and others), and that we possess only a not very skilful, though literal, translation, greatly corrupted however in the course of transmission. I cannot doubt that this view is correct. The literature of the Roman Church was still Greek, as we see from the examples of Gaius and Hippolytus; even though Victor, being an African, may have written in Latin. Moreover I am quite unable to explain the phenomena of the document, if it is preserved to us in its original language. In answer to this view, it is urged that on this hypothesis the document ought to lend itself easily for retranslation into Greek, and that the Greek reproduction ought to throw back light on the meaning of the Latin. To this objection the following paper will, I trust, be a sufficient answer.

But it does not seem to have occurred to anyone that the original document was written in verse, like the corresponding lists of Amphilochius and Gregory Nazianzen. Yet the more I study the work, the stronger does this conviction grow. Neither in phraseology nor in substance does it resemble a prose document. There is an absence of freedom and equability in the treatment. This is the more remarkable where the writer is dealing with a mere list pure and simple. It is obvious that he has to grapple with a medium which constrains him and determines what form any particular statement shall take.

The Muratorian Fragment has been translated into Greek prose by Bunsen (*Analecta Antenicena*, i. p. 142 sq.) and by Hilgenfeld (*Einleitung in das N. T.*, p. 97 sq.). Either of

these translations would, as it seems to me, justify the contention that Greek was the original language of the fragment, for it reads so much more naturally than in the Latin. I had not read either of these when I made my own verse renderings; but I note with satisfaction that the last words of the fragment,

"Asianum Cataphrygum constitutorem,"

are translated unconsciously by Hilgenfeld into an iambic line,

τὸν τῶν Ἀσιανῶν Καταφρύγων καταστήτην,

as I had translated it, except that I should substitute κατὰ φρύγας for Καταφρύγων, since the Montanists are always (so far as I have noticed) called in Greek οἱ φρύγες or οἱ κατὰ φρύγας, never οἱ Καταφρύγες, at all events for some centuries. But would not "constitutor" be a strange word for a "founder" in an original Latin prose document? Why also should these Cataphrygians be called "Asiatic," except that an epithet was wanting to fill up a line?

Again, the author of *Supernatural Religion*, ii. p. 385, accuses the writer of this Canon of going so far as to "falsify" the words of St. John's First Epistle in his zeal to get evidence for the apostolic authorship of the Fourth Gospel. He was a clumsy blunderer, if this were his design; for his abridgment has considerably weakened the force of the original. But his motive, I believe, was much more innocent. He had to squeeze the language of the Epistle into his own verse; and accordingly he wrote (as represented by his translator),

"dicens in semetipsum quae vidimus oculis nostris et auribus audivimus et manus nostrae palperunt haec scripsimus vobis,"

which may have run in the Greek:

λέγων
ἐς ἑαυτὸν· ὁφθαλμοῖσιν δ' ἐώρακαμεν,
καὶ ἤκουσαμεν τοῖς ὤσιν, αἱ δ' ἡμῶν χεῖρες
ἐψηλάφησαν, ὅμιν αὐτ' ἐγράψαμεν.

Now let us see what can be made of some longer passages:

(1)
"acta autem omnium apostolorum sub uno libro scripta sunt Lucas obtulit Theophilus comprehendit quia sub praesentia ejus singula gerebantur sicuti et semote passionem Petri evidenter declarat sed et protectionem ab urbe ad Spaniam proficiscentis. Epistulae autem Pauli quae ex quo loco vel qua ex causa directae sint volentibus intelligere ipsae declarant Primum omnium Corinthiis scyama heresis interdicens deinceps Galatis circumcissionem Romanis autem ordinem scripturarum, sed et principium earum esse Christum intimans."

ἅλλ' ἀποστόλων
πρᾶξις πάντων βιβλῶν ὅφ' ἐν γεγραμμένης
Λουκᾷ κρατίστῳ Θεοφίλῳ συλλαμβάνει,
αὐτοῦ παρόντος ὡς ἕκαστ' ἐπράττετο·
ὡς καὶ μακρὰν [γ' ἀπόντος ἡ σιγῇ] πάθος
Πέτρον προφαίνει καὶ πόλεως δ' εἰς Σπανίαν
Παύλου πορεῖαν ἐκπορευομένου σαφῶς.
Παύλου δ' ἐπιστολαὶ τίνες, ἐκ τίνος τόπου,
ἐπεστέλλησαν, ἡ ποίας ἐξ αἰτίας,
δηλοῦσιν αὐταὶ τοῖσι βουλομένοις νοεῖν·
πρῶτον γε πάντων ἀίρεσις Κορινθίους
σχίσιν ἀπαγορεύων, εἰτα Γαλάταις περιτομήν,
γραφῶν δὲ Ῥωμαίοις τάξιν, ἀλλὰ καὶ
ἀρχὴν ἐκείνων Χριστὸν ὅντα δεικνύων.

For the form and quantity of this last word there is good Attic authority (Menander in *Fragm. Comm. Graec.*, iv. pp. 93, 245). As regards the martyrdom of St. Peter and the journey of St. Paul to Spain, there can be little doubt, I think, as to the meaning. As St. Luke only records what took place within his own cognisance, his silence about these two important facts is evidence that they happened in his absence. But whether or not some words have fallen out in the Latin, such as I have given in the Greek, "semote [quum esset, silentium ejus] evidenter declarat," I will not venture to say.

(2)

"fertur etiam ad laudicenses alia ad alexandrinus pauli nomine finctas ad haeresim marconis et alia plura quae ad catholicam ecclesiam recipi non potest fel enim cum melle misceri non congruit."

φέρεται δὲ καὶ
ἡ Λαοδικεῦσιν, ἡ δ' Ἀλεξανδρεῦσιν αἰδ,
πρὸς Μαρκίανους αἰρεσὶν πεπλάσμεναι
ὀνόματι Παύλου· πολλά τ' ἄλλ' ἀ καθολικὴν
οὐκ ἀναδέχεσθαι δυνατὸν εἰς ἐκκλησίαν·
οὐ συμφέροι γὰρ μέλιτι μίγνυσθαι χολήν,

which last line reminds us of the language of the earlier poet who wrote against the heretic Marcus.

(3)

"pastorem vero nuperrime temporibus nostris in urbe roma herma conscripsit sedente cathedram urbis romae ecclesiae pio eps frater ejus et ideo legi eum quidem oportet se publicare vero in ecclesia populo neque inter prophetas completum numero neque inter apostolos in finem temporum potest."

τὸν δὲ Ποιμένα
νεωττὶ καιροῖς ἡμετέροις ἐν τῇ πόλει
Ῥώμῃ συνέγραψεν ἐπικαθημένου Πίου
Ἐρμάς καθέδραν τῆσδε Ῥωμαίων πόλεως
ἐκκλησίας ἀδελφὸς ὢν ἐπικρόνου·
ὥστ' οὐδ' ἀναγινώσκων μὲν, ἐν δ' ἐκκλησίᾳ
οὐ δημοσιεύεσθαι σφετὰ λαφ' χρεών·
οὐδ' ἐν προφῆταις δυνατὸν οὐδὲ συντελεῖν
ἀποστόλων ἐς ἀριθμὸν εἰς τέλος χρόνων,

where I am disposed to think that "completum numero" is a clumsy translation, perhaps corrupted by transcription, of the idiomatic Greek συντελεῖν ἐς ἀριθμὸν, "to be classed among the number"; but it would not be difficult to substitute a more literal rendering of the Latin. In this passage the repetitions "in urbe roma," "urbis romae," "sedente cathedram," "ecclesiae episcopus," lead me to suspect that we have here some surplussage introduced for the sake of foreigners, when the original document was translated into Latin for the use of (say) the African Churches; but I have given them the benefit of the doubt, and retranslated them.

But if this catalogue was originally written in Greek verse, who was the poet? In a paper written some time ago (*Hermathena*, i. p. 82 sq.) on the "Chronology of Hippolytus," Dr. Salmon (p. 122 sq.) discussed at length the notice of the authorship of Hermas, which the Muratorian Canon has in common with the Liberian Catalogue of Popes, the earlier portion of which is attributed on fairly satisfactory grounds to Hippolytus. He there maintains that the writer's "nuperrime temporibus nostris" cannot be too strictly pressed; that a change came over the Church after the age of Irenaeus and Clement of Alexandria, who both quote the "Shepherd" with deference; that this change took place in the interval between the two treatises of Tertullian, *De Oratione* and *De Pudicitia*, the work being treated with respect in the former and rejected in the latter, as having been classed "by every council of your Churches among false and apocryphal books"; and that the statement in the Muratorian Canon was the great instrument in effecting this change. The Muratorian Canon, therefore, may be placed at the close of the first century or the beginning of the second, so that there is no difficulty in ascribing it to Hippolytus, or at least in assuming it to have been known to him, and thus to have suggested the note which we find in the Liberian Catalogue. As however I do not see that Salmon elsewhere (Smith and Wace, *Dict. of Christ. Biogr.*, ss. vv. "Hippolytus," "Muratorian Canon") has so ascribed it, though he still maintains the later date, I presume that he has changed his mind. Indeed, as he now holds the Latin to be original, he could hardly do otherwise.

Now I should not be prepared to attribute an influence so great to this document, especially if it came from Hippolytus, who was at daggers drawn with the heads of the Roman Church. But nevertheless I am ready to accept the Hippolytean authorship. To this view I am predisposed by the fact that there was no one else in Rome at this time, so far as we know, competent to produce it. Its first discoverer, Muratori, ascribed it to Gaius; but the only reason for considering Gaius, the Roman presbyter, a distinct person from Hippolytus is the fact that a certain Gaius, belonging to the same age, rejected the Apocalypse as spurious, whereas our writer (along with Hippolytus) maintains and emphasises the authenticity of this book. Gaius therefore is put out of court. But I seem also to see elsewhere direct evidence of the Hippolytean authorship. Among the works of Hippolytus, whose titles are inscribed on his chair, we read $\alpha\alpha\alpha\iota\iota\chi\eta\alpha\alpha\tau\alpha\tau\alpha\tau\alpha\phi\alpha\alpha\epsilon\alpha\alpha$. If correctly copied, this represents $\phi\delta\alpha\iota$ *eis* $\pi\delta\alpha\varsigma$ *tās* $\gamma\rho\alpha\phi\alpha\varsigma$, "odes" or "verses on all the Scriptures." This might represent two titles; (1) $\phi\delta\alpha\iota$, and (2) *eis* $\pi\delta\alpha\varsigma$ *tās* $\gamma\rho\alpha\phi\alpha\varsigma$. In this case the $\phi\delta\alpha\iota$ would only be available as showing that Hippolytus wrote metrical compositions, of which these verses on the canon might be one; and *eis* $\pi\delta\alpha\varsigma$ *tās* $\gamma\rho\alpha\phi\alpha\varsigma$ would represent his exegetical works which, as we learn from Jerome, were numerous, though it would be a gross exaggeration. But against this separation two objections lie: (1) In no other instance in this inscription are titles of two separate works run together in one line. Thus $\chi\rho\omicron\nu\iota\kappa\omicron\nu\eta\eta\eta$ has a line all to itself, though only a single word. (2) The inscriber has already named the commentary "On the Psalms," not to mention the treatise on the "Witch of Endor" ($\tau\eta\eta$ $\epsilon\gamma\gamma\alpha\gamma\tau\iota\mu\theta\omicron\nu$) and the "Defence of the Gospel and Apocalypse of John," which might all have been dispensed with, if *eis* $\pi\delta\alpha\varsigma$ *tās* $\gamma\rho\alpha\phi\alpha\varsigma$ were a comprehensive description of his commentaries and other exegetical works. What then were these "odes referring to all the Scriptures"? Might they not describe two metrical compositions relating to the canon of the Old and New Testament respectively, of which the latter only is preserved, being itself mutilated at the beginning? Before the extant leaves in the MS., which begin abruptly in the middle of the description of St. Mark, a sheet or sheets are wanting, and these may have contained the canon of the Old Testament. This was at least as important as the canon of the New in the eyes of the early Fathers, and precedes it in almost every ancient list, e.g. in Athanasius and Epiphanius, in Amphilochius and Gregory Nazianzen. The fragment on the canon is followed in the MS. by a passage from St. Ambrose (*De Abrah.* i. 3, §§ 15, 16; i. p. 289); and Jerome tells us (*Epist.* lxxxiv. 7) of St. Ambrose that he "*sic Hexameron illius [Origenis] compilavit, ut magis Hippolyti sententias Basilique sequeretur.*" Probably Jerome treats the two works of Hippolytus *eis* $\tau\eta\eta$ $\epsilon\lambda\eta\mu\epsilon\rho\omicron\nu$ and *eis* $\tau\alpha$ $\mu\epsilon\tau\alpha$ $\tau\eta\eta$ $\epsilon\lambda\eta\mu\epsilon\rho\omicron\nu$ as one, for he only mentions *Hexameron* in his *Catalogus*, where Eusebius mentions both. At all events, Ambrose would use the second as freely as he used the first. May we not then have here possibly (I will not say more) a passage from a Latin translation of Hippolytus, which Ambrose borrowed *verbatim*?

If Hippolytus be the author of this Canon, it was probably one of his earliest works. He seems to have died about A.D. 235 or 236, being then in advanced age. Thus his birth may be placed about A.D. 155-160. His literary activity began early; for his *Compendium on Heresies* was founded on some lectures of Irenaeus which he heard in his youth, and for various reasons it cannot well be placed after about A.D. 185 or 190. In this case he might

say with only a natural exaggeration that Hermas wrote the Shepherd "*temporibus nostris*," according to his own view of the authorship, which may or may not have been correct.

I may add that in the above translations I have avoided any metrical licenses which Hippolytus might not have used. My task would have been much easier if I had indulged in such monstrosities as we find even in cultured writers like Amphilochius and Gregory Nazianzen, writing on the same theme.

J. B. DUNELM.

DAMPIER.

Bromley, Kent: September 18, 1889.

I am very sorry if I have unintentionally misrepresented Mr. Crawford in quoting his words about Dampier. The main point is that—apart from the ethics of his day—that navigator has a personal character and a scientific habit which widely separates him from the "ruffianly buccaneers," along with whom he is at present being tarred.

I certainly did not ask, or think of asking, "if any proof of the ill-behaviour of the buccaneers can be found in Dampier's narrative"; but I did ask, and must ask, if a man who is far above his time is to be charged with the faults of those about him, when all his evidence and allusions show him to be a very different character?

WM. FLINDERS PETRIE.

OLD IRISH AND THE SPOKEN LANGUAGE.

London: Sept. 17, 1889.

May I be permitted to confess to the blunder with which Mr. Fleming charges me, and to add, however, that it was never intended by me for publication; also that I am tired of seeing him repeat the same old one? If he cannot find later ones of mine I shall be happy to call his attention to some. I said "happy" advisedly, for so long as I can discover blunders of my own I know that I have not ceased learning. If Mr. Fleming wishes to apply to me the charge of "affecting to despise or disregard" modern Irish, I protest. The late Father Bourke and Mr. Hennessy could have told him that once on a time I took considerable pains to familiarise myself with modern Irish, and that I even acquired some facility in speaking it before leaving the country. Alas, it is now many years ago, and one does not grow younger or even hear Irish every day at Oxford! As to the continuity of the language, that is an idea with which I also have long been impressed; and I go further than Mr. Fleming, as I should like to see Irish studied from its earliest Ogmic monuments down to its most tattered dialects wherever found, whether in Brinn, Man, or Scotland. But I cannot pretend to be angry with scholars who think they can do their best work by concentrating their attention chiefly on the literature of one or two centuries of old or mediaeval Irish; nor can I believe that Mr. Fleming is really angry with them or with any other men, only he does not wish them to become concisited.

JOHN RHYS.

London: September 17, 1889.

In a second excellent letter (*ACADEMY*, September 14), Mr. John Fleming criticises a line in Mr. Whitley Stokes's version of "Find and the Phantoms." That one line emanates from me, and I reserve for another place the justification of its being what it is, and the explanation of its being where it is. Provisionally, I have written to disabuse Mr. Fleming's mind as to its parentage.

STANDISH H. O'GRADY.

THE ETYMOLOGY OF "CLOUGH."

Oxford: Sept. 12, 1889.

With regard to the "clough" in Cloughton, I still think that the etymology connecting the word with the Gaelic *clach*, a stone, may be rejected without the slightest hesitation. There is no historical evidence whatever that any Gaelic-speaking people ever settled anywhere near Cloughton. If Dr. Taylor will consult Prof. Rhys's little book on *Celtic Britain*, he will see that the learned professor finds traces of Goidels and Ivernians in what is now the Lake District, and also in the South-West of England, but elsewhere in England only settlements of Brythonic Celts. There is no evidence that the word *clach* was in use among the Brythons. Again, Dr. Taylor thinks that the Domesday form "Cloctun" supports his view better than mine. On the contrary, "Cloctun" can be the Domesday representative of O.E. *Clōhtūn*, modern Cloughton, just as "Hootun" is the Domesday representative of O.E. *Hōhtūn*, modern Houghton. Lastly, Dr. Taylor asserts that there is no clough (or cleuch) near Cloughton which would account for the name. I am informed by a friend who has just returned to Oxford from the neighbourhood of Cloughton that on this point the learned antiquary is mistaken. On the above grounds I am compelled to reject the Gaelic explanation so resolutely maintained by Dr. Taylor.

A. L. MAYHEW.

London: Sept. 16, 1889.

Clough is a townland five miles west of Tuam, and twelve north-east of Galway. It was there I was born. In Irish it is called "Cloch Bail'-in-Ridire," namely, "the Stone of Balin-Ridire," always anglicised and written "Clough." The stone in question is a very large roundish block, once capped by a flat stone, now leaning against it, and is situated sole in the centre of a lea or turlough, viz., dry lake, because it is flooded in winter by the river Clare, and gets dry in summer.

J. MOLLOY.

"DEBATE BETWEEN THE BODY AND THE SOUL."

Stanhoe Grange, Norfolk: September 16, 1889.

Sir Theodore Martin's poem on the above subject has had many predecessors. Besides the *Debat du cuer et du corps de Villon*, to which Mr. Morshead refers in his review of Sir Theodore's book in last week's *ACADEMY*, there is a Latin *Dialogus inter Corpus et Animam* attributed to Walter Mapes, and printed by Th. Wright in his edition of Mapes's Latin Poems (Camden Soc., 1841, pp. 321 ff.). In an appendix Wright mentions over a dozen different poems on the subject in nearly as many different languages, among them two or three in English.

PAGET TOYNBEE.

THE HAISTWELL MS. OF CHAUCER.

London: September 17, 1889.

A statement in last week's *ACADEMY* (p. 166), in reference to the Chaucer Society, needs correction. The Haistwell MS., lately bought at the Perkins sale, has nothing to do with Tyrwhitt's Askew 2, which has been for many years in the British Museum (Add. 5140). It was bought by Mr. Stevens for nine guineas at the sale of Dr. Askew's MSS. in 1785.

FR. NORGATE.

SCIENCE.

What is Truth? By the Duke of Argyll.
(Edinburgh: David Douglas.)

JUDGING from the number of books recently published on the subject of Truth, the question of "jesting Pilate," which the Duke of Argyll takes for the text of his academic discourse, is destined soon to receive a satisfactory answer.

It is true that some of the works which have lately dealt with the question seem intended not so much to raise a fresh issue or to set forth a new method of enquiry as to formulate and reassert a foregone conclusion. They merely represent the authors' long-recognised standpoint. They are no more *bona fide* investigations into truth or the processes of its discovery than the rehearsal of a creed is an enquiry into the validity of its tenets. If a man, e.g., known to have pledged his faith in the flatness of the earth were to indite a work on Truth, one might be pardoned for expecting that his scientific heresy would occupy a prominent place in such a work, even if its indirect objects were not the inculcation of the heresy. It is no doubt difficult for any man who has diligently and ingenuously sought for truth to divest himself of something like an *arrière pensée* when he proceeds retrospectively to detail the progress he has made and the end he conceives himself to have attained. This initial difficulty is increased when he has already committed himself to a well-known series of dogmas on various points of more or less controverted knowledge. Probably the most trustworthy enquirer after truth would be the thinker who is least committed to definitive dogma of any kind, who is, in other words, more or less a philosophic skeptic; while the next most trustworthy would be the cautious dogmatist, who accepts his truths as provisionally adequate, but who has no desire to extend them to infinity in space or eternity in time, and who never considers himself entitled to an immunity from the duty of further search for the greater light which the most advanced human knowledge must always lack.

The Duke of Argyll could not be described as a philosophic skeptic; probably he would vehemently resent such a designation. It may be doubted even whether he could claim to be called an ingenuous dogmatist, understanding by the term a thinker accustomed to review and scrutinise his prepossessions and convictions. Probably he would not complain of the popular estimate he has long enjoyed as a born dogmatist—a thinker who on certain subjects is not only a rigid and uncompromising but a passionate and aggressive dogmatist.

At the same time no one can deny that, dogmatist though he be, the Duke of Argyll is a thoughtful and rational dogmatist. His convictions are not set forth as true because he holds them, still less because he has received them to hold. He has thought out his way to reach them, and is conscious of every stage in the process. Besides which no one can refuse him the merit of conspicuous ability in explaining his ratiocinations, nor of a many-sided culture which stamps everything he writes with a distinctively intellectual

brand, nor again of a happiness and fertility of illustration which belongs to few of our popular writers on science and philosophy. The answer of such a writer to the question, "What is Truth?" may therefore claim the especial attention of anyone interested in its discussion. And I will add that no thoughtful man can read the duke's treatment of it without profit either of stimulus or conviction.

The lecture begins with an attempt to find a definition of Truth; that which most commends itself to the Duke of Argyll is the definition formulated by the late G. H. Lewes—viz., "Truth is the coincidence between the external and the internal order." This definition the duke not only accepts, but parallels, generally in the direction of enhancing the immutability of human truth. He arrives ultimately at the conviction which he thus presents:

"Whether, therefore, we think of Truth in the light of philosophy or in the light of religion, we reach two grand and most comforting convictions—the first of which is that Truth is by us definable, and the second of which is that Truth is to us accessible" (p. 15).

It is obvious that such a thesis stated thus, without qualification, is capable of almost endless discussion. The simple dictum that truth is accessible opens up a vista of controversy as boundless in its scope as the history of philosophy, of which it may not unfairly be described as the perennial theme. One might parallel the assertion by another—"The ocean is wadeable." No doubt it is, on its sandy shores and shallows all over the earth; but few would care to put "the wadability" of the ocean in the front rank of its characteristics. And this brings me to the crowning defect of the duke's conception of truth. He fails to grasp with the force which might be expected from a thinker of his eminence the great fact of the relativity of human knowledge. He manifests too much haste in transmuting the individual or general human conviction into an immutable law of the universe, operating through all space and in all time.

With this qualification which, after all, is no more than might fairly have been expected from a thinker of the duke's well-known idiosyncrasy and intellectual formation, I have only praise for his treatment of the question. Especially well done, for example, is his exposition of analysis as the chief method in truth discovery. He shows the operation of this method in the three different spheres of human thought—politics, the physical sciences, and religion. As my readers will perceive, they are fields in which the Duke of Argyll has been expatiating for many years to the pleasure and advantage of all thoughtful students. Readers of his *Reign of Law* will find some of the ratiocinations and examples of that work here again reproduced. I have no space to follow him through this part of his lecture, though I willingly bear testimony to the combined weight and interest of his argument. I would rather call my readers' attention to one or two points of fresh interest in relation to Darwinism—at least, they are points I have not myself come in contact with before. The first relates to Prof. Ewart's investigations into the electric organ of the

skate, which the duke describes in these terms:

"Germs, prophetic of future use, in the lifetime of the individual, are the universal law. But germs prophetic of changes that may lie beyond the lifetime of the creature in which they occur—germs prophetic of changes which, when they emerge, will constitute a new species: these are indeed germs which demand a new interpretation. Yet such is the character of the facts which Prof. Ewart's investigations are revealing. He is tracking those very steps which Darwin thought it impossible to conceive; The steps, namely, of commencing and advancing structure by which electric organs are being built up and prepared for use."

The impression which Prof. Ewart's microscopic sections made on the duke must be given in his own words, though every enthusiastic and reverent seeker for truth will readily enter into the spirit which they evince.

"No words of mine can convey to you the impression they made on me. . . . I felt almost as if I could hear the voice which sounded near the Burning Bush—'Put off thy shoes from off thy feet—for the place where thou standest is holy ground'."

The other point relates to that intermittent recognition of Mind as an operating cause in nature which Darwin's life shows possessed the thought of the great naturalist. In an interview with the duke, who urged on him the need of some such recognition, Darwin replied—

"Well, that conclusion has often come upon me with overpowering force. But then—at other times it all seems—'And then he passed his hands across his eyes as if to indicate the passing of a vision out of sight.'"

There are other points of the duke's most interesting *brochure* which I would gladly have noticed, but I have already exceeded my space. I can only recommend the book as a striking contribution to the theme with which it deals. To the thinker, the student, to all who admit that search for truth is a universal and momentous duty, the book may be commended as stimulating and interesting in the highest degree.

JOHN OWEN.

THE ORIENTAL CONGRESS IN SCANDINAVIA.

Christiania: September 10, 1889.

THE eight Congress of Orientalists has been a long-continued festival. King and people alike have delighted to do honour to oriental science; and we have been simply overwhelmed by the princely hospitality with which we have been received. Dinner has followed upon dinner, fête upon fête, excursion upon excursion; we have been carried gratuitously by special trains and steamers past towns and villages thronged with shouting crowds, and decorated with flags, or lit up with illuminations; our meetings have been presided over by the king, who has entertained us sumptuously at the royal castles of Drottningham and Oscarshall; we have drunk mead at Upsala, on the tomb of Odin, surrounded by the professors and students of the university, and have listened to their choir in the evening in the great college hall; we have watched the death of Aida in the Opera-house of Stockholm; and finally we have been carried in two monster trains to Christiania, there to begin anew a series of scientific festivities. Hardly a moment of repose has been allowed

us; and the Oriental Congress is, by this time, thoroughly tired out by too much pleasuring.

It is needless to say that the programme has attracted a good many members who have no pretensions to oriental learning. It is also needless to say that the working side of the congress has been thrown into the background. A night of dissipation is hardly a suitable preparation for a morning of scientific work. Fortunately, little that is new has been brought forward. The papers and discussions have been, for the most part, on subjects and questions which have been threshed out many times before.

Among the papers, however, of permanent importance the following may be mentioned:—Brugsch Pasha has described his discovery of a system of measures among the ancient Egyptians, and has compared them with those of other nations of antiquity. Interesting papers also by Profs. Maspero and Schiaparelli have been read on certain inscriptions of Amen-enhar I. and Amenophis I., while Miss Edwards has communicated to the congress the revolutionary results of Mr. Flinders Petrie's recent excavations in the Fayûm. Prof. Marucchi has further made the announcement that all the Egyptian monuments of the Vatican are about to be published by order of the Pope. In the Aryan section Dr. Burgess read a valuable paper on archaeological research in India, and Count de Gubernatis drew attention to certain Kashmirian representations, which illustrate the development of the god Indra into the god Ganesa. My presence in another section unfortunately prevented me from hearing a memoir by Prof. Tegner on the vowel *i* in the Indo-European parent-speech.

In the Semitic section Dr. Hildebrandt gave an account of the oriental coins discovered in Sweden. More than 50,000 have been found, especially in the island of Gotland, dating from the age of 'Abd-el-malik to the end of the tenth century; and belonging, for the most part, to the Sassanids, the Omayyads, the Abbasids, and the Bulgarians of the Volga. Gold coins of Mohammed and his rival Muselima were also described by Prof. Karabacek. Prof. Oppert delivered an interesting discourse before the king on Babylonian astronomy; and Prof. Haupt took advantage of a short but incisive communication on the death of Sargon to express the hope that the next meeting but one of the congress would be in America, where he promised it a hearty welcome. The rapid progress made by oriental study in the United States during the last half-dozen years is simply wonderful. I laid before the congress the results of my examination of the Kappadokian cuneiform tablets, of which I have already given an account in the ACADEMY; and Dr. Strassmaier described certain cuneiform inscriptions of the Persian period, one of which is written in an unknown language. Prof. Hommel announced the discovery in the Himyaritic texts of the name of the Assyrian god Rimmon, which would thus have been borrowed from the Babylonians by the people of Southern Arabia, like Sin the moon-god and Ishar.

The most important discovery, however, that has been brought before us is that embodied in Prof. D. H. Müller's *Epigraphische Denkmäler aus Arabien*. In this monograph he deciphers and comments upon the inscriptions brought back by Prof. Euting from his adventurous and successful explorations in northern and central Arabia, as well as upon some of the inscriptions found by Mr. Doughty. Prof. Euting has obtained more than 900 inscriptions, which fall into three classes—proto-Arabic, Minaean, and what Prof. Müller entitles Likhyanian. The latter inscriptions, found especially, like the Minaean, in El-Ola and El-Hijr, probably belong to the Thamud

dean tribes of ancient writers; but as the name of Thamud does not occur in them, while the kings mentioned in them claim to have ruled over Likhyan, it is advisable—for the present, at least—to apply to them the latter name. The characters in which they are written form a link between the early Phœnician and Minaean or Himyaritic alphabets; and the language of them, though distinctly north-Semitic, nevertheless possesses the article *ha*, and forms the Niphal participle without a prefixed *m*. Their antiquity may be judged from the fact that Prof. Müller has found a Likhyanian inscription on a Babylonian cylinder in the British Museum which is assigned to the tenth century B.C. The Minaean inscriptions belong to a south Arabian colony, and may be connected with the Sabæan tribes who, as we learn from the Assyrian texts, were settled in northern Arabia in the time of Tiglath-pileser and Sargon. The 700 proto-Arabic inscriptions collected by Prof. Euting, which are scattered over a wide extent of country, are reserved by Prof. Müller for a future publication. The language of them closely resembles the Likhyanian, and, like the latter, possesses an article *ha*. Many of them are written in a vertical direction, thus throwing light on the fact that the Himyaritic letters can so frequently be reduced to their Phœnician prototypes by turning them upon one side.

Of equal importance with Prof. Müller's work, though in a different field, is an elaborate volume, published under the auspices of the Finnish Archaeological Society, on the inscriptions discovered on the upper banks of the Yenissei, of which I spoke in my last letter. The inscriptions are carefully reproduced, and have been analysed by Prof. Donner, who drew the attention of the congress to them. He has made out a list of the characters occurring in them, which are plainly alphabetic; and as the words are separated from one another by points, while the age of the texts can be approximately fixed by the help of Chinese objects found in connexion with them, we may hope that their decipherment is not far distant.

Before finishing this brief sketch of the "Acts of the Congress," I must not omit to notice a special session held under the presidency of the King of Sweden. This was inaugurated by a brilliant lecture by Brugsch Pasha on Egyptian funeral ceremonies and beliefs, illustrated by two mummies from Ekhnim, which turned a vacant stare upon the audience. Brugsch Pasha was followed by Prof. Max Müller. Unfortunately, the Oxford professor spoke in German, and consequently was not understood by the Indian members of the Congress who were present. Two of the other speakers were Prof. de Goeje, whose comparison of the legend of St. Brandan with the story of Sindibad will be of the highest interest to Celtic scholars, and Dr. Stolpe. The subject of Dr. Stolpe's memoir was the development of ornament among the population of Oceania, to which he traced the origin of the writing once employed in Easter Island.

The final banquet of the congress at Stockholm was distinguished by a novel feature. Each copy of the *menu* was accompanied by a volume, got up in an Oriental style, and containing original poems on the several courses of the dinner in Egyptian Arabic, Chinese, Ethiopic, Sanskrit, Malay, Aramaic, Hebrew, Manchu, Javanese, Akkadian, Turkish, Coptic, Hieroglyphic, Himyaritic, Bishâri, Japanese, and Jagatai, while the praises of champagne were recounted in classical Arabic, and those of claret on a Babylonian tablet, the grace being written in modern Persian by a poet of Ispahan. The session of the congress at Stockholm had already been closed by the King in a happily worded Latin speech.

Christiania: September 12, 1889.

The eighth Oriental Congress is over, and most of its members have left Christiania, the greater number of them by a special train which will convey them to-day to a valedictory picnic at the foot of the falls of Trollhättan. Some interesting papers were read at the conclusion of the meeting. Prof. Chwolson described the remarkable monuments of Nestorian Christianity which have been discovered at Semirætshie on the Chinese frontier of Kulja. They consist of boulders of stone, engraved with crosses and vertical inscriptions which illustrate the transformation of the Aramaean alphabet into Mongolian characters. When at St. Petersburg, I saw a large number of the boulders in the Oriental library of the Imperial Academy of Sciences.

Dr. Glaser further gave an account of the 1032 Sabæan or Himyaritic inscriptions discovered by him during his travels in Arabia; while Prof. Euting drew attention to the new Nabathean texts he had found in the peninsula of Sinai. Mr. Ball exhibited a very remarkable relic of Babylonian art in his possession. It is a large globe of blue chalcedony, evidently the head of a mace, bearing the following inscription in beautifully cut cuneiform characters:

"To Nebo, the exalted lord, his lord, Nabumukin-abli the son of Nur-Sin, the stonemason (?) of Merodach, who dwells in Babylon, for the good of his life, for the length of his days, for the welfare of his seed, for the joy of his heart, for the stability of his foundations, in Babylon had it made and dedicated it."

Much interest was subsequently excited in the Semetic section by the description given by Dr. Zehnpfund, a young German Assyriologist, of his successful attempt to write Assyrian upon clay in the ancient Babylonian manner. After several experiments, he had discovered the exact form of the stylus used by the old scribes. It had the shape of a cube with a pointed end, and was made of wood, not of metal. With the help of such a stylus, he soon found that he could write the cuneiform characters as rapidly as German.

In the last *séance* of the Congress, Dr. Leitner had promised to give us an account of the people of Hunza on the slopes of the Pamir, illustrated by photographs and objects of industry; but the time allowed him was so curtailed at the last moment that he preferred to remain silent. Brugsch Pasha, however, delivered an eloquent discourse on recent discoveries in Egypt in connexion with the Exodus, with special reference to Mr. Naville's discovery of the site of Pithom. In the course of the address, he stated that Prof. Mahler, of Vienna, had succeeded, with the aid of astronomy, in fixing the date of the reign of Ramses II., the Pharaoh of the Oppression, which is thus shown to have lasted from 1347 to 1280 B.C. Brugsch further identified the city of Ramses built by the Israelites, not with Tanis-Ramses, but with another Ramses now represented by Phakusa between Belbeis and Bubastes at the western extremity of the land of Goshen. Prof. Brugsch's address was followed by a charming paper by Count de Gubernatis on the origin of the cosmographical beliefs embodied in Dante's *Purgatorio*.

A somewhat animated discussion at the final meeting of the delegates and committee of organisation resulted in the appointment of a permanent committee to look after the affairs of the congress in the intervals between its meetings. The committee consists of four members: Baron von Kremer, Prof. Dillman, Prof. Kuenen, and Count Landberg, the three leading nations of Western Europe—England, France, and Italy—being, it will be noticed, excluded from representation. No conclusion was arrived at as to the next place of meeting. Prof.

Kern suggested Lisbon; but the delegate from Portugal regretted the little interest still taken in his country in oriental studies, and pointed out that it would be some time before Portugal would be able to receive so large and learned a body as the Congress of Orientalists. At present, therefore, the congress remains without a habitation.

A. H. SAYCE.

CORRESPONDENCE.

CRYPTOGAMIC TERMINOLOGY.

London: Sept. 18, 1889.

It may seem ungracious to refer to the one point in which the very kindly review of our *Handbook of Cryptogamic Botany* in the *ACADEMY* of September 14 calls us severely to task; but I wish to set your readers right on a simple matter of fact. The statement that the Latin form of scientific terms is "familiar in every treatise hitherto written on the special subject in any European language" is surely far too sweeping. Van Tieghem, for example, one of the highest authorities in France, uses the forms *sporange*, *archegone*, *anthéridie*, *sclérote*, *epiderme*, almost identical with our own; and equally high authorities could be quoted in the German language. Indeed, it was the fact that the Latin forms are being gradually disused by the best continental writers, rather than "insular prejudice," that, among other reasons, induced us to recommend strongly a similar change to our brother botanists in this country.

ALFRED W. BENNETT.

SCIENCE NOTES.

PROF. A. GRIEKE has recently visited Norway with the view of comparing the metamorphic rocks of certain districts near Trondhjem and Bergen with those of the Scottish Highlands. His investigations showed that fossiliferous rocks of Silurian age might be traced passing gradually into mica-schists, the metamorphism of the rocks having thus taken place not earlier than some epoch in the Silurian period. On the other hand, Prof. Bonney has visited the Lepontine Alps for the purpose of examining the alleged occurrence of fossils in crystalline schists, and does not verify the conclusions of the Swiss geologists. He still believes that the crystalline schists of the Alps existed as such prior to any rock which can be regarded as of palaeozoic age, much less of mesozoic age, as the occurrence of belemnites in certain schistose rocks had suggested.

MR. JOHN BOWER has written for the young people's section of the National Home Reading Union a work entitled *Science of Everyday Life*, which forms a volume for the first year's course. It will be published in a few days by Messrs. Cassell & Co. with illustrations.

MESSRS. TAYLOR & FRANCIS have just issued the second and concluding volume of the late Dr. Francis Day's monograph on *Fishes*, forming part of "The Fauna of British India" which is being edited by Mr. W. T. Blandford for the Indian government. The two volumes together consist of nearly 1100 pages, illustrated with about 340 woodcuts. In the preface the editor gracefully acknowledges the value of Dr. Day's lifelong labours in this department of zoology. It is stated that the remaining parts of the work, dealing with other classes of Vertebrata, are well advanced towards completion; and that a volume on *Birds*, by Mr. E. W. Oates, will probably appear before the close of the year. Up to the present only one part of the editor's own volume on *Mammalia* has been published; but the thoroughness, exactitude, and general interest of that part make us look forward with eagerness to the appearance of the remainder.

FINE ART.

"BRITISH MUSEUM CATALOGUE OF GREEK COINS."—*Corinth and her Colonies*. By Barclay V. Head. (Longmans.)

THIS is not one of the most interesting of the long series of volumes which the British Museum Coin-room has been sending out during the last ten years. Mr. Head has been entrusted with a rather thankless task in being set to catalogue the endless but monotonous issues of the Corinthian mint. For absolute sameness of type the Corinthian money even surpasses that of Athens. From the middle of the fifth century to the middle of the third not a single change was made in the image and superscription which distinguished it. With exasperating regularity the Pegasus and the head of Pallas recur on every stater that was sent into circulation. We do not even meet with the interesting series of magistrates' names that redeems the dullness of the annals of the mint of Athens. The Corinthian monetary magistrate was at most allowed to insert two letters of his name, and to place a tiny symbol behind the head of Pallas on the reverse of the coins he issued. Instead of being able, as at Athens, to identify numbers of historical personages, such as Apellikon or Antiochus, Aristion or Callias, we find rows of uninteresting Δ I-s and AP-s, Ξ O-s and NI-s, whose personality will remain for ever uncertain.

The colonies of Corinth sinned no less deeply in this way than their mother city. Leucas and Ambracia, Anactorium and Dyrrhachium, linked to their parent by a close monetary league, imitated her issues with the most slavish accuracy. A Leucadian coin only differs from a Corinthian one of the same date in the one fact that instead of the letter Koppa it has inscribed below the inevitable Pegasus the letters A or AEY.

It results that the coinage of Corinth and her colonies is quite the most uninteresting and almost the most difficult to arrange in the whole Greek series. In the latter failing, indeed, it is only excelled by the prolific mintage struck in the name of Alexander the Great.

In constructing this volume, the British Museum authorities have had to choose between two systems of arrangement. Should they place coins bearing the Pegasus and Pallas-head all together in a single volume, or disperse them among the volumes dealing with the divers regions that contained towns belonging to the Corinthian monetary league? Should issues of Rhegium or Apollonia, when they copy Corinthian types, appear in the volumes *Italy* or *Thessaly to Aetolia*, or be massed with those of the city which they imitated? It was, perhaps, best to accept, as has been done, the latter alternative; but the results are in some respects unhappy. The arrangement breaks up the continuity of the monetary history of all towns which were not consistent in their adherence to Corinthian types. We find the vast majority of the coins of a place, such as Coreyra or Rhegium, which only yielded for a moment to the Corinthian influence, arranged in one book, and the small minority of pieces which are based on the Corinthian system placed in another. The line, too, is sometimes hard to draw. There are, for example, pieces of copper belonging to

Leucas, which bear on one side the Pegasus of Corinth, on the other a chimaera, also a Corinthian type, but one not found along with the Pegasus or any actual copper coin of the mother city. For this reason these Leucadian pieces are taken out from among the rest of the issues of their city, and stranded in the volume *Thessaly to Aetolia*, far from their silver contemporaries. Such anomalies are, perhaps, unavoidable, but they are unfortunate.

One series of coins of some interest Corinth does possess. In the times of the Roman empire the new town, which the first Caesar had founded on the site of the city destroyed by Mummius, struck a considerable number of copper coins with interesting mythological subjects on their reverse. We learn from them much about the local cults of Bellerophon and Melicertes, of the personified "Isthmos," and the fountain-nymph Peirene. They give us copies of several famous statues, and representations of some well-known buildings—the tomb of Laïs, the temple of the Divus Julius, and the harbour-works of Cenchreae. But artistically the pieces are worthless. They are executed in the rough bad style into which the art of Peloponnesian coins had sunk by the days of the empire, and only give the faintest adumbration of the subjects which they reproduce. This series runs down as far as Geta, and then comes to an abrupt conclusion.

When we investigate the list of towns which in the fifth, fourth, and third centuries struck coins in imitation of the Corinthian stater, it is easy to realise the vast extent of the commerce of Corinth. From the end of the Peloponnesian War to the time of Alexander she must have had a virtual monopoly of the traffic between Greece and the cities of Italy and Sicily. Hence not only towns like Syracuse, which were colonies of Corinth and had close political relations with her, but many other places, whose only dealings with her were commercial, issued money closely copying her types. Locri Epizephyrii, Rhegium, Leontini, and the Acarnanian league, may be mentioned as examples of this class. We notice that Mr. Head adds to them Mesma, as the state which issued some pieces bearing under the Pegasus the letters ME, following in this the attribution of Dr. Imhoof-Blumer. For our own part we should prefer to give them to Messana. If Rhegium on the one side of the Sicilian strait struck such coins, nothing can be more likely than that its neighbour across the water should have followed its example. With this exception we do not find anything in the volume to which we should append a mark of doubt. It is proverbially hard to pick holes in the publications of the British Museum Coin-room. We need hardly say that the autotype illustrations to the text are as good as ever.

C. OMAN.

NOTES ON ART AND ARCHAEOLOGY.

THE collections brought back by Mr. Flinders Petrie from his excavations last winter in the Fayum are now to be seen at 8 Oxford Mansions, Oxford Circus, where they will remain on exhibition until October 5. They consist in the main of three classes of objects; or, rather, of objects of three different ages. The oldest

are a number of domestic articles, implements of bronze and flint, scarabs, beads, &c., of the XIIth Dynasty, or about the twenty-fifth century B.C. It was among objects of this date that Mr. Petrie found pottery incised with Cypriote letters, which has awakened so much interest. Second, a collection of necklaces, beads, &c., of the XVIIIth and XIXth Dynasties, or about the twelfth century B.C. The finest articles from this find were reserved for the Bulak Museum; but Mr. Petrie has brought back some hundred fragments of pottery of the well-known Mykenæan type, incised with Cypriote, Phœnician, and Greek letters. Lastly, a set of amulets, alabaster jars, and coffins found in a tomb of the XXVth Dynasty. The present exhibition may not attract so much interest as that of last year, which included the celebrated series of portraits; but it possesses at least equal interest to the archaeologist, from the light it throws upon the early history of the alphabet and of civilisation in the Levant.

THE proprietors of *Church Bells* announce, for early publication, a work entitled *Notable Churches of the City of London*, which will consist of twenty-five full-page engravings, with descriptive letterpress.

THE next quarterly general meeting of the Royal Historical and Archaeological Association of Ireland will be held in Dublin, on October 2, for the reading of papers and the exhibition of objects of antiquity. Among other papers will be one on "Ecclesiastical Archaeology," by Bishop Reeves, of Down. On the following day there will be an excursion to Drogheda, to visit the tumulus of Dowth, the stone chamber of New Grange, the hill of Slane, Mellifont Abbey, and the round tower and sculptured crosses of Monasterboice.

THE *Boletín* of the Real Academia de la Historia (July—September) contains three papers on the antiquities of Cabeza del Griego in the province of Cuenca. The site needs the spade of the explorer to unearth the Keltiberian, with its neolithic weapons, the Roman, and the Visigothic town. The inscriptions given are numerous and important, but the miliary stones are wanting. A Roman aqueduct has lately been cleaned out and utilised for the town of Sahelices. The best collection of the objects discovered is in the house of D. Ramón García Soria at Uoles. Other articles on Roman archaeology are "The Roman Roads between Merida and Toledo," by F. Coello, showing great prosperity in the district in Roman times; and on a terminal inscription at Ledesma, by Fernandez Guerra, which suggests Valluta as the ancient name of Ciudad Rodrigo. A notice of the MSS. in the Cathedral of Leon by Manuel Danvila is very useful; one on Cantiga Ixix. of Alfonso el Sabio by Father Fita helps to explain the popular success of the Roman over the Mozarabic liturgy of Toledo in the eleventh century.

THE STAGE.

"A MAN'S SHADOW" AT THE HAYMARKET.

BEFORE a brilliant, critical, and essentially a "Haymarket" first-night audience, Mr. Beer-b hm-Tree has obtained a unanimous verdict in favour of one of the most uncompromising melodramas of recent years. Authors, actors, men and women of the world, celebrities, nobodies, and busybodies, were of one mind in welcoming—not with the common civil assent of "first-nighters," but enthusiastically—a play of such a complexion as in the memory of living men has not been seen at the little theatre in the Haymarket.

A great deal of speculation has been latterly brought to bear by shrewd observers and critics on the question of what the London theatre-going public really do want. It is a public daily increasing in numbers and in intelligence and, perhaps, in independence of judgment. A knowledge of its requirements, therefore, is indispensable to purveyors for its entertainment. Does it want farce, farce-comedy, psychological melodrama, realistic melodrama of the Adelphi type, or costly scenic decoration, plus any tragedy of Shakspeare's? Or does it want sad and serious domestic drama with a moral, or some approach to the eighteenth-century *comédie larmoyante*?

It is abundantly evident that it can be well supplied in all these kinds. That it wants them all, and that it actually gets them all just in the form it asks for, a retrospect of the past theatrical season is enough to show. Mr. Pinero can give the public farce-comedy in its highest form, or sad and serious domestic drama with a purpose, as in his fine drama "The Profligate," or something like the old *comédie larmoyante* in his pretty play "Sweet Lavender." Mr. Jones with his "Middleman," the great manager of the Lyceum, Mr. Grundy, Messrs. Sims and Pettitt, Mr. Buchanan, and other playwrights can do the rest. Finally, there have been the two recent and remarkable performances of Ibsen's plays. Is it in this realistic and somewhat undramatic form that our theatre-goers, as some shrewd critics think, will choose in the future to have their stage entertainments served to them?

There are thus plenty of grounds on which to form an opinion; and with this last success of pure French melodrama at the Haymarket the conclusion is strongly forced upon one that the taste of the great play-seeking public is exceedingly catholic, that it loves variety and novelty, and that it is ready to give a hearty welcome, not to one particular form of stage play alone, but to whatever is really good and true in any kind.

At the Haymarket the audience had a thoroughly good piece of work before it, and there was no mistake about its reception thereof.

There is nothing, indeed, very new in "A Man's Shadow." The lines are the ancient lines; the methods are as old as the elder Dumas; and the essential issue, the good man followed and thwarted by, and finally prevailing against, his evil shadow, is no other than the main issue in more than one fine drama of the Dumas school. "A Man's Shadow" is the adaptation of a popular, essentially vulgar, and very long-winded melodrama now being played at the Paris Ambigu.

In its French form the play is virtually in nine acts, and is admittedly one of the most tedious examples of spontaneous melodrama ever put upon the stage. Mr. Buchanan, the English adapter, has shown singular skill in shortening and sweetening it, in giving point to the dialogue, interest to the characters, and enhancement to the incidents. In its present four-act form and in its actual kind, it is little short of a dramatic masterpiece; and its faults are not Mr. Buchanan's, hardly even those of the French author's: they are faults incidental to us all—audience, actors, and authors—who choose to breathe the unreal air of melodrama-land. It is our own fault if we choose to set our sense of the possi-

bilities asleep and make believe to accept incidents that never do nor can occur in any lives of mortal men, to hear motives ascribed which even eccentric men and women never could entertain, to listen to sentiments which our non-theatre judgment would laugh at, to hear the actors talk in such tones and behave with such an excess of either vice or virtue as we know well in our hearts are not after the manner of human talk or behaviour at all. This granted, the play is admirable, the stage management excellent, and the acting best of all.

Here is the plot. Laroque (Mr. Tree) is a Paris merchant who, as the play opens, is on the brink of ruin. He is married to a woman he loves, and is the father of a little girl of eight. His bosom friend is the great advocate, de Noirville (Mr. Fernandez), in whose company he has fought bravely during the Franco-German War, and whose life he has saved. In the first act, de Noirville is pressing upon his dear friend, the hero, a loan which will save him from ruin. Laroque is about to accept when de Noirville's wife, Julie (Miss Julia Neilson) enters. Laroque recognises her as a cast-off mistress of his own. She tells him of her constant love for him, and proposes a continuation of the *liaison*. The virtuous Laroque rejects the proposal, and speaks of his devotion to his wife and his child.

Madame de Noirville, however, is not easily to be repelled; and when she is alone she sits down to write a letter to Laroque, a loving and compromising letter, again beseeching him to accept the money. As she finishes it, Luversan (Mr. Tree again) enters her drawing-room. He is the "shadow" the man with the marvellous likeness to Laroque, a mean rascal, and, it need hardly be said, a villain of the deepest dye. During the war he has been a Prussian spy—wounded by Laroque, captured by him, and by him as captain sentenced to death. He bears the hero a grudge, and mingles a desire for melodramatic revenge with the ordinary pursuits of a thief and swindler. He begins his interview with Julie by a full confession of his past wickedness, and his intentions as to future iniquities. He offers to collaborate with the rejected mistress in persecution of the hero. Julie not unnaturally refuses to have anything to do with so abject and compromising a rogue, whereupon Luversan gives her and the audience a sample of his quality by stealing and pocketing the letter addressed to Laroque just left by Julie on her writing-table. She is compelled to buy it back at a heavy price, but immediately afterwards restores it to him on his undertaking to use it to the detriment of Laroque.

The unhappy Laroque is able to raise 100,000 francs and pays it to his creditor; but he can borrow no more, and is in despair. He meditates suicide, and buys a pistol. Luversan, coming to Laroque's house in the master's absence, is taken by Laroque's child, so strong is the likeness, for her father. Laroque's windows look into those of his chief creditor, Gerbier, the banker, who can be seen sitting in his room by the light of a lamp counting his gold and notes. The sight inflames the cupidity of Luversan; and, taking advantage of Gerbier's invitation to the seeming Laroque to cross over and get a receipt for

the money he has paid, Luversan takes the pistol and departs on his errand of robbery and murder. The villain is seen by the audience to enter the banker's room, a struggle takes place, a pistol shot is fired, and the old man is seen to fall and die.

Laroque's wife and child, and a female servant (Miss Norreys) are witnesses of the crime. Deceived by the extraordinary resemblance, they do not doubt for a moment that Laroque, in desperate straits for money, has committed the deed. Some time after, the villain Luversan, forging a copy of the letter which Julie has put into his hands, sends it, with the 100,000 francs he had stolen from the murdered man, to Laroque. So, he conceives, will the murder be brought home to the hero, and his vengeance be accomplished.

Laroque is suspected of the murder, arrested, and presently arraigned before the court, in a great and solemn scene. The evidence against him is overwhelming. His own pistol is found in the murdered man's room. The maidservant declares herself an eye-witness of her master's crime. The very money known to have been taken from the banker is found upon Laroque; and, as he has burned the letter that came with it, and magnanimously refuses to save his life at the expense of his friend's honour, it is clear he must be condemned. The court is adjourned for a few minutes, the prisoner removed, and the villain Luversan hands the original letter to her husband, Laroque's advocate. De Noirville's struggle between his duty to his client and his horror of his wife's infamy is but momentary. He makes an impassioned speech to the jury, and holding out the letter in his hand declares it to prove the innocence of the prisoner at the expense of a wretched woman. He is about to name her, and proclaim her and his own dishonour, when the effort overcomes him. He staggers and falls dead on the floor of the court.

The prisoner is condemned to death; but, his sentence commuted to penal servitude; he escapes from New Caledonia, returns to France, and finds his wife and child. Julie repents before it is too late, and divulges the machinations of Luversan, and her own share in them. Luversan himself is apprehended by the *gens d'armes* in mistake for Laroque and shoots himself at the moment of arrest. Laroque then admits to the police his identity, in the knowledge that he has now full means of establishing his innocence, and the curtain falls.

It will be seen how full of incident and movement and life, how incessantly interesting a plot of this kind must be in the hands of such a thoroughly competent playwright as Mr. Buchanan, and with such interpretation as it receives at the Haymarket.

With "A Man's Shadow" we are in the region of pure melodrama, and must not look too closely into the probabilities or even the possibilities. We must not, for instance, enquire too deeply how it comes that a lady like Julie, capable of good impulses, as afterwards appears, should give a letter, so compromising that she had bought it back from the scoundrel who had stolen it, into the keeping of that villain, and should thereby put her honour into his infamous hands; or how it is that this miscreant, who will risk

his neck for the mere chance of plunder, should give away that plunder on the very remote chance of inculcating his enemy in a foul crime. It would have been, it must be remembered, the remotest of chances but for the evidence of the eye-witnesses, of which he knew nothing. Then again, why, when he had done his utmost, and spent all the fruits of his crime in ruining the man he hates, does he undo all his work, risk his own life, and actually, by the surrender of the letter, do that which would have saved his victim from the scaffold but for the unforeseen accident of de Noirville's death? There are other improbabilities, as, for instance, the question why Laroque should have been sentenced to death at all after the dying declarations of de Noirville. Would any judge have failed to enquire further into the mysterious letter, would any sane hero, even, condemn himself to death and his beloved wife and child to life-long misery and disgrace when the man was dead who had made the previous sacrifice seem right to him? These, however, are difficulties to be no more critically considered in the region of melodramaland than they would be in the region of dreamland. They even enhance the triumph, if not of the author, at least of the actors; and, allowing every credit to the author-adaptor, the great success gained by "A Man's Shadow" is still an actors' victory.

There has not often been witnessed from so critical an audience so sudden and enthusiastic an outburst of applause as on the first night greeted Mr. Fernandez's dying speech in the character of advocate. The audience appreciated this intense and passionate rhetorical display the more for being wholly unprepared for it. De Noirville is something of an invalid, and his manner in the first act is, as it should be, listless and subdued. Perhaps that excellent actor and pleasant gentleman a little overdid this undertone, in conscious preparation of a surprise alike for the audience and his brother actors. The audience, at any rate, had the benefit of such a shock of pleasurable astonishment as they but too rarely get.

Such a fine bit of passionate acting, concentrated into the space of three or four minutes, is a striking and notable thing. The critics have done it full justice, but it is not by such transitory outbursts that audiences are held. It is only by the patient, well-considered rendering of an important character, the result of long preparation and long study aforethought, that an audience worth winning can be interested and won. In all my previous experience of Mr. Tree's remarkable talent, I have never seen him to such advantage as in the dual part of Laroque doubled with that of Luversan, for the two cannot be separated by the critic, though the audience is but too ready to do so.

An honest critic must always desire to disparage a manager-actor to the utmost of his critical honesty, for the good reason that the manager is a despot who can choose his own part and stint his rival actors' parts while he makes his own as prominent as he pleases. In the present play Mr. Tree can be accused of none of the encroachment sometimes ascribed to manager-actors. He is reticent in his playing of Laroque; and there is not a redundant tone, gesture, or speech, when he

plays the villain. The degradation, through gradual degrees of scoundrelism, of Luversan—from the jaunty swindler, as he makes his first appearance, to his final state of besotted, slouching, begrimed blackguardism and criminality—is a marvel of fine observation and fine playing, and is worthy of a great actor and the traditions of a famous theatre.

Miss Julia Neilson has a part of which little can be made. She is wicked, beyond all common sense and propriety of prudent iniquity, in the beginning of the play, all for the good of the piece, and is again conscience-stricken at its end for the same useful purpose, but from no other motive that appears. Miss Neilson plays this ungrateful part thoughtfully and well; but a part with no development is a hard one, and that the actress gets just applause from the audience is due partly to her good looks, her pleasant voice, and her distinction of manner, and partly perhaps to her good dressing. Mrs. Tree, as the wife of Laroque, has an important but not an interesting part, in which she is refined, pathetic, and dignified. Mr. Kemble admirably plays the President of the Court of Justice.

It is a pity Mr. Buchanan did not invent some fresh comic business. The fun made of the French divorce law by two French soldiers and a soubrette falls dead upon us on this side of the Channel, and is poor stuff even on the other. Such actors as Messrs. Collette and Robson, and Miss Norreys, are worthy of better lines. Miss Norreys had one short opportunity, in the scene of the murder, of showing how good and clever a player she is; and she used it. She has chosen to cover her pretty auburn hair with a black wig—a circumstance which every sound critic in the house must have regretted! A pretty little girl, Miss Minnie Terry, with a bad cough (and who ought to have been in bed) did her not unimportant part excellently; but the acting of a child of seven is chiefly the acting of her teachers.

OSWALD CRAWFORD.

MUSIC.

MUSICAL PUBLICATIONS.

The Sword of Argantyr: a Dramatic Cantata in Four Scenes. By F. Corder. (Forsyth Brothers.) The argument, in condensed form, is as follows. A certain king hight Argantyr went forth one day to hunt. An earthman started from amid the rocks while the king was giving chase to a stag. The mannikin, in return for his life, which the king threatened to take, delivered to him the sword Tyrning, on which is wrought the rune—

"Draw me not except in fray,
Drawn I pierce, and piercing slay."

When the king died in a battle on the island of Samsøe, the sword was buried by his side; and Odin hemmed in the grave with a girdle of ever-burning fire. Years after, Hervor, a mighty daughter of the king's race, gathers her warriors together, takes ship and steers for the south. A shepherd, Hjalmar, the watcher over the grave on Samsøe, guides Hervor to the place where Argantyr lies. The two pass the fire; and Hervor, "with runes of huge power, wakens her forbear and compels him to give her Tyrning. Hjalmar, with whom she is in love, tries to take the sword from her, so as to be leader of the race; but it pierces his thigh and he bleeds to death. Hervor sings a *drapa*

over the dead man, and then sternly leads her warriors home. Whether Mr. Corder, who is his own librettist, has modified the story according to his fancy, or whether he has followed some other version of the legend than that contained in the famous Hervarar Saga, we cannot say. He writes in rhymed alliterative verse—good stirring lines; and up to the “fire” scene the interest increases. But the conclusion appears unsatisfactory. The simple sailing away of the maiden in the Saga is tame, but Mr. Corder scarcely improves matters by her strange and sudden love for the shepherd. The struggle for possession of the sword reminds one of the contest for pre-eminence, as related in another Saga, between Hjalmar and his friend Oddur before the fight at Samsøe. With regard to the music, all we can venture at present to say is that representative themes are used, and that the general style shows the influence of Wagner. From the pianoforte score one can gain but a vague idea of the effect which the music is likely to produce. It is a real orchestral score arranged for piano, not composed at the piano and afterwards arranged, as is sometimes the case. It is evidently a work which the composer has written with zest and courage.

Pianoforte Method. Edited and fingered by J. Robinson. (Reid.) This book is arranged according to the usual plan—rudiments, exercises, and little pieces. The “Trio” from the Funeral March of Chopin, marked “Funeral March,” would give a child no idea of the march rhythm, to say nothing of such transcriptions, which are objectionable. The table of “Twelve Major Scales” requires a note of explanation. How otherwise can the learner understand the sudden transition from five sharps to six flats? Why should “count very evenly” be written specially over No. 16? In the table of terms the Italian words *da* and *dal* are both translated “by”; and *même*, the French adjective, is given without the circumflex. In books for the young everything should be as exact as possible.

The Secret: a Cantata for Young Folks, written by G. Vickers, music by J. Robinson (Reid), contains songs, duets, and choruses. The music is extremely light. The two last numbers please us best. The pianoforte part of the opening chorus is not written in a very comfortable manner.

Six Vocal Duets, by the same composer (Reid), are more interesting. The music is smooth and rhythmical. “Blow, blow, thou winter wind” and “Lovely May” (Nos. 4 and 5) are effectively written.

Little Red Riding-Hood, Operetta, by the same composer (Reid), has some pleasing numbers, and altogether shows more character than “The Secret” mentioned above.

A Hundred Fathoms deep. By W. H. Jude. (Reid.) This song for bass voice has good style and expression. The accompaniment is cleverly arranged.

Come to me. Song by W. Wadham. (Reid.) The first part in minor, quiet and melancholy, is well suited to the words. The closing section in major is somewhat commonplace. The last bar but one is written in a curious manner, four crochets chords tied instead of a semi-breve chord.

Look before you leap and Mary Queen of Scots. Two songs by Gerard F. Cobb. (Reid.) The first is a bright, pleasing little song for mezzo-soprano. In the second, which tells us of the queen, first in prosperity and then in misfortune, the music is unequal in merit. The latter part is the better.

The Lyric Gavotte and Amphion March, by H. Hawkins (Reid). Two pianoforte pieces. The

first is light and pretty, but scarcely original. The octave passage in the middle section is not in character with the rest of the music. The March is of an ordinary kind.

Salamanca, Spanish Valse, by W. A. Bettridge (Reid), is easy and tuneful, but the coda contains some not very pleasing harmonies. The title-page shows a strange mixture of English and French.

Trois Morceaux de Salon. By J. J. Haakmann. (Woolhouse.) Three short and effective pieces for pianoforte. The second is the least attractive of the set.

Fuente d'Album, for violin and piano, by the same (Woolhouse). A flowing and graceful song without words.

The East Indian and Afternoon in February. Two songs by the same. (Woolhouse.) They are both pleasing. The first has a tuneful melody, and a graceful accompaniment. The second shows good expression and feeling.

Song of the Brook, Sketch for Pianoforte, by J. Cliffe Forrester (Woolhouse), has a pretty melody for the left hand, but a monotonous accompaniment for the right.

Meditation. For piano and violin or violoncello. By G. St. George. (Woolhouse.) An effective drawing-room piece.

Les Contrastes. Gavotte. By T. H. Frewin. (Woolhouse.) A clever and showy piece, with, as its title suggests, some good contrasts.

Voices of the Air. By J. L. Roeckel. (Hutchings.) A quiet well-written ballad for contralto.

The Two Voices. By Ignace Gibsons. (Hutchings.) A simple but not uneffective pianoforte piece.

Puck, by G. Papini (Hutchings), is a good transcription for violin and pianoforte of “a fairy tale by Gustave Ernest.”

Happy Days. Polacca for pianoforte. By C. Bohm. (Hutchings.) A light and excellent little piece for young players.

J. S. SHEDLOCK.

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LITERATURE.

Life and Letters of Charlotte Elizabeth, Princess Palatine and Mother of Philippe d'Orléans, Regent of France: 1652—1722. From various published and unpublished sources. (Chapman & Hall.)

It is not surprising that an addition should be made to the printed correspondence of Louis XIV.'s sister-in-law, the Princess Palatine. Throughout her long residence in France, extending over at least half a century, she habitually passed much of her time in writing to relatives and friends beyond the frontiers; and her letters, though inferior in power of social portraiture to those of Mme. de Sévigné or the memoirs of Saint-Simon, are of particular interest and value to all who like to read about the court of Versailles at the most brilliant period of its history. Her rank as the first lady in the realm after the queen did not save some of them from being opened and destroyed by the police; but those which reached their destination were probably numerous enough to fill many heavy volumes. Selections from them have been published since 1789, one giving her correspondence with her aunt, the Electress Sophia, mother of George I. By dint of what seems to have been patient researches at the French Foreign Office, the Bibliothèque Nationale, and other depositories of such documents, the author of the present work—who elects to be anonymous, but who, we understand, is a lady of limited literary experience—has now largely increased this store of old court gossip.

Of Madame, as the Princess Palatine was officially designated, a few words may here be said. Eldest daughter of Karl Ludwig, Elector Palatine, she was born at Heidelberg in 1652, and, at the age of twenty, after abjuring in due form a mixture of Calvinism and Lutherism in which she had been brought up, became the wife of Philippe Duc d'Orléans. By this marriage Louis XIV. established a principal right to the Palatinate and Bavaria. Madame, in whom the disadvantages of a plain countenance and short stature were redeemed by keen intelligence, sound common-sense, and striking grace of manner, seems to have been held in no little awe by all about her. She insisted upon receiving the utmost honour due to her rank, conceived abiding hatreds on sometimes insufficient grounds, had opinions of her own on a variety of subjects, and could not be deterred by a sense of expediency from speaking her mind in the clearest and most vigorous French at her command. Saint-Simon describes her as more of a man than a woman. It is also a fact that she was humane, benevolent, upright in her dealings, and as strong in her attachments as in her antipathies.

Even the majesty of Louis XIV. could not cow this intrepid and high-spirited dame:

"The cold is so intense that one hardly knows what to do. Yesterday, at high mass, I thought my feet were becoming frozen, for when with the king nobody is allowed foot-warmers. I had a very funny conversation with our king. He scolded me for wearing a scarf. 'No one has ever been in a procession with a scarf,' said he. 'Perhaps so,' replied I; 'but we have never had such cold weather before.' 'Before this time you never wore one,' said the king. 'Before this time I was younger and better able to bear the cold,' I observed. 'There were many older than you are who did not wear scarves,' said he. 'In that case,' replied I, 'those old women preferred to be frozen to putting on an ugly thing, and I prefer to be badly dressed than that my chest should freeze, for I do not go in for vanities.' To this he answered nought."

For reading, at all events in French literature, she cared very little. Her letters do not remind us that the age in which she lived was that of Racine, Lafontaine, Bossuet, Fénelon, and Boileau. When the pen was out of her hands she sought recreation at the theatre or on horseback. Her love of the drama was confined to comedy; and it is to her credit that, unlike a German of a hundred years later, Schlegel, she had no word of disparagement for Molière. In some ways she was distinctly ahead of her time; the practice of blood-letting, for example, found in her a reasoning and determined opponent. From her later youth onwards she was earnestly religious, though without any admixture of the bigotry and intolerance which then prevailed in French society. As became a daughter of Karl Ludwig, but animated by much loftier ideals, she courageously stood up for freedom of conscience. Between the Jansenist and the Jesuit she recognised no distinction. In her own words, she impartially respected all faiths, believing that to good Christians it mattered little whether they were disciples of Paul or of Cephas.

Louis XIV., as may be supposed, is the most prominent figure in the book. Madame, while quick to recognise his really high qualities, often speaks with contempt of the ultra-pietism of his later years, especially when it showed itself in his persecution of the Huguenots.

"One cannot imagine," she writes in 1696, "how silly the great man is where religion is concerned; he is so in nothing else. It is because he has never read anything treating of religion or the Bible, so he believes anything told him on these matters."

His hatred of Jansenism is illustrated in a very forcible way:

"The king had a terrible fear of hell, and believed that anybody not in favour with the Jesuits would surely be damned. My son once wished to take a certain gentleman into his service. The Jesuits, to injure the said gentleman in the king's estimation, said he was a Jansenist. His Majesty sent for my son, and said to him: 'What is this I hear? Are you thinking of taking a Jansenist into your service?' 'I?' answered my son, 'I never even thought of such a thing.' 'But,' said the king, 'you are certainly going to take —, whose mother is Jansenist?' 'As for him,' replied my son, laughing, 'far from being Jansenist, he does not even believe in God!'

'Oh,' said the king, much relieved, 'if that is all, take him and welcome.'"

It appears that, not content with ceasing to patronise the drama, Louis XIV. was disposed in 1694 to close the theatre which he had himself established, the Comédie Française, although the plays represented there were hardly of a nature to ruffle the most delicate susceptibilities:

"We nearly lost our theatre lately. The Sorbonne, to please the king, tried to forbid it; but the Archbishop of Paris and Father Lachaise must have told them that it would be too dangerous to put an end to innocent amusements, as it would lead to the young falling into real vices. I shall continue to go to the theatre until they put an end to it."

Of the king's death there is a very impressive description:

"Yesterday we had the saddest and most touching sight it is possible to conceive. After having prepared for death and received the last sacraments, the king sent for the Dauphin, made him a short discourse, and then gave him his blessing. After this he sent for me, the Duchesse de Berri, and all his other children and grandchildren. He bade me adieu in so tender and touching a way that I wonder I did not faint from emotion. He assured me that he had always loved me more than I had thought, and that he regretted ever having given me any pain. He asked me to think of him sometimes, adding that he felt sure I should do so, for that I had always shown him sincere affection. Then he gave me his blessing, and wished me every happiness in my future life. I threw myself on my knees, kissing his hand. He embraced me, and turned towards the others, telling them to remain united. Thinking that he said this to me, I answered that I would obey him as long as I lived. He smiled. 'I do not say this to you, but rather to the other princesses, for you do not require such a recommendation.' You may imagine my feelings on hearing this. . . . The king shows extraordinary firmness; he orders and settles everything as though he were only going a journey. He said, laughing, to Mme. de Maintenon: 'I had heard say that it was difficult to die; I can assure you that I find it a very easy matter.' He remained twenty-four hours without speaking to anyone, only murmuring to himself: 'My God, have pity on me! Lord, I am ready to be with Thee.' Then he repeated in the most devout manner the Pater Noster, and died recommending his soul to God."

In a very different spirit does the duchess write of Mme. de Maintenon. From the outset they held each other in unconcealed detestation, and the efforts made to generate a better feeling between them resulted in nothing but a hollow truce. The king's unacknowledged wife is scarcely ever mentioned in these letters save as an old wretch, an old monster, an old toad, an old beast, an old fiend, or an old something else. In Madame's eyes she seems to have been only a successful adventuress; and her bitterness against the Huguenots, to which the revocation of the Edict of Nantes was commonly ascribed, rendered her still more odious to so firm an advocate of religious toleration. How well the secret of her union with the king was at first kept may be gathered from the fact that in 1688, years after the ceremony took place, Madame wrote to one of her correspondents:

"I have never been able to find out whether

or not the king is really married to the Maintenon. Many declare that she is his wife, married to him by the Archbishop of Paris, in the presence of the king's confessor and his brother; others say that it is impossible, so it is difficult to know the truth."

In the same letter we are told that the king "never cared for any of his former mistresses with the intensity that he does for her." Nor did this attachment soon diminish. In 1697 Madame describes it as "incredible." On the same authority, however, we are asked to believe that in his old age he "repented of his folly in marrying her." Madame sums up a case against her with characteristic directness:

"No devil in hell can have behaved in a more wicked fashion She brought the most terrible misfortunes upon France. She proscribed the Huguenots, caused a famine by raising the price of corn, helped the Ministers to thwart the king, and finally caused his death by all the trouble she gave him. If she had died thirty years ago all the poor Huguenots would be still in France, and their Charenton chapel would still be standing."

It is needless to point out that evidence marked by so much bitterness should be received with caution, if not rejected altogether. Mdme. de Maintenon's influence over Louis XIV. was not wholly for good, but three-fourths of the obloquy heaped upon her here is without justification.

Let us now pass to some of the other personages with whom Madame came in contact. According to her, the first wife of Louis XIV. was silly, but the best and most virtuous woman in the world. She always believed what the king told her, true or false. Eating too much chocolate made her teeth disagreeably black. She was also very fond of garlic. Neither Louise de la Vallière nor Mdme. de Montespan preserved in after years any trace of the beauty which at first distinguished them above all others: the former became unrecognisable; the other wrinkled, white-haired, and red in the face. If not very fair to behold, Henrietta of England, Monsieur's first wife, was so graceful that everything suited her. The idea that she was deliberately done to death appears to be well founded:

"D'Effiat did not put the poison into the chicory water, but into Madame's own cup. This was sagaciously done, for nobody but ourselves drink out of our cups. One of Madame's servants, who is dead now, told me that one morning, while Monsieur and Madame were at mass, he had seen D'Effiat come to the sideboard, take up the cup and rub it with a piece of paper. That very evening Madame asked for chicory water. The moment she had drunk it she cried out that she was poisoned. Many present had drunk of this same water, but not out of her cup."

Hitherto it has been suspected that her husband was the culprit. Colbert's greatness was not appreciated by the populace of his own day. They wished to tear his dead body to pieces. Guards had to be placed all the way from his house to the church in which he was buried, but they were not able to prevent a hundred skits and satires being written on the walls of the edifice. Louise de Kérouailles is lauded as "the best woman I have ever met. She is very polite, and converses agreeably."

Whether England "owed much" to this lady,

as Madame confidently asserts, is at best a disputable proposition: the obligation was rather on the other side.

Some of the most interesting letters relate to men and women who were not French. James II., housed at St. Germain from the time of his abdication to that of his death, is not infrequently before us. Madame was at first biased against him, but in the course of a few months he unconsciously won her esteem:

"Since I have learnt to know the good king well I have become very fond of him. He is the best man in the world, and I pity him with all my heart, for sometimes he sighs in a heart-rending fashion. He took me aside and put me through a regular examination as to whether it was true that his daughter, the Princess of Orange, had taken his misfortune so much to heart as to refuse to dance on the occasion of the Electress of Brandenburg's visit to the Hague."

Nothing in his life became him like the leaving it:

"King James met his death with a firmness impossible to describe, and as though he were preparing for sleep. On the eve of his death he said: 'I forgive my daughter with all my heart for the injury she has done me, and I pray God to forgive her; also the Prince of Orange and all my enemies.'"

His wife had the same elevation and sweetness of character in adversity as in prosperity:

"The Queen of England behaved in a truly Christian and generous manner on hearing of King William's death. Many of the English had wished on the arrival of the news to testify their joy. The Queen forbade them to do this, and speaks of him without bitterness. I greatly admire this woman; she has certainly never done anything to merit her misfortunes She is very thin, with a long face, bright eyes, large white teeth, and a pale complexion, which shows all the more because she never uses rouge."

Her son is described as the "very image of his mother"—an indirect refutation of the warming-pan story—and as "one of the best and worthiest men ever created by God." Of William III. Madame always spoke with a sort of affection; he was her cousin, and she had known him well in early life. "An intelligence such as his pleases me more than a handsome face," she once wrote; and again, "I would rather have him for a son-in-law than the Emperor of Germany." By 1695 his genius was allowed even at Versailles:

"The tone has quite changed about King William. One hears everywhere 'He is a great king and worthy of his position,' 'his is a master mind,' and similar things."

Marlborough, curiously enough, is scarcely referred to; but of Prince Eugene we learn that, while his eyes were not unpleasing, he never looked noble or imposing. George I.'s hardness of heart is seen at its worst in a letter adverting to his quarrel with his son:

"The Princess of Wales assures me that her husband did all that lay in his power to get into the king's good graces; that he even begged his pardon, and owned that he had been to blame as humbly as if he had been addressing himself to God Almighty. But the king did not relent. Between ourselves I think that avarice rules all his actions."

Peter the Great, who visited Paris in 1717,

left a very good impression on Madame's mind:

"I think him well bred; that is to say, what we used to call well bred; easy in manner and unaffected in conversation. He is also very witty. Although speaking German in an indifferent manner, he is so intelligent that it is easy to understand his meaning. He is courteous to all, and consequently beloved."

Acceptable materials for a picture of the Great Reign will be found scattered through the volume. Here and there we have indications of the gradual but certain weakening of doctrinal faith, though these are less to the point than a letter which Madame wrote to the Electress Sophia in 1699, and which, presumably by an oversight, is not included in the work. Religious belief, we are told in it, had become "so thoroughly extinct in Paris that one seldom met a young man who did not want to pass himself off as an atheist," or, to put it more correctly, as a deist. Love in marriage simultaneously went out of fashion. It was thought "ridiculous." Many years elapsed before this idea lost its hold, for as late as 1727 Destouches made it the basis of his *Philosophe Marié*. Molière's satire upon the doctors had made them dress and speak like reasonable beings, but that was all. Madame had the sagacity to perceive their errors, and could never write of them without contempt. The queen's death, she says, was due entirely to the ignorance of the doctors, who killed her as surely as though they had run a sword through her heart. Madame's cousin, de la Trémoille, was bled ten times. He then died, and on being opened the body was found to be entirely without blood. Two years previously the same doctor had "finished Madame de la Trémoille in the same fashion." That representative of all the race, the court physician, is thus portrayed:

"Dr. Fagon is a character of whom it is difficult to give you an idea. His legs are as thin as those of a bird; his mouth is filled with black teeth; his large lips cause his mouth to have habitually a pouting expression; he has sunken eyes, dark yellow skin, a long face, and looks as spiteful as he is in reality; but he very intelligent and polite."

Highway robberies were both numerous and daring:

"The other day some thieves saw a coach in which sat two ladies with diamond ornaments in their head-dresses. They began to call out 'Stop, stop; the wheel of your coach is broken, and you will get upset!' The coachman stops, wishing to see what has happened; the ladies put their heads out of the window, and the robbers seize their head-dresses, diamonds and all, and make off."

One incident of the terrible winter of 1708-9, when the poor died from hunger "like flies," is thus recorded:

"A woman steals a loaf of bread in Paris from a baker's shop. The baker wishes to have her arrested. She says, crying, 'I have three little naked children at home who asked for bread, not being able to bear it I stole this.' The commissary made her take him to her home; there he found three little children covered with rags, and shivering in a corner. He said to the eldest 'Where is your father?' The child replied 'Behind that door.' The commissary, wishing to know what the father was doing there, looked; and started back with

horror. The poor wretch had hanged himself in a fit of despair. Similar things occur every day."

Of higher importance are the letters which relate to the regency. Madame did not take advantage of her influence over the Duc d'Orléans as his mother to make herself a political power. France, she said, had already been far too much led by women, both old and young. It was time for the men to have a word in the matter. Besides, she did not wish her son to be suspected of being governed by anybody but himself. For these reasons she kept out of politics altogether, even when the interference of so clear sighted a woman would have been of benefit to the state. Her affection for the Regent was not extinguished by his thoroughgoing profligacy, which she ascribed, evidently on good grounds, to his long association with Dubois. Law's address and generosity pleased her; but she does not conceal the fact that, on becoming an object of fury to the populace, he descended to abject cowardice. Her description of the Duc de Richelieu as an "ugly little toad" may be put down to personal ill-will. It is at variance with all we know of that too-successful Lothario, whose imprisonment in the Bastille plunged every woman of his acquaintance into the deepest grief.

It cannot be said that the translator has fulfilled her task in the most satisfactory manner. Her renderings are often defective, as when she says: "This might have led to great complications should the Dauphin die." Names, too, are misspelt with a persistency almost irritating. For instance, Lord Stair, the British ambassador in Paris towards the end of Madame's life, invariably appears as "Lord Stairs"; although the part he played in some matters of historical interest, notably the Anglo-French alliance, was important enough to make one suppose that such an error would be impossible.

FREDERICK HAWKINS.

Lyrics and Ballads. By Margaret L. Woods. (Bentley.)

In this little volume of scarce a hundred pages Mrs. Woods has nearly, if not completely, fulfilled the promise of her *Village Tragedy*. True, the latter was not a poem, or series of poems, but a novel; yet so surcharged was that sombre tale with the essential spirit of poetry—felt all the more, perhaps, from the rigid reserve which constricts it—that few reading the book could fail to believe the author must have the faculty of expression in verse as well as in prose.

Mrs. Woods's voice is not, strictly, what is meant by the term "lyrical." Her pieces have, for the most part, a gravely measured and sometimes stately music of their own; but, with one or two exceptions, notably the striking "Nocturne" and the first of the "Songs of Myrtis," they do not possess that magic lilt which it is so impossible not at once to recognise and so difficult to explain or describe. Her ears are attuned to the deepest harmonies of nature and humanity, to the "still sad music," the "measured chant," rather than to blithe songs and canticles of joy. Again and again she sings as though in harmony with a forlorn key-note of pro-

foundest resignation; yet, a little later, and her voice is vibrant with something almost of exultation. In a word, she is like one who, weary of this world, broods upon the telescope-revealed myriads of worlds beyond our ken, and is spiritually elate with keen mental intoxication; but who erewhile wearies of the vastness and the silence, and turns again, thankfully if resignedly, to our common earth. Thus she is truly herself when she sings:

"Earth, there's none that can enslave thee,
Not thy lords it is that have thee;
Not for gold
Art thou sold,
But thy lovers at their pleasure
Take thy beauty and thy treasure.

"While sweet fancies meet me singing,
While the April blood is springing
In my breast,
While a jest
And my youth thou yet must leave me,
Fortune, 'tis not thou canst grieve me.

"When at length the grasses cover
Me, the world's unwearied lover,
If regret
Haunt me yet,
It shall be for joys untasted,
Nature lent and folly wasted."

Equally true to herself is the poet when, in her "Ballade of the Night," she exclaims:

"Sigh, watcher, for a dawn remote and gray,
Mourn, journeyer to an undesired deep";

or when, as in another poem, she cries:

"O, seed of blood! O, seed of tears,
Thick sown through all our human years,
What harvest do the days return?
New thorns to break, new tares to burn,
New angels sent on earth to reap.
This is the recompense we earn—
Lie still, ye dead, lie still and sleep."

Although there are some three or four of the shorter poems which could have been omitted without serious loss to the collection as a whole, there is only one which is open to the charge of insincerity: not conscious insincerity of course—of, let me rather say, dalliance with an indifferent sentiment which the poet has mistaken for a strong idea. "To the Forgotten Dead," with its closing line,

"And nothing, nothing of them doth remain,"

strikes a false note. Of course, the innumerable myriads of the dead are forgotten. Why should they not be? If even all the worthy dead were remembered, what would human records be but leagues of barren catalogue? Here, as might be expected, the verse is vague though grandiose. Among the most noteworthy poems in the book are "Gaudemus Igitur," from which the three sequent stanzas quoted above are excerpted; the "Song of the Lute-Player," with its grave and haunting music; "Another Angel"; "A Ballade of the Night," the most slow-moving and even solemn ballade I have ever read; the short, swift, pulsing "Nocturne," with its poignant close; "Twilight"; and the prophetic "The Eternal."

While Mrs. Woods is markedly individual in her song, she yet is influenced to an appreciable extent by Matthew Arnold. He is the one poet whose voice occasionally, as from afar off, chimes echo-wise with hers. It may be that I am mistaken in finding this haunting, distant echo in, for example, "Twilight"; yet assuredly I am not wrong in believing that the author of "Thyrsis" and

"Obermann Once More" would have repeated appreciatively over and over,

"Come, let us go,
For now the gray and silent eve is low,
The river-reaches gleam,
And dimly blue in windings of the stream
Its heavy rushes bow.
The day is past, the world is dreaming now,
The world is dreaming now, let us too dream.

"And dreaming be
The vision of our souls like this we see,
Where unsubstantial skies
Blend with the earth's obscure realities.
Let us recall the blind
Forewandered years and round their temples bind
Fresh coronals of lovelier memories."

WILLIAM SHARP.

Glimpses of Irish Industries. By J. Bowles Daly. (Ward & Downey.)

DR. BOWLES DALY says that this book forms part of a series to which belong his *Ireland in Dean Swift's Day* and his *Ireland in '98*. Still, its appearance in its present form is no doubt due to the fact that Irish industries are in the air. All parties are at last eager to recognise them, and to promise them support, which usually takes the form of urging other people to support them. What a change since, within the decade, to an offer of a set of papers on the subject, a well-known London editor replied: "Irish manufactures are like Irish snakes. Ireland must be content to be what nature made her, England's cattle farm." The change is encouraging. We, too, may say, like the old labourer in Mr. Trollope's novel: "It's dogged as does it." The rapid growth of the woollen trade, for instance, is largely due to the personal efforts of private enthusiasts, and to the persistent work, as business-like as it has been zealous, of Mr. M. Davitt. The like energy, as intelligently applied to paper, glass, and other struggling industries, would rescue them in like manner.

Dr. Daly is plain-spoken. He roundly tells his countrymen that the decay of Irish industries is in great part due to the Irish themselves. He is scrupulously fair. Though a Home Ruler, he heartily praises the Dublin Unionist Pim for his efforts to make poplin fashionable, getting Mr. Worth to take it up, &c. But I wish he had not thought it needful now and then to play with his subject. Prince Ogma (why not god Ogmios?), and the mythology of the pig, and the English railway mania, and the natural history of fishes are good enough in their way, but surely out of place here. It is a subject on which, above all others, the Irish must be thoroughly in earnest—as much so as Messrs. Shaw & Matterson were when they followed the lead of Russell, the Cumberland man, in forming what is now one of the most thriving businesses in the United Kingdom. But despite his occasional playfulness, Dr. Daly always hits a blot. For instance, Ireland is being ruined by the live cattle trade, which has crushed out tanning, boot and shoe making, comb making, &c. He calls for the abattoirs and refrigerating vans which Dublin would have had in 1884 had not middlemen and cattle-boat companies combined to oppose any improvement. As Mr. Tallerman (in his *Agricultural Distress*) points out, unless the Irish farmer sends over prime dead meat he cannot stand against the foreigner. Dr. Daly is deservedly hard on

the Irish railway system, or rather want of system. The rate for wheat and bacon is less from Liverpool to Enniskillen than from Belfast to the same place; flax costs 3s. a ton more from Belfast to Stranraer than it does from Ghent. Cork firms, I know, send goods to Wexford and Wicklow by sea *via* Bristol, and so on; the reason being that the host of Irish railways has to pay each its set of directors, many of them resident in England, absentees, in fact, of the most inexcusable kind. He is justly severe, too, on the ridiculous pride which scorns to travel third class, and on the consequent neglect which often leaves third-class carriages in the state in which they used to be in England forty years ago. His chapter on banking is the most suggestive in the book. The subject was threshed out by Mr. Dennehy and others, in the *Irish Mercantile Journal*; but to many English readers it will be news that while there is far too little loan accommodation in Ireland, nearly all the investments, even those in the savings banks, are used out of the country. Till the distrust that is at the bottom of this is done away, it is no use talking of "possible Irish industries." Ireland's two needs are "faith on the part of the people" (p. 85), and the practical patriotism, "in which a large number of us are disgracefully wanting" (p. 140), that will wear none but Irish fabrics, and will at the same time insist on the price being fair, and the quality good. Could we give up the fatal system of filling the shops, especially in country towns, with cheap German and English woollens, and the still deadlier plan of shopping by parcel-post, local shopkeepers would soon put such pressure on the manufacturer that he would suit wares and prices to the requirements of the home market.

Dr. Daly claims that the Irish temperament is specially artistic. It was so, undoubtedly, in the old time, and its adaptive power is shown in his interesting chapter on lace, and in his remarks on Mrs. Hart's extension of the old Donegal industries. But art, nowadays, needs culture; and the small mills, which I think suit Irish habits much better than large ones, fail not so much for want of improved machinery as for lack of technical education. Much is done by the Christian Brothers, much by nuns of various orders; but the neglect of home products by clergy of all faiths is disheartening. Dr. Daly is amused at "St. Patrick's marble altar in the Brompton Oratory, without a foot of Irish marble in it" (p. 89). More astonishing is Kenmare Church, with its Bath oolite spire, which had to be pulled down and rebuilt of local stone, because it could not stand the weather. I pointed out years ago that Ireland could well support a thriving encaustic tile works. In old England the monks used to make these, as they did much of the stained glass. Why not in Ireland nowadays?

Afforesting is a great subject. Unhappily, as Dr. Daly says, landlords are still recklessly cutting down. In 1882 I found a timber merchant, twice bankrupt in England, making a fortune in King's County because he could buy splendid beechwood for next to nothing. On emigration, too, Dr. Daly strikes the right note. What can be the result when, in the mad stampede worked up by agents and

doctrinaires, three-quarters of those who go are between fifteen and twenty-five (p. 168)?

I am happier than Dr. Daly in my experience of Irish traders. He complains of "lack of business habits and courtesy" (p. 126). I have never suffered from either; and my experience is wide and of many years' standing. Even in country towns the trader is usually as good a man of business as his English brother. The charge of lack of courtesy surprises me past expression. He is right about Baltimore (p. 191), though, till Government acts, we cannot be too grateful to pioneers like Lady Burdett-Coutts and Father Davis. He is wrong, or rather his printer, in giving the meaningless *sain d'Irlando* for *sais* (say) *d'Irlanda* (p. 137).

HENRY STUART FAGAN.

The Roxburghs Ballads. Parts xviii, xix. Edited by the Rev. J. W. Ebsworth. (Printed for the Ballad Society.)

THESE two volumes are by no means the least interesting of the series, as a brief analysis will show. The originals of such songs as "Hollo, my fancy," "Phyllida flouts me," Nicholas Breton's "Balow my babe" (here first attributed to the true author), are followed by a Scottish group, including Montrose's fine lyric, "Johnie Armstrong," "The Gallant Grahams," the ballad of "Hugh o' the Grime" (Bishop Aldridge's victim), and a simple early poem by the violer, Nichol Burn, on Yarrow, of which some stanzas are well worth quoting here:

"Thou Erelington and Coldar-knowes where
Humes had once commanding,
And Dry-Grange, with thy milk-white Ewes,
twixt Tweed and Leader standing,
The birds that fies through Rid-path trees and
Gledswood banks all thorow,
May chant and praise sweet Leader-Haugh and
the bony banks of Yarrow.

"But Burn cannot his grief assuage, whileas his
day endureth,
To see the Changes of this Age, which day and
night procureth,
For many a Place stands in hard case, where
Burns were blyth beforrow,
With Humes that bide on Leaderside, and Scots
that dwelt in Yarrow.

"What, shall my Viol silent be, and leave her
wonted scriding?
But choose some sadder Elegie, all Sports and
Mirths deriding;
It must be faine with lower strain, that it was
wont beforrow,
To sound the Praise of Leader-Haugh and the
bony banks of Yarrow.

"But Floods has overflown the Banks, the green-
ish Haugh disgracing,
And Trees in Woods grows thin in ranks, the
fields about defacing;
For Waters waxes, Woods do waine, more if I
could for sorrow
In rural Verse, I would rehearse of Leader-
Haugh and Yarrow."

This artless piece, the work of a genuine Border minstrel (1675-1700), recalls poems by wandering Irish musicians in the last century in the same style and feeling, though in the Gaelic tongue.

A few songs of the '15 rising complete the Scottish section, and are followed by a number of early broadside versions of romantic ballads—the curious late version of the "Lass of Ocrum" (with a notable introduction containing a memory of Kirkpatrick Sharpe and a discussion upon the

varying merits of our ballad-collectors), "Little Musgrave" (several versions), "The Westcountry Damosel" (which looks as if P. Brooksby's hireling postaster had eked out with his own doggrel a bit of genuine ballad), the favourite "William and Margaret," and the "Lady Isabel" with its memorable and judicial ending:

"Then all in black this Lord did mourn, and for
his Daughter's sake,
He judged for her Stepmother to be burnt at a
Stake,
Likewise he judged the Master-Cook in boyling
lead to stand,
And made the simple Scullion-boy the Heir to
all his land!"

There are also two versions of "Lord Thomas and Lady Ellinor," the first doggrel in John Gilpin's metre, the last genuine and (a Newcastle print) substantially the same as one I got orally from two different sources, but that mine had the grave-verse thus:

"O make me a grave," Lord Thomas, he said,
And let it be wide and deep,
And lay fair Ellinor in my arms
And the Brown Girl at my feet!"

So that, with due deference to Mr. Ebsworth, I am rather disposed to question these last stanzas being conveyed from "Little Musgrave."

"The Spanish Lady's Love" concludes vol. xviii., with an interesting little note on the historic foundation of that song, in which the editor seems to favour the claims of Sir John Bolle of Thorpe Hall, in whose domain the Spanish lady is declared to walk still clothed in appropriate green, which, as Armado tells us, is the colour of lovers.

Vol. xix. opens with a set of ballads which the student of the Elizabethan drama will be glad to have brought together with notes and illustrations. These are "Cophetua," thrice alluded to by Shakspeare; "Mucedorus," the plot of a play long attributed to him; "Jephtha," that pious chanson which Hamlet so aptly recalls to Polonius; Deloney's doggrel "Lancelot," familiar to the lips of Falstaff, Malevole and La Writ; the comic but popular "St. George and the Dragon," to which Mr. John Grubb, schoolmaster of Christ Church, Oxford, in 1688 added a second part (as I am more especially bound to record). There are, too, ballads on Dr. Faustus (1580), "King Leir," "Guy of Warwick," "Fair Rosamond," "The Wandering Jew," and a wicked "Queen Elinor" (who is the heroine of an Elizabethan city play, but whose identity with any of the royal consorts of the name is not easy to ascertain). With "The Old and New Courtier," the name of one T. Howard, gentleman, is found associated (wrongly, as Mr. Ebsworth thinks) some seventy years after 1613-14, the true date of the ballad's making. One would like to know who was the author of this good song, also who was the maker of the parallel but inferior "Mock-beggar's Hall" (of which, by the way, stanzas 1, 2, 3, 7, 15 alone are genuine, judging by the metre). "The Maid of Dunsmore" is here too (in two versions)—a ballad which may be founded on fact; and "The Ladies' Fall," with its tag, familiar to most of us through the quotation in the *Ingoldsby Legends*:

"Too true, alas, this story is, as many one can
tell!
By other's harms learn to be wise and thou shalt
do full well."

Then comes a quaint "Bird's Harmony," which, like some songs in vol. xvii., recalls a curious French chanson of the sixteenth century, reprinted in the *Anciennes Pièces*. "The Seaman's Song of Captain Ward, the famous Pyrate of the World and an Englishman Born" (1609), must not be overlooked. It begins:

"Gallants, you must understand
Captain Ward of England,
A Pyrate and a Rover on the Sea,
Of late a simple Fisherman
In the merry town of Feverham,
Grows famous in the world now every day."

It goes on to tell how Ward sailed from Plymouth, how his bouncing cannons sunk the Turkish galleys in the Straits of Barbary, how he has overthrown the argosies of Malta, the wealthy ships of Venice, the merchantmen of stately Spain and Portugal, famous France and Italy and golden-seated Candy, how the successful freebooter has turned renegade:

"He feareth neither God nor Devil,
His deeds are bad, his thoughts are evil,
His only trust is still upon his Sword!

Men of his own Country
He still abuseth vilely,
Some back to back are cast into the waves,
Some are hewn in pieces small,
Some are shot against a wall,
A slender number of their lives he saves."

And, further, how he has a gallant palace and a royal place at Tunis in Barbary, a guard of "Turks that are not of a good belief," and "four and twenty mighty ships of sayl." A notable piece of popular history altogether.

In the appendix to this volume is also for the first time reprinted "The King and the Souldier"—a curious ballad on one Labinion, whom I should guess to be one of Henry VIII.'s soldiers of fortune. The last song in this part is Martin Parker's masterpiece—"Sailors for my Money," the original of Campbell's noblest lyric, and a fine old-fashioned epitome of the whole duty of mariners, as fresh and natural as any of Dibdin's best. What a glorious, hearty ring there is about its last verse too, the naïve directness of which evidently inspired Charles Kingsley's *Isle of Aves*!—

"Then who would live in England, and nourish
Vice with Ease,
When hee that is in Povertie, may Riches get
o' th' seas.
Let's saile unto the Indies where Golden Grass
doth grow,
To sea, to sea, Howere the Wind doth blow!"

These lines and others in this collection make one regret that a golden treasury of sea song has not yet been put together, which should comprise genuine sailors' verse—verse sailors would feel to be genuine—from these Elizabeth ballads down to the "shanties" of to-day, and should sternly exclude all sentimental maunderings over the "mighty ocean" and all modern mock ballads. It need not be a bulky book. It would be a good one, and one which most of us would like to have; but it would need rare taste, sympathy, and knowledge to put it together.

One more volume (now in the press) will complete the reprint of the *Rozburghs Ballads*, the richest extant collection, and relieve Mr. Ebsworth of the task he took over from the hands of his departed friend, Mr. W. Chappell, whom he lovingly commemorates. There is no more valuable historical work

extant on the later sixteenth and the seventeenth century than these issues of our Ballad Society, which bring close and clear to us the everyday life of the past, the workaday world of this nation in the years when Sidney and Shakspeare, Milton and Vaughan, Defoe and Dryden were living among men. Mr. Ebsworth has felt the importance of his toilsome undertaking, and he has lavished time, care, handiwork, and humour upon it. He has a personality of his own, which he does not at all conceal, and views on matters social, political, and literary which he wishes to express in season or out of season; but surely the ox that has trodden out so much corn is entitled to go unmuzzled, especially as the grain will not be diminished thereby. We shall most of us agree with one or other article of his creed, and many will share his sympathy for the "ring"—an institution that, in spite of its obvious shortcomings, has been in its day a potent instrument of civilisation to us Englishmen. But however this may be, no one who has worked through a single volume of his editing can fail to entertain a sincere respect for his learning and a hearty wish that his ballad work may go on as long as there is a single good old English ballad to be edited.

F. YORK POWELL.

An Elementary Class-Book of General Geography. By Hugh Robert Mill. (Macmillan.)

It is somewhat difficult to discover the class of readers for whose benefit this sketch of universal geography is designed. The idea that it is intended for the use of the young student, suggested by its title, is dispelled by the brevity with which it treats of those countries, and particularly of that very country, the United Kingdom, with which such a student is naturally most familiar. The latter neglect (I would almost say omission) is indeed accounted for in Dr. Mill's preface, which tells us that the United Kingdom is the subject of a special treatise in the same series. But if the young reader is first to study the more detailed works and then to take up this sketch he will know more than this book furnishes, and will be in the position of one more likely to remark its mistakes than to profit by its information. It is even a matter for doubt whether in such a case he will need to be allured onward in his study by the picturesque descriptions so amply supplied. On the other hand, the subject is not dealt with in so scientific and complete a manner as to render the book of use to an advanced student.

But leaving the question of design alone, let us look briefly at the way in which geography is set forth in its pages. We are told that an attempt is made to preserve a thread of connexion throughout the treatment of each country. In three instances that thread of connexion is specifically denoted in the preface; but I very much doubt if, without this intimation, the reader would make the discovery for himself. By this means it is intended to give "especial prominence" to the "permanent features of topography; the extent and boundaries of countries, though

temporary conditions." It may, however, be questioned whether the present division of Austria-Hungary into provinces is either peculiarly distinctive or permanent in character. The provinces might be separated just as the boundaries might be altered. The odd historical mistake whereby the Holy Roman empire is mentioned in connexion with the present empire of Germany rather than with Austria conceals the real reason of the heterogeneity of Austria-Hungary. Again, the peculiar railway policy of Napoleon III. can hardly be said to make the railway system "the permanent feature" of French topography. It is, I suppose, in consequence of this originality of method that the most slighting neglect is meted out to the important *Chemin de Fer du Midi*. Of course France is centralised, though outside Paris there is a curious provincialism throughout the country; but it is more likely than not that the extension of the railway system will destroy, as it has in part already destroyed, this characteristic.

These are matters for general discussion, but as I spoke of "mistakes," I must justify my remark. Many may doubt the expediency of inserting in a geographical sketch a short compendium of the history of the country. None can doubt that such a compendium, if given at all, should be accurate in its facts. Now is it well to suggest to the reader that "after 1770" the daring French voyageurs annexed the new wild land to the west under the name Louisiana, "after their King Louis XIV."? (p. 256) or even, as on the same page, to allow the same unfortunate to linger in the belief that the war of independence in America "ensued" on the declaration of July 4, 1776. Why, too, should he be bewildered by being told in one place (p. 213) that South Australia was founded in 1836 and in another (p. 201) in 1834? Australasian constitutions are dealt with in a hopelessly confused manner. We are told that "the government" of Victoria "is like that of Queensland" (p. 211), that that of South Australia "is more democratic than that of the other colonies" (p. 214), and that that of Tasmania is the same as that of South Australia (p. 218). Not one of these statements is correct. In Queensland the Legislative Council is nominated by the governor; in Victoria it is elected on a property and educational qualification; in South Australia on a property qualification; and in Tasmania, roughly speaking, as in Victoria. It is, however, a far more remarkable mistake to state that in every colony (i.e., in Australasia) protective duties are charged on everything that can be made or produced within its boundaries (p. 202). What, then, is the meaning of the comparisons so often made in the interests of free trade between New South Wales and Victoria?

The matters on which I have touched are of varying importance, while so freshly written is the book itself that I cannot but wish that it were in a form to benefit a larger number of readers than I fear it will. But in these days of the multiplication of class-books we cannot expect students to read more of them than is absolutely necessary, or to read one at all because, like the present, it is interesting and picturesque.

E. C. K. GONNER.

NEW NOVELS.

Such is Life. By May Kendall. (Longmans.)

Roy's Repentance. By Adeline Sergeant. In 3 vols. (Ward & Downey.)

The Freaks of Lady Fortune. By May Crommelin. In 2 vols. (Hurst & Blackett.)

One of the Royal Celts. By The Dau Wynne. (Spencer Blackett & Hallam.)

Hard Held. By Sir Randal H. Roberts. (Spencer Blackett & Hallam.)

A Change of Clothes. By Alfred Fitzmaurice King. (Simpkin, Marshall & Co.)

Such is Life is a work of art and of heart, although it is not at all likely to be a successful novel in the ordinary sense of the word. It is a study in middle-class life—or rather in the life of middle-class people, who have a love of music and art and refinement generally. The Robert Everards and the John Everards, and the young folks who, naturally enough, find their way into such a circle, are of the sort that are to be found in the better London suburbs, and still more perhaps in such a country town as Ancester, with its river and its church. Perhaps some of them are slightly idealised, like the curious precocious child Elsie, who is unconsciously her brother's guardian angel; and Lionel Blake, who carries his belief in plain living and high thinking into fanaticism, and who, in the last chapter, leaves his country in the height of his fame for the sake of a punctilio. But the majority of the characters in the story—such as Ida, who adores Chopin, and for a time even Miss Lilian Rivers; and Jim, the loyal and brave young doctor—are quite real and happily fairly numerous, being indeed the salt of our social life. Miss Kendall, like every artist who photographs us not only as we are, but as we are at our best, deserves well of her readers. She shows that chivalry, in the true, if also small, sense of the word, is quite possible even in this period of the nineteenth century; and that what is pure and lovely and of good report is still interesting. But whether she can write a Meredithian novel has yet to be proved; for what will generally be regarded as the most touching incidents in *Such is Life*—the fatal conflict between the strange outcast Evans and the man who has ruined his life, and the discovery by Lionel that Evans is his father—are not life, though they may be melodrama or even romance. But *Such is Life* is better than a good novel—it is a book to be grateful for, on the moral even more than on the literary side.

Miss Adeline Sergeant's progress as a novelist is steady. *Roy's Repentance* is her best work. She ought to have taken two volumes, and not three, to bring Roy Joscelyn and Laurence Erle together; otherwise, no fault can be found with this work, regarded from the standpoint of the school of fiction to which it belongs. Miss Sergeant resorts to the device of telling her story in the form of personal narratives by the two leading characters in it. This is always risky, because it is quite impossible to prevent the one narrative from sometimes overlapping the other. Undoubtedly, however, Miss Sergeant overcomes this risk with much skill. One finds Laurence's instalment of story a relief from, as well as a complement to, Roy's, and *vice versa*. Then,

in the construction of the plot, nothing is forgotten or lost sight of. Thus Roy's early marriage—which is no marriage—that takes place in the beginning of the first volume, does duty in the end of the third as an obstacle to the union between him and Laurence. In the portraiture, too, of several of the chief characters in *Roy's Repentance*, especially of the extraordinary Desmond family into which Laurence Erle is introduced, there is a touch not unlike that of the vanished hand of Charlotte Brontë. Neil Desmond, in particular, who is the superior fiend and true hero of the story, is a sort of Rochester who has allowed the worse elements in his nature to triumph over the better; and the unfortunate woman who allies herself to this monster of moral insanity is a Jane Eyre worthy of him.

In *The Freaks of Lady Fortune* the author of *Queenie* achieves a considerable success of a negative, if not of a positive, character. It is in every respect better than any previous novel from the same pen—it is an all compact story, and it is not written in an unbearably effusive style. The plot is not too intricate, and its evolution is simplicity itself. To the extent of one half, at all events, the story is of the oldest. Guelda Seaton—a peasant beauty, with Italian and also English patrician blood in her veins—is in a moment raised from poverty to affluence, and acquits herself in "society" as admirably as the Lady of Burleigh herself. But Guelda is equal to evil as well as to good fortune, and in showing how she is so, her biographer is on less familiar ground. She is ousted from her position as her grandfather's heiress by a person who represents himself as her long-lost uncle, and is indeed accepted as such by the grandfather himself. But Guelda is neither broken nor bent by this misfortune, even although an unprosperous love-affair is added to her troubles. Altogether, Guelda Seaton, as a portrait of a proud but not conceited, or even unduly egotistic, girl, deserves the very heartiest commendation. That Guelda's difficulties are brought to an end in the way which most readers of novels appreciate may be taken for granted. How this feat is accomplished, it would, of course, be unfair to say. The love-making in *The Freaks of Lady Fortune* is not so successful as it was in inferior stories from the same pen. Captain Airlie is a poor creature and an indifferent lover, and, indeed, is to the less fortunate Duke of Islay very much what George Osborne is to William Dobbin. The demoralisation of Guelda's weak little brother, Bino, by the pseudo Robert Seaton is one of the most successfully managed and also most tragic episodes in what is—in spite of a good deal of fine writing, most of which can fortunately be skipped—a very good novel.

The writer of *One of the Royal Celts* can resort to some of the devices of the popular modern novelist. He commands a fair graphic style; that is to say, he can describe a mountain or a brawling torrent in decent English. He is also thoroughly intimate with, and can realise, the emotional side of the Celtic nature—he can execute a good portrait of a Welsh gentleman or an Irish girl. But he is intolerably prolix; at all events, *One of the Royal Celts* is preposterously and fatally long.

To make matters worse—at all events from the standpoint of the ordinary novel reader—it ends in tragedy, which seems unnecessary at the best, and is, besides, an inversion of poetical justice. One wades through the four hundred pages which tell of the moral discipline and misfortunes of that heroic "gentleman private," Parry Lloyd, in the hope that in the end he will ultimately circumvent his mortal enemy, Best; or that, at all events, he will be allowed to marry the girl of his affections. But neither the one thing nor the other occurs. Best sends him on a drugged horse into the Bayuda sands to meet his death, and accomplishes his intention; while Gwnyeth Gwyllt is carried off by Ali Mustapha, sheikh of the Bishareens, "into the very heart of the African desert, where British foot had never penetrated." The writer of *One of the Royal Celts* falls, therefore, between two stools. He does not satisfy the critic by his style, nor does he gratify the ordinary patron of the circulating library by an agreeable story. It is impossible as yet to say whether he has the making of even a second-rate novelist in him.

The line of fiction which Sir Randal Roberts has chosen for himself is not the highest; but he is sticking to it with a tenacity which merits a certain amount of success. It is unfortunate that *Hard Held* should be a sequel to *Curb and Snaffle*, for one cannot read the earlier chapters, at all events, intelligently if one is quite ignorant of the incidents and personages of that work; and it is rather too bad of Sir Randal Roberts to expect us to remember the achievements of such a personage as George Hazelhurst, forger, blackleg, and convict, brother-in-law of the late Bishop of Beverley, uncle of Mrs. Conroy Fitzmurray, and uncle, by marriage, to Sir Julian Fitzmurray. *Hard Held* has fortunately, however, mystery enough and passion enough in itself to attract readers who are fond of a stirring plot. It is full of hot blood, hot brandy, billiard-swindling, unaccountable disappearances, intended abductions, knockdown blows, and the very best detective "business." That portentous scoundrel, George Hazelhurst, turns up as Mr. Coulton Asprey, a wealthy and typical Yankee, and is very much more interesting in his assumed character than he is in *propria persona*; while his former associate and tool, Abel Carrick, also comes upon the scene as Abel Wilson, and proves the loving and local guardian of George Hazelhurst's daughter, Gertrude, in spite of the fact that he had robbed George himself of his papers and money, and then set a prairie on fire to conceal the robbery. Mr. Boltem, the detective, supplies *Hard Held* with its humour as well as with the more exciting incidents in its plot, and is indeed very much above the average of Scotland Yard—at least in fiction.

It says a good deal for Mr. King that he has been able to make a rollicking Irish farce out of such an incident as the stealing of a man's clothes while he is bathing without descending into coarseness of sentiment and style, and even without over-indulgence in horseplay. Balaam Noseworthy, a temperance lecturer, and Tim Lany, a topical Irish Boy and ne'er-do-well of the old species—which one regrets to learn is "extinct as the dodo," and

is "now shut up in the volumes of Carleton, Lever, and Lover"—are compelled by circumstances, over which, however, only one of them can be said to have no control, to exchange clothes, and with their clothes to exchange to some extent their characters and modes of conducting themselves as well. It is needless to say that this being accomplished—and accomplished in Ireland—all sorts of absurd complications follow. In particular, Tim Lany, in his character of Balaam Noseworthy, appears on a temperance platform as "a frightful example," and delivers a lecture, the character of which may easily be guessed. The examination, in the thirteenth chapter, of the supposed Tim Lany before the Kilpaddy magistrates is, however, too elaborately and ostentatiously funny. "Post mortum" and "post mortal" for "post mortem" are not strokes of humour or even of wit. Undoubtedly, however, Mr. King has secured at least a fringe of Lover's mantle.

WILLIAM WALLACE.

SOME BOOKS ON ROMAN CATHOLIC THEOLOGY.

The Petrine Claims: a Critical Inquiry. By R. F. Littledale. (S.P.O.K.) Dr. Littledale has produced an exhaustive and clearly written treatise upon the question of St. Peter's primacy among the Apostles, and his Episcopate at Rome, which will not easily be superseded. It is published "under the direction of the Tract Committee," and dedicated, with permission, to Bishop Stubbs. The book is a "corrected re-issue of a series of articles which appeared in the *Church Quarterly* in 1878-84," and deals professedly with "the legal aspect of the claim laid by the Papacy to sovereign authority over the Church Universal." It only "incidentally and subordinately" touches upon the theological side of the matters in debate. Dr. Littledale begins with a very full chapter on the "Legal Evidence of Scripture"; three chapters follow on the evidence of Liturgies and Fathers, of Conciliar Decrees, and of Church History; chap. v. treats the question of Peter's episcopate; and the three concluding chapters discuss the growth of the papal monarchy, and the flaws in its succession. It is unlikely that Dr. Littledale has succeeded in avoiding occasional errors in an inquiry of such vast extent, and his treatment of some of the Fathers, such as Cyprian and Chrysostom, is, perhaps, one-sided; but on the whole his work is scholarly and accurate, while it is always interesting and clear. Most Protestants will claim that the conclusions arrived at in Dr. Littledale's first chapter can be discovered by any mind of ordinary intelligence after a private and unprofessional study of the New Testament, and will be impatient of the elaborate summary of the opinions of the Fathers which takes up so many pages of the volume; but students of Church History will find this summary full of interest. Dr. Littledale's scheme does not allow him to discuss the important question of the worth and authority of the opinions of the Fathers when ascertained; he merely gives the opinions as concisely and clearly as possible. He has produced a useful, careful, and convincing book.

Authority; or, a Plain Reason for joining the Church of Rome, by Luke Rivington (Kegan Paul, Trench & Co.); *Dependence; or, the Insecurity of the Anglican Position,* by Luke Rivington (Kegan Paul, Trench & Co.). It is difficult to criticise these volumes. The general reader will be much impressed by the anxious candour and evident earnestness which distinguish them; but he will accuse Mr.

Rivington of occasional uncharitableness and discourtesy towards opponents who hit him hard, and will complain of the intellectual valetudinarianism—the overanxiety about his own spiritual condition—which is the peculiar characteristic of the class of books to which Mr. Rivington's belong. Those who have hesitated or are hesitating between the Anglican Church and the Church of Rome will find *Authority* and *Dependence* of absorbing interest; but to the robust Anglican, and, we suspect, to the robust Roman Catholic also, they will be wearisome. On the general question of "security" we may point out that Mr. Rivington nowhere convinces us that it is a state of soul to be coveted by the strong man. Security can be attained by two methods—by the surrender of the private judgment to an external authority, or by the attainment of a real communion with God. Communion with God, to those who have believed that they enjoyed it, has always brought "security," whatever the worshipper's creed or religion; but there is no way of insuring the permanence of this conviction of communion with God, and no way of silencing the sceptic's denial of its reality. Faith, in the Protestant sense of the word, will always be needed by the man who wishes to have a religion of his own.

What are the Catholic Claims? By Rev. Austin Richardson. (Kegan Paul, Trench & Co.) The late professor of the Institut St. Louiset Brussels supplies, in these short chapters, "The Catholic Answer" to Mr. Gore's book, entitled *The Roman Catholic Claims*. Mr. Rivington writes an introductory essay. The book is intended for Roman Catholics, and will only appeal to them. It may, however, be conceded, that it will be of assistance to anyone who is "desirous to see the chasm [bridged] that exists between the strong convictions of a good Anglican and the faith of the Catholic; . . . the one, ever seeking to teach his Church her true faith, the other, under the power of her magisterium, docile and contented."

Meditations. By Adolphe Gratry. Authorised Translation. (Griffith, Farran & Co.) The thirteen *Meditations* which constitute the first series here translated were composed by Père Gratry between the years 1835 and 1840, and remained unpublished during their author's lifetime. The second series, consisting of sixteen *Meditations*, were written during the years 1847-51, on the Gospel of St. John, as a preparation towards an elaborate commentary. We need not comment on "the originality of thought, the energy of style, the brilliancy of a powerful imagination, the depth of Christian feeling," which the editors in their preface justly declare to be noticeable in these *Meditations*. Père Gratry's eloquence and piety are known to all readers of his works. We need only point out that the translators have done their work well, giving us a simple and vigorous version which retains a great measure of the force and fervour of the original. No thoughtful reader, whatever his creed, can fail to find much that is delightful and inspiring in the volume. The earlier series is marked by originality of thought and vigour, the later rather by spiritual beauty and depth. It is much to be regretted that the proposed commentary is only a fragment.

The Mystic Vine. Translated by S. J. Eales. (Sonnenschein.) To translate and edit the *Vitis Mystica* has been to Mr. Eales a labour of love. The treatise has been sometimes printed with the works of Bernard of Clairvaux, but cannot with any probability be attributed to him. It was intended originally for a community of nuns, and was written probably towards the end of the twelfth cen-

tury. Being a meditation "on the Passion of our Lord and Saviour Jesus Christ," Mr. Eales has translated it for the use of nineteenth-century Christians in the hope that it may be "useful and edifying as a Manual for Lent and Passiontide." This purpose has necessitated "considerable freedom of dealing with the treatise, in omissions and in other ways"; but the scholar and student of history will find the translation of interest in spite of these liberties, and the general reader will be full of gratitude to Mr. Eales for the careful tact with which he has done his work. The book is most daintily bound and printed.

The Wandering Knight: his Adventurous Journey. By Jean de Cartheny. (Burns & Oates.) This "mediaeval Pilgrim's Progress . . . newly translated into English under ecclesiastical supervision, from the edition of 1572," has very little in common either with Bunyan's *Pilgrim's Progress*, or Edmund Spenser's *Faerie Queen*, which works it has been held to have largely influenced. It is a devotional treatise for Roman Catholics, which was translated into several languages soon after it was written, among others into English; but the English translation, published in 1580, modified the original to such a degree that a new version has been felt to be necessary. A. J. H. has not, however, been quite true to his original. He has thought it needful to "modify certain passages and forms of expression" in deference to modern tastes. This will displease the student, but undoubtedly renders the book more suitable to the reader for whom it is intended. The translation, in spite of an occasional tendency to clumsy latinisms, is unusually careful and idiomatic. The notes are learned and interesting; but some are very definitely for Roman Catholics only. The illustrative quotation—"of all the Articles of the Creed, the primary, greatest, and most important is this, I believe in the Holy Catholic Church"—may be instanced as an example. The text calls for no such comment. We would have liked in the prefatory notice some short summary of the life of Jean de Cartheny, which, we are told, is to be found "in the twentieth volume of the *Revue trimestrielle* published in Brussels." This would be more interesting to the general reader than the careful list of other translations which is given. The book is prettily bound.

NOTES AND NEWS.

It is not often that the life of a journalist, and especially of a journalist who died under forty, can afford materials for a formal biography. But we are glad to learn that the task has been undertaken in the case of James Macdonell, whose work was better known than his name in connexion with the *Daily Telegraph* and the *Times*. His only acknowledged writings appeared a few months after his death, having been edited by his widow under the title *France since the First Empire* (1879); and some account of his early upbringing in *An Aberdeenshire Village Propaganda*, published only a few weeks ago. But the story of his life will now be told by his friend, the Rev. W. Robertson Nicoll, who has had ample documents placed at his disposal by the family. The book will not only be valuable as tracing the career of a brilliant journalist, but will also contain reminiscences and notes of many eminent men of letters with whom James Macdonell was intimate. It will be published before the end of the year by Messrs. Hodder & Stoughton, illustrated with a portrait etched by M. H. Manesse.

MR. WILLIAM WATSON has in the press a new volume of verse entitled *Wordsworth's Grave*,

and other Poems. In addition to the title-poem, which excited considerable attention when it first appeared in the *National Review*, the book will contain the sonnet sequence "Ver Tenebrosus," reprinted from the same magazine, and a number of hitherto unpublished sonnets and lyrics. It will be published almost immediately by Mr. T. Fisher Unwin in his new "Cameo Series."

PROF. SCHIPPER, of Vienna, who has been for some weeks in England, has finished more than half his edition of Dunbar's poems. He has arranged them in chronological order, and prefixed to each a short introduction. His three-volume work on English Metres, from the earliest time to the present, is to be Englished and compressed into two volumes of about 600 pages each. For it he has re-written his section on our alliterative metres. Prof. Schipper's work is the only one which treats the whole of our poetry.

THE new edition of Mr. Alfred Austin's *Human Tragedy* will be published by Messrs. Macmillan & Co. on October 15.

A NEW novel by Mr. R. D. Blackmore, entitled *Kit and Kitty*, will be published by Messrs. Sampson Low in November, in three volumes.

MESSRS. SAMPSON LOW will also publish, at about the same time, a book in two volumes, by Mr. W. Clark Russell, called *Between the Forelands*, which will tell the story of many stirring incidents connected with that stretch of Kentish coast—perhaps at the same time the most familiar and the most historic in England.

THE new edition of *Haydn's Dictionary of Dates*, to be published in a few days by Messrs. Ward, Lock & Co., will be the nineteenth revised issue of that most valuable reference book. It has been thoroughly corrected and considerably enlarged, and is calculated to comprise about 10,000 distinct articles, and 120,000 dates and facts, embracing the history of the world to the autumn of 1899.

THE next volume in Trübner's "Lotos Series"—issued both in a small paper and a large paper edition—will be Sir Edwin Arnold's *The Light of Asia*. It will have a portrait of the author and other illustrations.

MR. LIONEL F. GOWING, who travelled with one companion from Vladivostok to Moscow, between Christmas and February, over the snow and the ice of the great Amur River, will tell the story in *Five Thousand Miles in a Sledge: a Mid-Winter Journey across Siberia*, to be published in October by Messrs. Chatto & Windus, with map and illustrations.

How to Catalogue a Library, by Mr. Henry B. Wheatley, is announced by Mr. Elliot Stock as the forthcoming volume of "The Book Lovers' Library."

MESSRS. EGLINGTON & Co. announce for publication by subscription, in a limited edition, *The Origin of the Irish People*, by Mr. W. Copeland Borlase. The work consists of five lectures dealing with the meaning of the name Erin, the antiquities and folklore of the people, and in particular with the facts that seem to show an early connexion between Ireland and Spain.

MESSRS. PETHERICK & Co. have in the press a work entitled *Australian and New Zealand Tales and Sketches*, by Mr. Percy Russell, "Anglo-Australian" of the *European Mail*. The volume includes chapters on Tasmania and Victoria, which advance certain views on the social condition of these colonies likely to excite controversy.

THE next three volumes of "The Minerva Library of Famous Books" will be a translation of Manzoni's *I Promessi Sposi*; Bayard Taylor's

version of *Faust*, with the whole of the translator's copious notes; and a new edition of Mr. Alfred Russel Wallace's *Travels on the Amazon and Rio Negro*.

MESSRS. HATCHARD announce the following: *Atalanta*, vol. 2; a new illustrated edition of *The Paradise of Birds*, by W. J. Courthope; *Neighbours*, by Mrs. Molesworth; *The House of Surprises*, by L. T. Meade; *A Modern Red Riding Hood*, by C. A. Jones; *In Days of Adversity*, a novel, by Reginald Lucas; *Hard Hit*, a novel, by Morrice Gray; and *Historical Record of the Royal Welsh Fusiliers*, by Major Rowland Broughton-Mainwaring.

MESSRS. MITCHELL & HUGHES have issued this week to the members of the Harleian Society *The Visitation of Shropshire in 1623*, in two volumes, edited by Mr. George Grazebrook and Mr. J. Paul Rylands, the former of whom has contributed a valuable introduction, giving interesting details concerning heralds and their duties. Accompanying the volumes are four plates, illustrating the seals of the leading gentry of the county and that of the town of Bridgenorth.

MISS FLORENCE BOURNE has undertaken the arrangements for the reading of Mr. Browning's tragedy of "Luria," with which the Browning Society will open its new session on Friday, October 25, in the Botany Theatre of University College, London.

THE Society's second meeting, on November 29, will be given to a discussion of "Sordello," which students of the poet are beginning to find not so very hard, after all. Prof. Alexander's analysis of the poem is reprinting for this, and Mr. W. M. Rossetti will take the chair at the meeting and open the discussion.

A NEW club is in process of formation, with the object of providing fortnightly meetings for discussion among young men connected with, or having an interest in, literature and art. The rooms of the club, which are to be in a central position, will be fitted up with a library, and will be always at the disposal of members. The hon. secretary is Mr. J. F. L. Whelen, 73, Fellows-road, N.W.

PROF. GUSTAV STORM has reprinted from the *Memoirs of the Royal Society of Antiquaries of the North* an interesting paper of sixty-four pages, written in English, on "The Vineland Voyages." (Copenhagen: Thiele; Christiania: Cammermeyer.) He begins by discrediting the astronomical calculations which have been used to place Vineland as far south as Rhode Island. He then examines the extant accounts, distinguishing between the early Icelandic, which he regards as historical, and the mythical embellishments of the later Sagas. Examining the former in detail, he is disposed to identify Helleland with Labrador, Markland with Newfoundland, and Vineland itself with Nova Scotia and Cape Breton. He argues that the descriptions of the sixteenth century are consistent with the Icelandic story of wild grapes and wild corn, which latter he identifies not with maize but with wild rice. The aboriginal inhabitants, called *Skrælings* by the Icelanders, he would identify, not with Esquimaux, but with the Indian tribe of Micmacs. Finally, he discusses the legend of a "Great Ireland" six days sail west of Ireland. This he regards as having grown out of an Irish tradition about Iceland itself, distorted by Icelandic skippers who had heard it in Ireland. Altogether, Prof. Storm's paper is a very valuable contribution to a subject of perennial interest.

Corrections.—In Prof. Sayce's article on "The Oriental Congress in Scandinavia," in the ACADEMY of last week, for "Drothingham" read "Drothingholm"; for "Amen-en-har"

read "Amen-em-hat"; for "Ishar" read "Istar"; and for "Likhyanian" read "Likhyanian."

EARLY ENGLISH JOTTINGS.

DR. FURNIVALL has sent to press the second edition of his *Book of Quinte Essence*, which is *Man's Heaven* for the Early English Text Society.

DR. ROBERT VON FLEISCHHACKER has undertaken to edit for the Early English Text Society the short *Lapidary* in Lord Tollemache's Helmingham MS. number 29. "For the Love of Philippe, Kyng of Fraunce, that god hath in his keypyng, was made this boke, that is clepid þe boke of stones," says the MS.; and, though the scribe's writing king with a capital K and god with a small g would have shocked Dogberry, yet the scribe was doubtless a lively man. He ends his copy with

"Explicit. Lapidarye
And in tyme beþ merye } quod Hutt."

DR. VON FLEISCHHACKER has sent to press his edition of the late fourteenth-century Englishing of Lanfranc's *Science of Oyrurgie* for the Early English Text Society. He finds that Thomas Vicary used Lanfranc freely in the first printed English book on anatomy, which he published in 1548 for the students of St. Bartholomew's Hospital, of which, when refounded, he was the first resident surgeon.

PROF. VARNHAGEN, of Erlangen, is happy in his publishers. He has actually found a firm in Erlangen and Leipzig who have undertaken to bring out in handsome octavos a series of the Doctorate Dissertations of his pupils on Early English subjects. Four of these are already published at prices varying from 1s. 4d. to 2s. each. First comes the interesting poem, "How the Wise Man taught his Son," in three versions, edited by Rudolf Fischer; next, the curious "Trentalle of Saint Gregory," in two versions, edited by Albert Kaufmann; third, an essay by Markus Freudenberger, establishing the undoubted fact—against those critics who have denied it—that Chaucer sometimes used only one strong syllable as the first foot of his heroic or five-foot verse, as well as of his four-foot (we cannot conceive any Englishman with an ear disputing it); fourth, the Latin original of "The Seven Sages," with the proof that John Rolland of Dalkeith used Wynkyn de Worde's text of the "Seven Sages" as the basis of his "Seuin Seages Translatit out of prois in Scottis meter." The next parts of the series will be the Anglo-Saxon fragments of the "Advice of the Soul to the Body," from the twelfth-century MSS. at Worcester and Oxford; a collection of the Proverbs in Chaucer; an Index of the Proper Names in Chaucer, &c. All the editions of texts in this series have full introductions on the language, grammar, and metre of the text; and Prof. Varnhagen promises that henceforth their syntax shall also be treated. Oddly enough, the German Dissertators, with all their thoroughness, have (except Dr. Kienkel and Dr. Kellner) left our early syntax to look after itself.

THE Emperor of Austria has the praiseworthy habit of giving a valuable diamond ring to those doctors of philosophy who, both at school and at the university, pass through all their classes with the highest distinction—those who are at the top throughout their career. The Vienna scholar who is editing the *Romance of Sir Degrevant* for the Early English Text Society, Dr. Luick, is one of the latest recipients of this mark of his Emperor's esteem. "Ring-giver" was a favourite epithet for old Teutonic heroes. The Austrian emperor is surely entitled to it.

ORIGINAL VERSE.

ENVIRONMENT.

High up around the mountain rock
Wild sweep the lightning and the storm;
The spruce grows firm against their shock,
Stunted and gnarled and rude of form,
With twisted roots that interlock.

But by the rivulet far below,
Up from the rich dark loam and drift,
Where storms come not and winds are slow,
Behold the shapely willow lift
And sway long branches to and fro.

FREDERICK PETERSON.

New York.

OBITUARY.

WILKIE COLLINS.

THE death of Mr. Wilkie Collins removes from among us the last representative of the great school of fiction whose names cluster round those of Thackeray and Dickens. It is curious to observe how short-lived have been the novelists of the Victorian era as compared with the poets. *Poems by Two Brothers* appeared in 1827, *Pauline* in 1833; and yet Lord Tennyson and Mr. Browning each promise us a new volume this winter. But Thackeray died at 52, Dickens at 58, George Eliot at 61, Anthony Trollope at 67, Charles Reade at 70; and now Wilkie Collins has joined his seniors at the comparatively early age of 65.

William Wilkie Collins was born in London in January, 1824. He was the eldest son of the still famous landscape painter William Collins, R.A., whose life he wrote in two volumes (1848); and there were artistic tastes on the mother's side also. His godfather was Sir David Wilkie. His education seems to have been mainly picked up on the continent; and after a few years passed in a counting-house in the City, he entered Lincoln's Inn and was called to the bar in 1851. Needless to say that he never practised, for he had already made literature his profession. Two years after the biography of his father, he published his first novel, *Antonina*: or, *The Fall of Rome* (1850); and a little later began his intimacy with Dickens, which was destined to have so great an influence on the careers of both writers. If Dickens learnt from Wilkie Collins the importance of at least attempting to construct a plot, it is no less certain that Dickens taught his friend and disciple how to combine realism with romance and to tinge his fiction with a moral lesson. The tendency to melodrama, as shown by their theatrical tastes, was probably native to both.

Though Wilkie Collins had been for some time a regular contributor to *Household Words* and *All the Year Round*, he did not step into the front rank until *The Woman in White* began to appear in the latter magazine in November, 1859. *Armada* was first published in the *Cornhill* in 1866; *The Moonstone* in 1868; and *The New Magdalen*, in *Temple Bar*, in 1873. A long list of other works stands to his credit at the circulating libraries, and even at the present time a story from his pen is running in the *Illustrated London News*. But it is safe to assert that his future fame will rest upon the four novels above named, which display his peculiar talents at the best. For just as Dickens and Thackeray are unrivalled in their own genre of humour and social satire, so Wilkie Collins stands at the head of sensational novelists. In boldness of conception, in intricacy of plot, in control over the mysterious and the pathetic, none of his many imitators can approach him. While he often chose a crime for the subject of his story, he always subordinated the repulsive details to the general conception of predestined retribution, and he never forgot the development of character amid the exciting incidents of the plot. Though not a writer of the very highest

class, he deserves his great reputation, if only for the honesty with which he discharged the task that lay within his powers. It may be added that he took a warm interest in the revival of realistic romance to which two or three of our younger novelists have pledged themselves.

Wilkie Collins died on Monday, September 23, at his house in Wimpole Street, after an illness of about six months.

ELIZA COOK.

THE death is also announced of Eliza Cook, the popular poetess of the last generation, whose simple verses about the family affections won for her a not undeserved reputation in the English homes to which they were addressed. She was born in Southwark in 1818, and her poems first began to appear in various periodicals before she was of age. A collected volume was published in 1840, under the title of *Melania, and other Poems*; and from 1849 to 1854 she issued a *Journal* bearing her own name. Since 1864 she has been in receipt of a pension of £100 on the Civil List. For many years past Eliza Cook had been in delicate health; and she died, quite suddenly, on the night of Monday, September 23, at her house, 23 Thornton Hill, Wimbledon.

JOHN JACOB THOMAS.

WE regret to record the death of Mr. John Jacob Thomas, whose name has come before the public lately as the author of a little book (*Fisher Unwin*), written in reply to the aspersions cast by Mr. Froude upon the black population of the West Indies. But he was further deserving of some notice in the *ACADEMY* because of his valuable contributions to our knowledge of the French creole dialects, and also because of his unselfish and persistent efforts throughout his life for the education and improvement of his fellow negroes.

Mr. Thomas was himself a pure negro, his parents on both sides having come from Africa. He was born in Trinidad in 1840, and his native language was the French patois introduced into that island from Martinique. In the time of his boyhood much less attention was paid to the education of the negroes in Trinidad than is now happily the case. We believe that Mr. Thomas received his first rudiments of instruction from a Protestant clergyman. But he was, in the main, a self-educated man; for he taught himself French, Spanish, and even Latin and Greek—to such an extent as to read all of those languages fluently. This linguistic knowledge was exemplified in his *Theory and Practice of Creole Grammar* (Port of Spain, 1869), which shows not only a complete knowledge of the dialect, but also an acquaintance with philological principles and methods. When he visited England for the first time in 1873, he was invited to read a paper before the London Philological Society on "The Peculiarities of the Creole Dialect," which won for him the complimentary acknowledgment of the distinguished scholars present.

But Mr. Thomas's supreme aim in life was to elevate the moral and material condition of his countrymen; and it was always his great regret that his means did not enable him to accomplish more than he did in this respect. Aided by the patronage of Sir Arthur Gordon, when Governor of Trinidad, he occupied for several years the post of secretary to the Board of Education. And his name will long be held in honour in that colony, not only for the example which his career gave to his fellow-negroes, but also for his simple-hearted character and his noble generosity.

Mr. Thomas never enjoyed robust health; and his hard work, his sufferings, and various

disappointments made him look much older than his real age. He came to this country in the summer of 1888 in order to find a publisher for *Froudeacity*, the book above referred to. In July last, his constitutional illness—phthisis—took an acute form; and he died on Friday, September 20, in King's College Hospital—not without the attendance of one of his own countrymen, Mr. C. Prudhomme David, a barrister of Gray's Inn, to whom we are indebted for these details of his life. He leaves a widow and several children.

CAMBRIDGE UNIVERSITY PRESS ANNOUNCEMENTS.

Theology.—"The Book of Psalms in Greek according to the Septuagint," edited by the Rev. Dr. H. B. Swete; "The Harklean Version of the Epistle to the Hebrews, Chap. XI. 28—XIII. 25," now edited for the first time with Introduction and Notes on this version of the Epistle, by Prof. L. Benaly; "The Rest of the Words of Baruch: a Christian Apocalypse of the year A.D. 136," the Text revised, with an Introduction by J. Rendel Harris, Professor of Biblical Languages in Haverford College, Pennsylvania; "The Gospel History of our Lord Jesus Christ in the Language of the Revised Version," arranged in a connected narrative, especially for the use of teachers and preachers, by the Rev. C. C. James. The "Cambridge Bible for Schools and Colleges"—"The Book of Psalms," by Prof. Kirkpatrick; "The Book of Malachi," by Archdeacon Perowne; "The Epistle to the Galatians," by the Rev. Dr. E. H. Perowne; "The Epistles to Timothy and Titus," by the Rev. A. E. Humphreys. The "Smaller Cambridge Bible for Schools"—"The First and Second Books of Samuel," by Prof. Kirkpatrick; "The Gospel according to St. Matthew," by the Rev. A. Carr; "The Gospel according to St. Mark," by the Rev. Dr. G. F. Maclear.

Historical and Miscellaneous.—"The Life and Letters of Adam Sedgwick, Woodwardian Professor of Geology from 1818 to 1873" (dedicated, by special permission, to the Queen), by John Willis Clark and Prof. T. McKenny Hughes, in two vols.; "The Collected Papers of Henry Bradshaw," including his Memoranda and Communications read before the Cambridge Antiquarian Society, with fourteen facsimiles, edited by F. J. H. Jenkinson; "The Literary Remains of Albrecht Dürer," by W. M. Conway, with transcripts from the British Museum MSS., and notes by Lina Eckenstein, with illustrations; "Canadian Constitutional History," by J. E. C. Munro, Professor of Law and Political Economy at Victoria University, Manchester; "The Growth of English Industry and Commerce during the Early and Middle Ages," by the Rev. Dr. W. Cunningham, new edition; "Ecclesiæ Londino-Batavæ Archivum," *Tomus Primus, Abrahami Ortelii et virorum eruditorum ad eundem et ad Jacobum Colivm Ortelianum Epistolæ, 1524-1628; Tomus Secundus, Epistolæ et Tractatus cum Reformationis tum Ecclesiæ Londino-Batavæ Historiam Illustrantes 1544-1622*, ex autographis mandante Ecclesiæ Londino-Batavæ editi Joannes Henrius Hessels; "The History of Alexander the Great," being the Syriac Version of the Pseudo-Callisthenes, edited from five manuscripts, with an English translation and notes, by E. A. W. Budge, assistant in the Department of Egyptian and Assyrian Antiquities, British Museum; "History of Land Tenure in Ireland," being the Yorke prize essay for 1888, by W. E. Montgomery; "The Constitutional Experiments of the Commonwealth," being the Thirlwall prize essay for 1888, by E. Jenks; "Political Parties in Athens during the Peloponnesian War," by L. Whibley (Prince Consort Dissertation, 1888),

second edition; "Lectures on the Science of Education," by Dr. Francis Warner; "A Short History of British India," by the Rev. E. S. Carlos; "An Atlas of Commercial Geography," by J. G. Bartholomew, with an introduction by Dr. H. R. Mill; "A Primer of Cursive Short-hand," by H. L. Callendar, Fellow of Trinity College; "Reading Practice in Cursive Short-hand," easy extracts for beginners—the Gospel according to St. Mark (first half), "The Vicar of Wakefield" (chaps. i.-v.), "Alice in Wonderland" (chap. vii.); "Molière: Les Précieuses Ridicules," with introduction and notes, and "Racine: Les Plaideurs," with introduction and notes, by Dr. E. G. W. Braunscholtz; "Schiller: Wilhelm Tell," edited, with introduction and notes, by Karl Hermann Breul.

Classics, &c.—"Sophocles," with critical notes, commentary, and translation in English prose, by Prof. Jebb; "Oedipus Coloneus" (second edition), "Philoctetes"; "Demosthenes: Leptines," edited by Dr. J. E. Sandys; "Plato: Euthyphro," with introduction and notes by J. Adam; "Euripides: Iphigenia in Aulis," by C. E. S. Headlam; "Plutarch: Life of Timoleon," with introduction, notes, and lexicon, by the Rev. H. A. Holden; "Livy, Book IV.," with introduction and notes, by H. M. Stephenson; "Vergil," edited with notes, by A. Sidgwick, in two vols., vol. i. containing the text, vol. ii. the notes.

Mathematical and Scientific.—"The Collected Mathematical Papers of Prof. Cayley," vol. ii. (to be completed in ten vols.); "A Treatise on Plane Trigonometry," by E. W. Hobson; "A Treatise on Analytical Statics," by Dr. E. J. Routh; "A Treatise on Elementary Dynamics," by S. L. Loney; "An Elementary Treatise on Quaternions," by Prof. P. G. Tait, of Edinburgh (third edition); "The Elements of Geometry after Euclid," with notes and exercises, edited by H. M. Taylor, books i. and ii.; "Arithmetic," by C. Smith; "Catalogue of Scientific Papers compiled by the Royal Society of London": vols. i.-viii. containing the Catalogue of Papers for the years 1800-1873 will in future be published at the Cambridge University Press Warehouse (a new series for the years 1874-1883 is now in the press); "A History of the Study of Mathematics at Cambridge," by W. W. Rouse Ball; "The Bala Volcanic Series of Caernarvonshire and Associated Rocks," being the Sedgwick Prize Essay for 1888, by A. Harker.

MESSRS. KEGAN PAUL, TRENCH & CO.'S ANNOUNCEMENTS.

General Literature.—"In Cap and Gown: Three Centuries of Cambridge Wit," by Charles Whitley; an illustrated edition of Nathaniel Hawthorne's "The Marble Faun"; a sporting novel entitled "A Match Pair," by Ames Savile; "The Dead Sailor, and other Stories," by Sir J. C. Robinson; "Andrewlina," by J. S. Fletcher; the third and fourth volumes of the late J. W. Warters's "Old Shropshire Oak"; a third volume of "Miscellanies," by Prof. F. W. Newman; "The Maxims of Francisco Guicciardini," translated by N. H. Thomson; "British Reason in English Rhymes," being translations of Welsh proverbs, by the late H. H. Vaughan.

Travel.—"Toil, Travel, and Discovery in British New Guinea," by Theodore F. Bevan; "The Ice Age in North America," with many illustrations, by Dr. G. F. Wright; a new and revised edition of Mr. Oates's "Matabele Land and the Victoria Falls"; "Egypt as a Winter Resort," by F. M. Sandwith; "Through Carnarvonshire with a Knapsack," being an account of the holiday rambles of four schoolmistresses.

Biography and History.—"Martin Luther and the Reformation in Germany," by Dr. Beard, author of "Port Royal"; "Major-General Sir Thomas Munro, Bart., K.C.B., Governor of Madras," by Sir A. J. Arbuthnot; "Life of William Ellis," by E. Kell Blyth; "Thomas Davis, the Irish Patriot," by Sir Charles Gavan Duffy; "Isaac Forsyth, Bookseller of Elgin," by Major-Gen. Macandrew; "Stafford House Letters," by Lord Ronald Gower, and "Rupert of the Rhine," by the same author; "Talks with Ralph Waldo Emerson"; a new and cheaper edition of "Hodson of Hodson's Horse"; and, as the first volume in the promised series of "Eminent Actors," "Macready," by William Archer.

Science.—Two new volumes in the "International Scientific Series"—"The Physiology of Bodily Exercises," by Dr. F. Lagrange, and on "Socialism," by Prof. Graham, of Queen's College, Belfast; also, a reply to Mr. Romanes under the title of "The Origin of Human Reason," by St. George Mivart; "The Prevention of Measles," by C. Candler; and the Principles of Universal Physiology," by Dr. Camilo Calleja.

Theology.—Three new volumes in the "Pulpit Commentary," comprising "II. Kings," by Canon Rawlinson; "II. Chronicles," by the Rev. P. O. Barker; and "Revelations," by Dr. Plummer; also, "A Manual of Catholic Theology," by the Revs. Dr. Wilhelm and T. B. Scannell; "Blunders and Forgeries," by the Rev. T. E. Bridgett; and "The Light of Reason," by S. S. Wynn-Mayow.

Speculative.—"Oneiros, or some Questions of the Day," by Christopher Yelverton; "A Doubter's Doubts about Science and Religion," by a Criminal Lawyer; "The Last Days of Olympus: a Modern Myth"; "Music and Action," by J. Donovan; "The Welfare of the Millions," by the Rev. F. Minton; "The Land and the Community," by the Rev. S. W. Thackeray.

Poetry.—"Ballads of the North, and other Poems," by Mrs. Hamilton King; "The Chimes of Westminster," by Maxwell Gray, author of "The Silence of Dean Maitland"; an anonymous semi-religious book of "Psalms of the West"; in the Elzevir Series, "Verses Written in India," by Sir Alfred Lyall; "A New Pilgrimage, and other Poems," by W. S. Blunt; "On Viol and Flute," by Edmund Gosse; "Voices from the Holy Sepulchre," by Alfred Gurney; a new edition of Mr. Cordery's translation of Homer's Iliad; a cheaper edition of Prof. Knight's "Selections from Wordsworth"; Mr. Austin Dobson's "Selections from Matthew Prior" in the Parchment Library.

Irish.—"A Key to the Irish Question," by J. A. Fox; "Striking Events in Irish History," by C. F. Dowsett; "The Treatment of Political Prisoners," by Dr. George Sigerson.

MR. DAVID NUTTS ANNOUNCEMENTS.

THE fourth volume of the "Bibliothèque de Carabas," being the "Fables of Aesop, Aelian, and Poggio," reprinted from Caxton's edition, Mr. Jacobs's introduction will discuss the relation of Greek to Indian fable, and the mediaeval spread of the former; also "Shakespeare's Sonnets," with introduction and commentary by Mr. T. Tyler, and portraits of Mrs. Mary Fitton and the Earl of Southampton, &c.; "Lyrical Ballads," reprinted from the *editio princeps*, with introduction by Prof. Edward Dowden; Mr. Th. Graves Law's reprint of "Christopher Bagshaw's True Relation," with a full introduction on the relations between the secular clergy and the Jesuits in the reign of Elizabeth; "Critical Studies upon the Timaeus of Plato," with especial reference to

a recent edition, by Prof. J. Cook Wilson; the second volume of "Waifs and Strays of Celtic Tradition: Folk and Hero Tales from Argyllshire," taken down in Gaelic, translated into English, and annotated by the Rev. D. MacInnes, with additional notes by Alfred Nutt; an English version of Mr. Douglas Hyde's collection of Irish Folk and Fairy Tales, with notes and introduction by Mr. Hyde, and additional notes by Alfred Nutt. In the series "English History from Contemporary Writers": "England under Charles II. from the Restoration to the Treaty of Nimeguen," edited by W. F. Taylor; "The Jews in Mediaeval England," edited by J. Jacobs; "The Days of Saint Thomas à Becket," edited by the Rev. W. H. Hutton. "Scotland under James IV.," edited by G. Gregory Smith, being the first volume of "Scottish History from Contemporary Writers"; "Historical Scarabs," figured and commented upon by W. M. Flinders-Petrie; "A First Aryan Reader," edited by G. A. Schrupf; exercises to accompany Mr. Eve's "School German Grammar."

Mr. Jacobs's edition of "Howell's Familiar Letters," Dr. Buelbring's edition of Defoe's "Compleat Gentleman," and the second volume of Dr. H. O. Schimmer's reprint of "Malory's Morte Darthur," will, it is hoped, be ready this winter.

Mr. Nutt also announces the following reprints, which will form the beginning of a new series, the "Tudor Library," under the editorship of Mr. Andrew Lang: "Polyphili Hypnerotomachia; or, the Strife of Love in A Dreame," from the original of 1592, with a selection of cuts from the Italian original of 1498; "Daphnis and Chloe," from the original of 1587 in the Huth Library; "The Lyfe of Pious, Erie of Myrandula," by Sir Thomas More, from Wynkyn de Worde's edition; and "Painter's Palace of Pleasure," from Haslewood's edition.

MR. EDWARD STANFORD'S ANNOUNCEMENTS.

A REVISED and enlarged edition (being the third) of the quarto form of the "London Atlas of Universal Geography," containing 46 maps; a series of 36 "Charts of the Constellations," by Arthur Cottam, on which each constellation (with one exception) is shown complete on a single chart, and on a much larger scale than in other modern star maps; "The New Far West and the Old Far East," an account of recent travel and observation along the line of the Canadian Pacific and Manitoba and North Western Railways, thence to Japan, China, Ceylon, &c., by W. Henry Barneby; translations from the German by Lieut.-Col. Walford of Prince Kraft zu Hohenlohe Ingelfingen's two works on "Infantry" and "Cavalry," completing, with the recently published "Letters on Artillery," the series of the Prince's Letters on recent "Operations of War"; an account of a recent "Tour in the Eastern Caucasus," by the Hon. John Abercromby, including an exploration of the great Wall of Derbend, with sketches of the peoples of Daghestan, their customs and language; and a volume of "Mathematical Papers," set since the new regulations came into force at examinations for admission into Sandhurst and at the Militia Literary Examinations, with answers, by W. F. Austin and J. V. Elsdon.

THE S.P.C.K.'S ANNOUNCEMENTS.

"DISEASES of Plants," by Prof. Marshall Ward; "Time and Tide: a Romance of the Moon," by Sir Robert S. Ball; "The Story of a Tinder Box," by Dr. C. M. Tidy; "Aristotelianism," by the Rev. J. Gregory Smith and Mr. W. Grundy; "Diocesan History of Carlisle," by Richard S.

Ferguson, Chancellor of Carlisle; "Natural History of the Animal Kingdom," translated by W. F. Kirby from the German of Prof. Von Schubert, part i., Mammalia, part ii., Birds, part iii., Reptiles, &c.; "Toilers in the Sea," by Dr. M. C. Cooke; "Wayside Sketches," by F. Edward Hulme; "A Sketch of the History of Europe from the Beginning of the Roman Empire to the Present Day," by A. R. Ropes; "Crown and Sceptre: a West-Country Story," by George Manville Fenn; "Harry Wilde: a Tale of the Brine and Breeze," by Dr. Gordon Stables; "A House to Let," by Mrs. Molesworth; and "The Zoo," second series, by the late Rev. J. S. Wood.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BURGER, E. Emile Zola, Alphonse Daudet u. andere Naturalisten Frankreichs. Dresden: Pierson. 2 M.
STRACK, H. Ziegelbauwerke d. Mittelalters u. der Renaissance in Italien. Berlin: Wasmuth. 100 M.
THAMM, A. Von Kiel bis Samos. Nach seinen Briefen hrg. u. ergänzt v. O. Thamm. Berlin: Conrad. 1 M. 50 Pf.

THEOLOGY, ETC.

AMBLINÉAU, E. Fragments de la version thébaine de l'écriture (ancien testament). Paris: Bouillon. 15 fr.
TEXTS U. Untersuchungen zur Geschichte der altchristlichen Literatur. VI. Bd. 2 Hft. Der Paulinismus d. Irenaeus v. J. Werner. Leipzig: Hinrichs. 7 M.

HISTORY, ETC.

BORTCHIER, E. La Troie de Schliemann, une nécropole à incinération à la manière assyro-babylonienne. Leipzig: Hiersemann. 6 M.
FLACH, Jacques. Etudes critiques sur l'histoire du Droit Romain au moyen âge. Paris: Larose. 8 fr.
GRANDPIERRE, L. Histoire du canton de Neuchâtel sous les rois de France 1707-1848. Leipzig: Grandpiere. 4 M.
MOREL-FATIO, A. Etudes sur l'Espagne. 2^e Série. Paris: Bouillon. 8 fr. 50 c.
SCHWAB, W. E. Briefe u. Akten zur Geschichte Maximilians II. 1. Thl. Paderborn. 4 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

DIEPPEL, L. Handbuch der Laubholzkunde. 1. Thl. Monocotyleae u. Sympetaleae der Dicotyleae. Berlin: Parey. 15 M.
ICNOGRAPHIA conchologica mediterranea vivente e testaria. I. Studi sul genere Scalaria, pel March. Ant. de Gregorio. Turin: Loescher. 8 fr.
SAMPLUNG der griechischen Dialekt-Inschriften. 2. Bd. 3. Hft. Die argivischen Inschriften, bearb. v. W. Prellwitz. 2 M. 40 Pf.

PHILOLOGY, ETC.

BRUGSCH, H. Die Aegyptologie. Ein Grundriss der ägyptischen Wissenschaft. 1. Abth. Leipzig: Friedrich. 10 M.
VOES, E. Die Natur in der Dichtung d. Horaz. Düsseldorf: Voes. 1 M.

CORRESPONDENCE.

THE MURATORIAN FRAGMENT.

September 24, 1889.

I beg you to grant me space for a few remarks on Dr. Lightfoot's paper in the last number of the ACADEMY upon "The Muratorian Fragment," in which he refers to a criticism of mine upon its author's use of the First Epistle of John.

Dr. Lightfoot's treatment of the Fragment is highly interesting as an academic exercise, and his suggestion that it is a translation of a Greek original written in verse is striking, if not convincing. Dr. Lightfoot, I think, goes too far in saying that

"the general opinion is that the document was written in Greek (though this view has been questioned by Hesse, who has found followers in Caspari, Salmon, and others), and that we possess only a not very skilful, though literal, translation, greatly corrupted, however, in the course of transmission. I cannot doubt that this view is correct."

It is true that a large number of critics agree in this view of a Greek original; but in addition to those mentioned by Dr. Lightfoot, the names

of Credner, Bleek, Wieseler, Reuss, Volkmar, Mayerhoff, Harnack, Overbeck, Steekhoven, and others may be cited as maintaining that the Fragment was originally written in Latin. Tischendorf did not pronounce himself definitely either way. I merely refer to this in passing, in order to point out that the supposition of translation must not be too freely advanced in explanation of peculiarities.

The matter regarding which I desire to speak is the following. The Bishop of Durham says:

"Again, the author of *Supernatural Religion* (ii. p. 385) accuses the writer of this Canon of going so far as to 'falsify' the words of St. John's First Epistle in his zeal to get evidence for the apostolic authorship of the Fourth Gospel. He was a clumsy blunderer, if this were his design; for his abridgment has considerably weakened the force of the original. But his motive, I believe, was much more innocent. He had to squeeze the language of the Epistle into his own verse; and accordingly he wrote (as represented by his translator):

"dicens in semetipsum quae vidimus oculis nostris et auribus audivimus et manus nostrae palpaverunt haec scripsimus vobis, which may have run in the Greek," &c., &c.

And Dr. Lightfoot immediately proceeds to other passages. If this were all, my accusation against a harmless poetaster would seem both cruel and unfounded; for I presume that the subtle, but important, alteration of the Epistle, as well as its condensation, is here explained "ὁὐκ οἶδ' ὅπως," as merely due to the exigencies of rhythm. But this is not all; and when we look at the context a very different complexion is given to the variation. The author of the Fragment gives the following account of the composition of the Fourth Gospel (as amended by Hilgenfeld):

"Quantum evangeliorum Johannis ex discipulis Cohortantibus condiscipulis et episcopis suis dixit: Conieciunt mihi odie triduo et quid cuique fuerit revelatum alterutrum nobis enarramus eadem nocte revelatum Andreas ex apostolis ut recognoscitibus cunctis Johannes suo nomine cuncta describeret et ideo licet varia singulis evangeliorum libris principia doceantur nihil tamen differt creditum fidei cum uno ac principali spiritu declarata sint in omnibus omnia de natiuitate de passione de resurrectione de conversatione cum discipulis suis ac de gemino eius adventu primo in humilitate dispectus quod foit secundum potestate regali praeclarum quod loturum est quid ergo mirum si Johannes tam constanter singula etiam in epistulis suis proferat," &c.

which may be rendered:

"The fourth of the Gospels, of John, one of the disciples. To his fellow-disciples and bishops urging him he said: 'Fast with me to-day for three days, and let us relate to each other that which shall be revealed to each.' On the same night it was revealed to Andrew, one of the apostles, that, with the supervision of all, John should relate all things in his own name. And, therefore, though various principles (principia) are taught by each book of the Gospels, nevertheless it makes no difference to the faith of believers, since, in all, all things are declared by one ruling spirit concerning the nativity, concerning the passion, concerning the resurrection, concerning the intercourse with his disciples, and concerning his double advent; the first, in lowliness of estate which has taken place; the second, in regal power and splendour, which is still future. What wonder, therefore, if John should so constantly bring forward each thing (singula) also in his Epistles," &c.

And then follows the passage quoted above by Dr. Lightfoot:

"Saying, in regard to himself: That which we have seen with our eyes, and have heard with our ears,

and our hands have handled, these things have we written (scripsimus) unto you."

This is the point at which Dr. Lightfoot stops, and it must be noted that whether we take "scripsimus" or ἐγγράψαμεν, he attributes the variations in the quotation from the Epistle to the deliberate effort of the writer "to squeeze the language of the Epistle into his own verse." But unfortunately he not only squeezes the language, but alters it. The epistle has: "And these things we write (γράφουμεν) unto you, that our joy may be fulfilled," which the author of the Fragment alters to: "These things have we written (scripsimus—Dr. Lightfoot ἐγγράψαμεν) unto you"; and having so altered it, not from muddled memory, nor as a "clumsy blunderer," he immediately proceeds to draw the following important inference from the altered passage:

"sic enim non solum visorem se et auditorem sed et scriptorem omnium mirabilium domini per ordi—nem proficitur."

"For thus he professes himself not only an eye-witness and hearer, but also a writer of all the wonders of the Lord in order."

It is easy to imagine the description which would be given of this proceeding in a court of law, if it were applied to legal documents or evidence. Dr. Lightfoot has resisted the temptation to translate all this curious legend into Greek verse; but merely selects the few innocent-looking lines quoted above, and neither refers to the previous context nor to the argument based upon the altered quotation, which justifies my accusation.

The majority of critics, with slight differences of opinion as to the particular form of scepticism regarding the Fourth Gospel to which these passages are addressed, agree in thinking them distinctly apologetic, and with an eye to explaining the peculiar expressions at the close of the Gospel, John xxi. 24-25. Into this I shall not go, nor need I state the argument of Credner and others that the author here distinguishes John the disciple, who wrote the Gospel and Epistle, from John the apostle, who wrote the Apocalypse.

This ancient fragment is of great interest in connexion with the New Testament Canon at the end of the second and beginning of the third centuries; but it is of still greater general importance, as illustrating the manner in which the glamour of apostolicity was attached to Gospels which they obviously did not possess in a more direct and historical way. Little or nothing was known of their authors or the circumstances of their composition, and pious imagination supplied what was wanting.

THE AUTHOR OF *Supernatural Religion*.

OLD IRISH AND THE SPOKEN LANGUAGE.

University College, Liverpool: Sept. 20, 1889.

I have read with great interest Mr. John Fleming's two letters in the ACADEMY on this subject, and I hope you will grant me space for some remarks on what I take to be the main points of his argument.

This is not a matter of personal right or wrong, though I feel that something must be said from the point of view of those students of Old Irish whom Mr. Fleming censures; and Mr. Fleming, having for some time, as editor of the *Gaelic Journal*, made himself an advocate of the cause of Modern Irish, must be prepared to accept the responsibilities of that position. I believe that a clear statement of the great difficulties under which students of Irish at present labour may do something to bring about a better state of things.

Every one who is familiar with the history of Irish studies, since Zeuss first put them on a scientific basis, will agree with two of Mr. Flem-

ing's points—viz., that most students of Old and Middle Irish are deficient in their knowledge of the living language, and that this deficiency proves a serious drawback to their work. So far as I know, there is but one man now living who can bring a thorough knowledge of the modern language to bear upon the elucidation of the older language and literature; and I may be permitted to express my deep regret that he seems to be so little inclined to let the world profit by his unique knowledge. All other students of Old and Middle Irish possess professedly but a more or less scanty knowledge of the modern language. So far, Mr. Fleming is right. But he is certainly wrong in saying that any Celtic scholar despises or disregards the modern language. One and all, they have shown themselves fully alive to its importance, and have eagerly made use of any means at their disposal to acquire some familiarity with it. Unfortunately, however, such means are very difficult to obtain. At present, the only way to acquire a thorough knowledge of the modern language would be by a prolonged stay in the various parts of Ireland where the language is still spoken, i.e., Munster, Connaught, and Donegal—a stay not of weeks or months, but of years. This few, if any, will be so fortunate as to achieve. Yet, at present, there are no other means; for modern Irish has no literature. It is not, like Welsh, read and written by the majority of the people. The people have songs and tales in abundance, but they are not collected and published. With the exception of the *Gaelic Journal*, and some American periodicals which give a column or two to Irish, there are no papers or prints in the vernacular published. But worse than that, there are no handbooks, either grammars or dictionaries, that fully and correctly represent the living language. O'Reilly's great work, to which Mr. Fleming gives so much praise, cannot at best be termed a dictionary of the modern language, the power of speaking which its author never attained. If we had but a complete dictionary of the living language with the phrases and idioms in which it abounds, Mr. Fleming may rest assured that he would not so easily catch Irish scholars tripping.

Now, who is called upon to do this work? Surely, those who alone can do it, and from whom for many decades it has been expected. And so long as they neglect to fulfill this just expectation, they should not lightly censure those who, in the face of great difficulties, attempt to accomplish another task—a task which properly belongs to Irishmen too, but which they have long completely handed over to foreigners—the editing and translating of their great and unique mediæval literature. If the spirit of nationality, which is at present reasserting itself in Ireland, has any vitality in it, it cannot surely long remain indifferent to a heritage to which at least it can lay undisputed claim.

KUNO MEYER.

THE COLLECTIO CANONUM HIBERNENSIS.

Cambridge: September 20, 1889.

There is one point in Dr. MacCarthy's letter (*ACADEMY*, November 3, 1888) as to which it would be desirable to have a more explicit statement.

He says: "Respecting Cucuimne, Mr. Bradshaw strangely took him for the compiler of the well-known penitential bearing that name." It is the expansion of that word "strangely" that I desiderate. What is known of the compiler of the Penitential which puts such an identification out of the question? Mr. Bradshaw merely suggested that the two compilers might "be looked upon as possibly identical."

As I am writing on this subject, I may just refer to Dr. MacCarthy's suggested emendation

of the entry: "Hucusque Raben," &c. Are there other instances of such entries being begun in Latin and ended in Irish?

Φ.

THE THIRD BASQUE BOOK.

San Remo: Sept. 23, 1889.

Mr. E. S. Dodgson's notice about the original copy (or copies) of Dechepare's poems is rather confusing. As I could not well believe that M. Maisonneuve possessed a copy without my knowing it, I wrote at once to him; and the answer was, as I expected it to be, that he did not possess it. How is it that your correspondent examined the "latter two copies," i.e., the copy in the Bibliothèque de l'Arsenal and the other one belonging to M. Maisonneuve? I have seen one copy at the Bibliothèque Nationale, rue Richelieu, and I thought it was the only complete copy known. Further on Mr. Dodgson says: "The little volume in question contains firstly: the first Basque Kalendar. . . ." He speaks now of one volume. Which of the three copies (if three there be) contains this kalendar? Or is there only one that contains it? If I remember well (it is long ago) the copy in the Bibliothèque Nationale does not contain it. I hope M. J. Vinson, who lives in Paris and is about to publish a bibliography of the Basque language, will put us right.

W. VAN EYS.

COKAYNE'S EDITION OF "HALI MEIDENHAD."

3 St. George's Square, N.W.: September 19, 1889.

In the *ACADEMY* of August 10 last was a complaint that the late Oswald Cokayne—a man devoted to our earliest literature and the "skin-books" (as he called them) in which it was written—had left out the word "held" on p. 21, l. 28 of his edition of *Hali Meidenhad* for the Early English Text Society.

Knowing that he had printed a modern English version of his own opposite the print of the older MS. text, I felt sure that this would show at once that the dropping of the "held" was the result of some accident in printing; but, being then in the country, I could not prove it. Now, however, with my books again, I have turned to Cokayne's text, and have found the by-chance-dropped old "held" translated by "kept" on the opposite page:

"and thank him [God] heartily that his power kept them chaste in purity."

Cokayne had, therefore, the MS. "held" in the copy and proof from which he translated. That it is not in the volume as issued is, I believe, his misfortune, and not his fault. His sad end should save him from needless blame. He was hardly used in life.

F. J. FURNIVALL.

SCIENCE.

Kant's Critical Philosophy for English Readers.

By John P. Mahaffy and John H. Bernard. New and Completed Edition. Vol. I.—The Kritik of the Pure Reason explained and defended. Vol. II.—The Prolegomena translated, with Notes and Appendices. (Macmillan.)

SEVENTEEN years have elapsed since the publication of the first instalment of Prof. Mahaffy's well-known commentary on Kant. It now appears in a cheaper and handier form, and completed by the assistance of Mr. Bernard, who has supplied the portions dealing with the Transcendental Dialectic and Doctrine of Method. He seems to have done the work of compression and simplification

in a very satisfactory way; but in all his share—apart from occasional foot-notes—he has only ventured on three short paragraphs of comment. One (p. 255), as to the implication of the absolute subject in the Categorical Syllogism, does not strike the present writer as very happy; another (p. 340), on the ontological proof of the existence of the Deity, is, perhaps, somewhat too concise. Conciseness is, indeed, the "note" of the book, which, in its completed form, ought to do as much for the study of Kant as a concise commentary can. But it may well be doubted if that is very much. Kant is very hard in the expositions of other people, hard in an English translation, and least hard in his native German. It would be absurd to depend for a knowledge of Aristotle's *Ethics* on a compressed and rearranged abstract: will Kant fare any better? As a supplement to the text, however, the clear abstract here presented is most valuable.

But really to grapple with the difficulties of Kant, the ordinary student requires the stimulus of some polemic interest. Now, the only element of this nature here is supplied by the old controversy with Prof. Kuno Fischer, whose recent *Kritik of Kant* (e.g., p. 95) shows, as Prof. Mahaffy says, "that the arguments brought forward have not penetrated his mind" (Pref., p. viii.). We gain no new light from this edition on the well-worn question, "Was Kant an idealist in the first edition of the *Kritik* and a realistic in the second?" Prof. Mahaffy's contention seems to come to this: that he was consistently a problematical realist, but less realistic than Prof. Kuno Fischer maintains, even in the Refutation of Idealism. The impartial reader, seeing that much more stress is laid on the activity of mind (generally) in the first edition, and on the passivity of sense in the second, may be inclined to say that any realism indicated in the first edition (as Prof. Mahaffy maintains, ii., p. 209, note) is very problematical indeed. But the question is, perhaps, too special for any but the regular Kantian scholar, and is now too thoroughly threshed out for him. For the student of the history of modern philosophy, the important thing is less what Kant thought himself than what he made others think.

The book has, however, lost one of its most characteristic features. The first edition was probably best known by its vigorous attack on the association-psychology of Mill and Bain (first ed., chap. iv.); and a passage in the preface, retained in the present edition, suggests part of the original intention:

"The influence of Grote and J. S. Mill, and the constant appointment of Mr. Bain as a state examiner in philosophy, brought this way of thinking into undue prominence. All the youth of this country have been crammed with Mr. Bain's handbooks, and have neither time nor inducement to read an antidote. We must, therefore, look to the universities for a fair hearing, and trust that there at least enlightened teachers will not accept as true what the state has made fashionable" (vol. i., p. viii.).

A striking illustration of the change that has come over English philosophy since 1872 is afforded by the sentence succeeding this in the new edition:

"A polemical chapter on the Association School,

which appeared in the former edition of this work, has been omitted, as the controversy may now be regarded as obsolete."

It may well be doubted, however, if empiricism is now so prevalent among "the youth of the country," as Prof. Mahaffy still appears to think. Certainly, both in England and abroad, there are indications of a fusion of opposing views and a new departure (in Mr. Bosanquet's *Logic*, Mr. Alexander's *Moral Order and Progress*, and Prof. Seth's last work, for instance). And at Oxford, assuredly, empiricists, "crammed with Mr. Bain's hand-books," are extremely unlikely to be found among the candidates for the final classical school, though candidates who have paid any attention to the text of Kant are hardly more common. The best men seem to be saturated with a kind of dilute extract, compounded of Lotze, Kant (in Green's solution), and a very slight trace of Hegel; but it is extremely improbable that half-a-dozen of them in any year could answer the simplest question on any part of the *Kritik* later than the Deduction of the Categories. So it will probably continue to be until Oxford institutes a specialised school of philosophy—an institution of very doubtful value. And things are probably not very different elsewhere, even in Scotland. Yet the study of Kant, "the A B C of modern philosophy," was never more required than now.

The second volume contains a revised version of Prof. Mahaffy's well-known translation of the Prolegomena, which is not at all likely to be superseded by its younger rival, that of Mr. E. Belfort Bax, and some passages of the first edition (and Kant's reply to Garve's criticism) which tend to support Prof. Mahaffy's view of Kant's realism. So indispensable is the Prolegomena for Kant's central doctrine that it may be said, without any disrespect to the first volume, that the second is the more valuable part of the present work.

JAMES SAUMAREZ MANN.

NOTES ON THE ANNALS OF ULSTER.*

I.

THE bulk of these annals, which relate chiefly, though by no means exclusively, to the north of Ireland, was compiled in the fifteenth century from older documents; but the Bodleian copy (Rawl. B. 489) extends from A.D. 431 as far down as A.D. 1588.† The text of the portion of this MS. which deals with the first seven hundred years was published in 1826, with a Latin translation, by Dr. O'Connor, in the fourth volume of the *Rerum Hibernicarum Scriptores*; but, with the exception of the second volume of that work, this is probably the most inaccurate book ever printed. The Lords Commissioners of Her Majesty's Treasury were, therefore, well justified in authorising another edition, and they naturally placed the publication under the direction of the Council of the Royal Irish Academy. The Council employed the best native Irish scholar

then living, and the result is the volume under notice.

The text now published is certainly a great, indeed an immense, improvement on O'Connor's. It is based, for the most part, on a MS. (marked H. 1. 8) in the library of Trinity College, Dublin. So far as regards the years A.D. 431-1046, this MS. differs so little from the Bodleian codex that both may be regarded as copies made from the same original. One of the many proofs of this is that the copyists often make the same mistakes. The Dublin MS., no doubt, contains several scraps of verse which are not found in the Bodleian MS.; but there is nothing to show whether these were added by the scribe of the former codex or omitted by the scribe of the latter. To judge from his contemptuous remarks in pp. 92, 116, and 587, the editor seems to think them additions. Facing the text is an English translation; and footnotes not only point out many of O'Connor's blunders, but supply a mass of information relating to the persons and places mentioned in the text.

Having recently finished a careful collation of O'Connor's text with the Bodleian MS., I feel myself to some extent qualified to criticise this new edition. The following remarks deal, first, with the text; secondly, with the translation; and, thirdly, with the footnotes.

I. THE TEXT.

The Council has, in deference to a popular sentiment, used the so-called Irish character for printing not only the Irish, but the Latin, of the text. It has thus not only deprived itself of the power of indicating extensions of contractions (which in the codices are numerous and sometimes doubtful), but given rise to many printer's errors, almost inevitable when Irish types are used. The following list of these errors is probably incomplete.

Pp. 4, l. 3, *pegni, read regni*; l. 26, *ndhaendroma, r. Naendroma*; 40, l. 17, *crethmainne, r. Oremthainne*; 44, l. 15, *cat, r. cath*; 46, l. 3, *iphe, r. ipse*; 50, l. 1, *clarainech, r. clarainech*; l. 9, *cecessit, r. cecidit*; 52, l. 23, *aingili, r. singil*; 56, l. 15, *Tuatán, r. Tuatan*; 62, l. 12, *seu, r. aue*; 68, l. 13, *Ercase, r. Ercae*; 76, l. 17, *Augustinus, r. Augustinus*; 92, l. 7, *moritus, r. moritur*; 118, l. 10, *quiescerunt, r. quiescunt*; 126, l. 9, *Aporocroasan, r. Aporocroasan*; 150, l. 4, *nerotum, r. nepotum*; 208, l. 11, *an, r. ar*; 240, l. 17, *Erumon oabbas, r. Erumono abbas*; 288, l. 7, *cumuento, r. cumuento*; l. 11, *ined, r. med*; 324, l. 22, *Oeallaigh, r. Oeallaigh*; 334, l. 12, *ababd, r. abbad*; 360, l. 12, *Patpicii, r. Patricii*; 384, l. 3, *Hibernaim, r. Hiberniam*, l. 10, *stotticarum, r. Scotticarum*; 436, l. 22, *eo, r. ei*; 438, l. 14, *deccis, r. decesi*; 518, l. 11, *tardom, r. airdom*; 528, l. 17, *galliab, r. gallaib*; 536, l. 10, *Chisto, r. Christo*.

In p. 552, l. 2, *Leobelein*, and in p. 584, l. 19, *uaoighi*, are perhaps editorial, not typographical, errors. The former should be *Leobelem*, as in the Bodleian codex,* final *n* becoming *m* as in *membrum*, from *W. memron* = *membrana*. The latter should be *na oight* = the *na óghe* of Rawl. B. 489.

What are certainly editorial errors in the text are:

1. Wrong divisions of words.—*n-Oendroma*, p. 32, l. 11, *n Oendroma*, p. 488, l. 11, read *Noendroma* (= *Noindroma*, p. 134, l. 8). *Mic u*, pp. 70, l. 8; 88, l. 2. *Mic U*, pp. 174, l. 10; 182, l. 15; 268, l. 19; 332, l. 2. *Micc U*, pp. 228, l. 13; 248, l. 5. This ancient word (common in the Book of Armagh and the Schaffhausen Adamnán) is rightly printed *macu*

* *Annala Uladh* ("Annals of Ulster"), otherwise *Annala Senait* ("Annals of Senat"): a Chronicle of Irish Affairs, from A.D. 431 to A.D. 1540. Edited by W. M. Hennessy. Vol. I., A.D. 431-1056. (Dublin: 1887.)

† The first page is now illegible, and the leaves dealing with the years 1132-54 have been lost. There are no entries for the years 1542-48, 1550, 1552-83, and 1585-87.

* This is *Loobhailim* in the MS. of the Annals of Loch Cé, l. 24, n. 5.

† The ancient inscription of Inis an Ghoill in Lough Corrib should probably be read "Lle Lughadon macu [or macu, not macu!] Menueh."

in p. 216, l. 12. In pp. 376, l. 15, 408, l. 4, 416, l. 5, and 424, l. 10, the adverb *frídagid* "hostilely" (i.e., *fríth-atgíd*), is printed *frídagid*, and misrendered "with fire" or "by fire." In p. 478, l. 2, *ind lan-tachoir*, literally "of the complete return," an appropriate name of the cycle of Victorinus, is printed *ind lantad choir*, and rendered by "of the 'just completion.'" But compare the *óg-thathchor*, of which the gen. sg. occurs in the Annals of Innisfallen, 7a l., and in Tigernach ad annos 1 and 31. The articulated prepositions are also bisected. Thus, *dars na*, p. 472, *fore na*, pp. 356, 392, 496, 550, *frís in*, p. 434, *is naib*, p. 408, *las na*, p. 436, *rias na*, p. 496. As the *s* belongs to the article, these words should be printed (as they stand in the MSS.) *darsna*, *forana*, *frisín*, &c. Combinations of pronouns are treated in the same cruel way: thus, *ú a m-brathair*, "by their brother," p. 170, l. 10, where the combination is trisected. Compound nouns are also divided without even a hyphen to connect the segments. Thus, *bo ar*, pp. 246, 248, *no choblach*, p. 446, *prim mind*, p. 518, *uasal iacart*, p. 559. The worst of these errors is in p. 88, l. 13, where the name *Eoad* (compounded, like *Eogan*, *Eolang*, with *eo* = *avi*) is not only bisected, but the Latin *anno* is inserted between the halves, the result being *Eo[anno]* Aed "In the same year Aedh."

2. Wrong junctions of words.—*Auiluín*, p. 202, l. 1, translated by "of Ailvín," should be *auí Liuin*, "of Lén's grandson" or "descendant"; *H. Berodetrigg*, p. 242, l. 1, should be *Haus Bero derigg*, "grandson of Bir derg," i.e., "Red-spear" or "Red-spit" (*bir* = Lat. *veru*). Compare *Bir-derg* mac Ruain, LU. 98a. *Minnbairenn*, p. 144, l. 11, translated by "of Minnbairenn," should be *Minn Bairenn*, "of Menn of Bairiu"; and *Mailenbracho*, p. 92, l. 19, should be *Maille mbracho*, where *mbracho*, better *mracho*, the gen. sg. of *mrach* "malt," is cognate with the Gaulish *bracé*, a white grain "ex quo cerevisia conficitur," Ducange.

3. Wrong extensions of contractions.—Of these mistakes the commonest is *abbaid*, given as the gen. sg. of the *t*-stem *abb*, "abbot," in ppf 74, 210, 328, 432, 500, 562, 574, 578. In each of these cases the Bodleian MS. (and doubtless the Dublin codex also) has *ab*, or *abb*, with a stroke after *b*. Read *abbad* or *ab ath*, as in p. 426, l. 3. So, in p. 342, l. 6, *tuascert* is given as a gen. sg. Read *tuascéirt*. Conversely, in p. 404, l. 5, *rightfiled*, a gen. sg., is given as a nom. sg. Read *rigfilí*. The common contraction *th.u* is extended in pp. 304 and 500 as *Ihesu*, which is neither Latin nor Irish. The Irish contractions *bis* and *embl* are extended into the Latin *bissextilis* and *embolismus*, p. 506. They represent the Irish loan-words *bisex* and *emblesim*. The man's name, written *Scornn* in the Oxford (and probably in the Dublin) codex, is printed *Scornn*, p. 558, l. 14. It should be *Scornach*, as in O'Donovan's *Hy Fiachrach*, p. 336.

4. Erroneous alterations.—In p. 308, at the year 816, both MSS. state that S. Colomb-cille's community went to Tara do *escmine Aeda*, that is, "to excommunicate Aed," the over-king of Ireland, who seems to have abetted the murder of their abbot. The editor, not understanding the second of these words, changes it into *escuine*, and translates "to curse Aedh." But *escmine* is = *escoimne*, which in H. 2, 16, col. 105 is glossed by *escoimnigud*. In the Lebar Brecc, p. 260b, l. 28, it is spelt *escmna*. In p. 178, l. 6, the last name is *Mrachidí*, not *m[B]rachidí*. In p. 244, l. 9, the Dublin MS. has the *Uiniau*, the Bodleian *Finniaui*. The editor prints *Uniani*; but the true reading is *Vinniaui*, the gen. sg. of *Vinnianus* = Old Br. *Vinniau*, Ir. *Fíndia*. Other unlucky changes seem to be in p. 432, l. 26, when *airdí graindí*, translated by "horrid signs," should probably be *ár dí graindí* "destruction

of grain" (it is *ardigraindi* in the Bodleian codex, with no division of words); in p. 308, l. 10, where the Latin *stellas* has apparently replaced the Irish *stelle* of Rawl. B. 489; and in p. 510, l. 9, where *Acher na traight[h]ech* ("A. of the footmen") is changed into *Acher ua Traightech*.

5. Uncorrected scribal errors are *men*, p. 110, l. 10, rendered by "stuff," which should be *min* "meal"; *foigallnaig*, p. 328, which should probably be *foigallnaig*; *cennlai* 376, which should certainly be *cennail* "a collection of heads," the acc. sg. of *cennal*, Book of Leinster, 106b, 40, where we are told that in the Croebderg, one of the houses of the King of the Ulaid, they kept "the heads (in *chennal*) and the accoutrements (*na fuidh*)," soil of their vanquished foes. *Calgaidh*, p. 330, leg. *Calgaigh*, gen. sg. of *Calgach* = the *Galgacus* of Tacitus; *inguin*, p. 434, l. 18, leg. *imguin* "mutual slaughter," as in p. 512, l. 8; *remaib*, p. 454, l. 5, leg. *remaid* or *roemaid*, the perf. sg. 3 of *maidim* "I break"; *altaib*, p. 476, l. 8, leg. *eltaib* or *almaib*; and *sath* "bad," p. 512, l. 4, leg. *saich*. The "*reti secessit*" of p. 36, l. 3, like the *resticuit* of the Book of Armagh, ff. 11a 1, 14a 1, seems for *recescit*, the Irish spelling of *requiescit*, as in the Annals of Loch Cé, i., p. 53, n. 5. In p. 432, l. 19, for *do loscadh diat* we should probably read *do loscadh do theinid di at* "was burnt by lightning," lit. "by fire from heaven." Compare the similar entries at the years 822, 995, and 1019.

WHITLEY STOKES.

FINE ART.

Catalogue of the Pictures in the National Gallery. Foreign Schools. (Printed for the Trustees.)

THE public have lost nothing by waiting some eight years for the revised edition of the Catalogue which the learned guardian of the national pictures has at last given to the world. Its perusal makes it at once evident that he has produced an entirely new work, constituting an important, and in many respects an original, contribution to the literature of art. It contains, indeed, a synopsis of almost everything that the rival schools of criticism have discovered or suggested since the publication of Messrs. Crowe and Cavalcaselle's important series of works on Italian and Flemish art established a solid basis for modern research, whether operating by way of development of statements and theories then tentatively put forward by the well-known historians of art—as is the case with the newer Berlin School—or proceeding by way of correction or modification of the results arrived at by them—as is the case with the militant group which centres round the daring and brilliant Giovanni Morelli, of Milan.

Sir Frederick Burton's volume can compare on at least equal terms with the best of the foreign Catalogues—those of Berlin and Dresden in their most recent editions. The descriptions given of the English national pictures, their history and *provenance*, do not always rival in completeness those furnished in the German works; and, above all, there is not systematically displayed that uncompromising impartiality in indicating rival or diverging attributions, which makes the foreign manuals above referred to specially valuable to the student as well as to the general

* It is true that *grainne*, *grainde* generally means only "granulum"; but see O'Davoren, *svv. ruadan* and *swilligh*.

public. On the other hand, the biographies of the artists contained in the English handbook are fuller and less dry in their statement of fact than those of any modern Catalogue. They show the justest and most enlightened appreciation of all that recent research has discovered, or tentatively put forward; while the learning, technical knowledge, and fine taste of the author enable him to digest and to re-state in an original form the contributions to art-history of his predecessors and contemporaries, and to add much of his own that is remarkable for subtlety of appreciation, and for a sympathetic glow of enthusiasm kept within bounds by the nicest discrimination. It might, indeed, be alleged that Sir F. Burton's work is too entirely a statement of personal preferences and appreciations in art, too subjective and too enthusiastic in style for a dry *catalogue raisonné*, of which the essential qualities have always been held to be a certain calm impartiality and impersonality of tone, and a power of stating fact in an unnumbered form. To this, however, it may be replied that the author has evidently intended to make the new volume to the full as much a concise manual of painting and dictionary of painters as a mere list of works now existing in the national collection; and in this effort he has certainly achieved high success, since no better general guide to the study of schools of painting of similar modest dimensions exists than the catalogue in its newest shape. Its personal and unconventional tone, if not usual or strictly orthodox in a publication of the class to which it belongs, supplies a stimulus to the study of the works with which it deals. So original and admirable a *résumé* as that given in many instances of the method and the standpoint, both intellectual and technical, of great and representative men must afford real assistance to those desirous of approaching the study of the old masters from the right point of view—that is their own, not necessarily ours.

Sir Frederick Burton has wisely relied very largely, though by no means slavishly, on the discoveries and the organised system of Signor Giovanni Morelli (Ivan Lermolieff) as embodied in his epoch-making book—*Die Werke Italienscher Meister in den Gallerien von München, Dresden, und Berlin*, and developed in the critical writings of his followers, and especially those of Dr. Gustavo Frizzoni. At the same time full attention is given to the views of the Berlin school, as chiefly ventilated in the writings of the learned and many-sided Dr. Bode; these serving often as a corrective to the soaring audacity and happy intuition which, at least as much as soundness of system and scientific accuracy, are the distinctive features of the Milanese explorers in the history of art. The internecine warfare waged by these opposing phalanxes of modern criticism somewhat unduly blinds the adversaries engaged to the great and undoubted merits which they respectively possess; and it is here that an interested but unprejudiced onlooker may step in, as Sir F. Burton has done, and establish the balance of achievement resulting from the labours of the contending parties; wisely abstaining in a work like the present from taking sides on certain burning questions which may still be considered as undecided. Neither have independent and

intermediate writers—such as the editor of Vasari's *Lives*, Signor Milanesi; the young and brilliant archaeologist, Signor Adolfo Venturi; and the indefatigable Dr. Jean-Paul Richter—been neglected; while, as might have been expected, the older authorities, in so far as they have not been superseded, have been fully consulted and utilised. In the department of the earlier Flemish art the labours of Mr. Weale and of M. Henri Hymans are duly recognised; while it is somewhat curious that, among the numerous authorities cited in connexion with Rubens, there is not found that of M. Max Rooses, the conservator of the Plantin Museum at Antwerp, and the chief modern authority on the subject. Dr. Abraham Bredius and Dr. Bode are duly recognised as prominent authorities on the Dutch masters of the seventeenth century.

The passion of Sir Frederick Burton for the Italian schools of the fifteenth and sixteenth centuries is well-known; and, although he has expended in the execution of every part of his labour of love the same untiring pains, it is naturally in connexion with these branches that his individuality and insight are most apparent. As especially remarkable, no less for fairness and accuracy than for literary charm and aptness of expression, we would point to the biographies of Pietro Perugino, Bartolommeo Montagna, Correggio, Titian, Moretto da Brescia, Paolo Veronese, and, in quite another direction, Rembrandt; though many others as excellent, if less striking, are to be found in the new edition. Considering the writer's acknowledged tendencies, it is curious, on the other hand, to find that the biography of Sandro Botticelli is, though appreciative, unduly condensed; no attempt being made to establish the distinctive characteristics of the successive phases through which his style passed, and the as yet imperfectly defined but still manifest influence which he exercised over the early Florentine school of engraving being passed over without mention. We should have imagined, too, that in the art and the artistic temperament of Tintoretto—or, if the author prefers it, Robusti—he would have found just the subject to stimulate his powers; yet, if we mistake not, but little has been added to the old paragraph on Titian's great rival, which merely repeats the ordinary commonplaces on the subject.

Sir Frederick Burton has been so wisely bold, when the occasion warranted, in metamorphosing Zoppo into Cossa, Bramantino into Foppa, Titian into Palma Vecchio, and Leonardo into Luini, that it is somewhat disappointing to find him in other instances more timid or more reticent in abolishing certain designations of pictures consecrated by time or usage. Almost alone among European collections the National Gallery rejoices in the possession of two genuine, though much injured, works by Piero della Francesca, or dei Franceschi; and it is, therefore, unnecessary from any point of view to attribute to the great Umbro-Florentine the two female portraits in the National Collection which are catalogued under his name. The curious stippled execution of the highly and somewhat mechanically wrought profile called "*Isotta da Rimini*" (588) has little or nothing in common with the subtle

technique of Piero, while the magnificently conceived if curiously executed "Portrait of a Lady" (758) is of purely Florentine origin, and with its hardness of outline and modelling and its severity of aspect resembles a Pesellino "writ large." It is by analogy to the profile portraits of Federigo de Montefeltro and Battista Sforza in the Uffizi that these and many kindred works are attributed to the painter; but beyond some similarity of conception, they have really but little in common with those well-authenticated portraits by Francesco. Among the works given by the catalogue to Botticelli, at least three might have been frankly attributed to his *bottega*, these being the "Holy Families" (Nos. 226 and 782) and the "Venus and Cupid," of which latter painting other examples exist in the Louvre and elsewhere. In connexion with the great "Assumption of the Virgin" purchased from the Hamilton Palace collection, and painted for Matteo Palmieri—of which an interesting account is given in a foot-note—it might at least have been indicated that very grave doubts have arisen whether it can be attributed to the brush of the master himself. Dr. Bode has boldly declared it to be altogether foreign to Botticelli, and to have been executed by an anonymous follower of Verrocchio, to whom he also gives, among other works, a large altarpiece in the Berlin Gallery, and the important "Vierge Glorieuse" in the Louvre, which is there attributed to Cosimo Rosselli; and this last attribution has been lately taken into account by the authorities of the French national collection. But he does not in any way get rid of, or even attempt to attack, the strong evidence extant in favour of the work having issued from the studio of Botticelli. Until this has been successfully done, the master must be held responsible for the general conception of the great altarpiece, although it is pretty evident that he had little, if any, share in its execution. The general arrangement and scheme of colour are apparently his, while the *technique* is coarser and less accurate than that of his representative works, and the types of the angels and patriarchs are other than he would have made them. The crowning group of the Saviour with the Virgin contains a pronounced reminiscence of Filippo Lippi's great "Coronation of the Virgin" in the Accademia of Florence. Sir F. Burton had some time since, in re-labelling many of the pictures, accepted the theory long since put forward by Messrs. Crowe and Cavalcaselle, and lately elaborated by Dr. Bode and Dr. Bayersdorfer, that the "Holy Family" (296) and the "Tobias with the Archangel" (781) belonged not to the Pollajuoli or their *entourage*, but to the school of Verrocchio; but in the catalogue he is more reticent, and puts them down more vaguely under the head of "Tuscan School." The question is one of considerable importance, seeing that there belong manifestly to the same family important pictures in the Accademia of Florence, the Turin Gallery, the Berlin Gallery, the Städel Institut of Frankfurt, and the collection of the late Alessandro Castellani; and in our opinion the Berlin school have in this particular instance maintained their position, successfully disposing of the assertion that the works in question came from the studio

of Piero Pollajuolo. Certainly neither the great masterpiece of the two Pollajuoli in the national collection, nor the typical works by Piero Pollajuolo alone which are to be found at Turin and S. Gimignano, show much affinity either of type or conception to the group of works above-mentioned.

In the admirable account given of the life and works of Bartolommeo Montagna, the director has, following a plan which we cannot help wishing he had more often adopted, pointed out that the "Madonna and Child" (802) has by some critics been attributed (as we think with much reason) to Giovanni Speranza. He might at the same time have called attention to the fact that the other "Madonna" (1098) has by some competent authorities been given to the Vicentine painter Buonconsiglio, called Il Marescalco. While justly extolling Montagna's masterpiece at the Brera, and enumerating other works of importance by him, Sir F. Burton fails to mention a picture of still greater individuality and charm—the now disjointed altarpiece of which the various fragments are still in the church of SS. Nazaro e Celso at Verona. Of this the wings—showing on the right hand the youthful patron-saints of the Church, and on the left St. John the Baptist, with another saint, wearing episcopal robes—have hardly again been equalled by the painter.

We cannot, of course, expect the director to discredit in his own Catalogue the beautiful version owned by the National Gallery of the "Vierge aux Rochers," seeing that its ascription to Leonardo himself is supported by much internal evidence and accepted by the great majority of the German critics; but attention might at least have been called to the fact that Senator Giovanni Morelli, with his faithful lieutenants Dr. Frizzoni and Dr. Jean-Paul Richter—in agreement on this particular point with M. Gruyer and most of the French authorities—repudiate altogether the authorship of Da Vinci himself, and hold the English example to be a meritorious studio performance, executed, perhaps, under the eye of the master. It is impossible on the present occasion to enter into a discussion of the rival views; but it may at least be pointed out that—as will at once be seen from a juxtaposition of photographs reproducing the two versions—the example of the Louvre is, of the two, earlier and more Florentine in aspect, firmer and more searching in modelling; while that which adorns the National Gallery is of a more pronouncedly Milanese aspect, with more of the *smorfia* and the mystery which characterise that phase of the master's practice.

We hold that Sir F. Burton has done wisely in refraining from raising in an acute form the burning questions which, during the last ten years, have agitated the world of criticism in connection with the biography of Raphael. We feel bound, however, to protest against the statement that the beautiful "Vision of the Knight" belongs "probably to the time when the painter was with Perugino." We should have imagined it possible either to agree with Morelli in placing the little gem circa 1498, in the pre-Perugian period, when Sanzio was under the influence of Timoteo Viti; or, as others have done, to allot it to the period of

emergence from Perugino's school—circa 1504; but surely no work of the first period displays a more entire freedom from the peculiar manner of the *caposcuola* as distinguished from the general Umbrian characteristics of the whole province.

In the department of early Flemish and Dutch art there has been of late years somewhat less of discussion than with the Italian schools of the fourteenth and fifteenth centuries. However, the catalogue takes sufficiently into account that which has recently been acquired in this direction; there being, perhaps, displayed in this branch of the subject a greater boldness in accepting attributions and suggestions still under discussion than appears in dealing with the earlier Italian art. It would be interesting to learn on what special grounds the author now gives without comment to Roger van der Weyden himself the "Deposition" (664), and the "Mater Dolorosa" (711), and "Ecce Homo" (712), none of which can unhesitatingly be accepted as from the master's own brush. In the list of his most representative works no mention is made of those highly important specimens—the "St. Luke painting the Virgin" and the triptych of the "Adoration," contained in the Alte Pinakothek of Munich. Sir F. Burton asserts that the "Reading Magdalen" of the National Gallery (654), rightly catalogued as of the later school of Van der Weyden, is undoubtedly by the unknown master who painted the three great panels—representing respectively "St. Veronica," the "Virgin and Child," and (in grisaille) the "Trinity"—formerly in the Abbey of Flemalle in Belgium, but now in the Städel Institut at Frankfurt. To our mind, however, nothing is less certain than this ascription. The question is of some importance, seeing that the panels in question are among the masterpieces of the earlier Flemish art. Without sacrificing a particle of the searching realism, the intensity of pathos of that art, and without any admixture of southern or foreign influence, they attain a peculiar majesty and an impersonality of aspect which are hardly again to be found in works belonging to the same school and period. We must go south of the Alps to find a type more noble in its severity than that of the aged Veronica; while nowhere does a more sublime representation of the Trinity exist than this grisaille, which, in accordance with the fashion of the Low Countries in dealing with the outer panels of large altarpieces, simulates a group sculptured in grey stone. The "Magdalen" of the National Gallery, which is chiefly remarkable for its delicate and exquisite colour, and for the enamel-like quality of its surface, shows little of the decision and "authority" which marks the design of the Flemalle wings; the peculiar pipe-like folds in which the long green robe folds bear little or no resemblance to the draperies of the larger work, which break in altogether different fashion; while, on the other hand, with all the breadth and exquisite finish of execution which this last reveals, none of its component parts have the charm of colour of the less masterly example in our national collection.

The curious discovery recently made (and first published in the *Athenaeum*) that the

birthplace of Hans Memlinc was Mayence came apparently too late to be inserted in the Catalogue; and this is the more to be regretted seeing that it confirms the hypothesis of the text—based on the German form of the name Hans, in lieu of the usual Jan—that the painter was of German origin. It may be pointed out that the great votive picture of the "Virgin and Child," adored by donors accompanied by a numerous family and following, here stated to belong to Count Duchatel in Paris, has for some years past been in the Louvre, to which it was bequeathed (or presented), with other works of first-rate importance, by the widow of the owner. The statement, with regard to the "Portrait of a Man" (943), that it is assumed to be a portrait of Memlinc himself in the costume of the Hospital of St. John at Bruges is surely somewhat misleading, seeing that Sir Frederick Burton, by ignoring—as he very rightly does in the painter's biography—the old legend of his origin and adventures, tacitly gives that legend up. The portrait in question—which bears date 1462, that is, before any well-authenticated work by Memlinc—has of late years been very generally attributed to Dierick Bouts.

In connexion with the biography of Jan Gossaert, of Mabuse, it may be pointed out that the fine "St. Luke painting the Virgin," which is cited as an example of his later, Italianised manner, is not now, as stated in the catalogue, in the cathedral of Prague, but in the new picture-gallery of that city, of which it forms the chief ornament. The ascription to the master of two out of the three works brought forward as typical specimens of his earlier and more Gothic style is open to much question. The beautiful little "Enthroned Madonna" of Palermo—of which, by the way, a very perfect copy of the same size as the original has been made for the Arundel Society—has been lately ascribed, not without solid ground, to Jacob Cornelissen, of Amsterdam, by whom important works of kindred style exist in the Naples Museum, the Berlin Gallery, and elsewhere in Germany. "The Madonna by the Fountain" of the Ambrosiana at Milan is too weak and hesitating in execution to be an original from the hand of so searching and precise an executant as Mabuse; and it is very doubtful whether even the conception of the work can be attributed to him. In the Corporation Gallery of Glasgow there exists a replica of the picture, which is perhaps the original, seeing that—if a judgment can be formed from a photographic reproduction—its finish is higher and its technique more masterly than that of the Milan example. Another painting of very similar motive, but different colouring, is No. 841 in the Germanic Museum of Nuremberg.

A high authority on early Flemish art, M. Henri Hymans, has stated that the figures in the "Crucifixion" (715) given to Joachim Patinir, and of which the landscape is undoubtedly his, are by the painter's friend, Quentin Matsys. Unquestionably these figures differ much in colour and execution from those contained in such other examples of Patinir in the National Gallery, as the "Nun" (945), or "The Visit of the Virgin to St. Elizabeth" (1082); but the picture at present hangs too high for careful examina-

tion. A much more striking instance of the collaboration of the two painters is to be found in the beautiful "Martyrdom of St. Sebastian," which is No. 63 in the Germanic Museum of Nuremberg, and is there given to Patinir alone. In this the peculiar blond harmony of the colour, the exquisite delicacy of the execution, and the type of the saint, all furnish strong evidence in favour of the hypothesis that the more celebrated master assumed in this case the lion's share of the work.

We must reserve for a future occasion the consideration of that portion of the Catalogue which deals with the art of Holland and Flanders during the seventeenth century, and with the French schools, as yet too scantily represented in our national collection.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. CASSELL & Co. will open an exhibition of original drawings in black and white at the Polytechnic Institute, Regent Street, for three weeks, beginning on Wednesday, October 23. The exhibition will include the series of drawings specially made in the Mediterranean by Messrs. J. McWhirter, John L. Fulleylove, William Simpson, Edward T. Compton, Charles Wyllie, W. H. J. Boot, John O'Connor, and others, to illustrate the forthcoming work, *The Picturesque Mediterranean*; and also the drawings of Eastern scenery made by Mr. Henry A. Harper, of the Palestine Exploration Fund, to illustrate Dr. Geikie's *Holy Land and the Bible*.

MESSRS. SAMPSON LOW announce the following six new volumes in their illustrated series of "Great Artists": *The Barbizon School*, by Mr. J. W. Mollett; *George Cruikshank*, including Thackeray's essay on his genius from the *Westminster Review*; *Adrian van de Welde*, and other Landscape and Marine Painters of Holland, by Mr. Frank Cundall; *Memorials of Mulready*, collected by Mr. Frederic G. Stephens; *David Cox and Peter de Wint*; and *Nicholas Hilliard, Peter Oliver*, and other Miniature Painters of the English School.

THE annual exhibition of the Photographic Society of Great Britain will be opened next Monday, September 30, in the gallery of the Royal Society of Painters in Water-Colours, Pall Mall East. On Mondays, Wednesdays, and Saturdays the exhibition will be open in the evening from 7 to 10 p.m.; and on every Monday evening transparencies will be shown with the society's optical lantern.

THE Camera Club will also open on Friday next, October 4, the fourth of its series of "one man" exhibitions in its rooms in Bedford Street. The exhibition this time will be of landscape pictures taken by Mr. H. P. Robinson, of Tunbridge Wells, who occupies probably the foremost position in this branch of the art.

In connexion with photography, we may further mention that the *Camera* and the *Photographer's Diary* will henceforth be published by Mr. James Blackmore, at 55, Chancery Lane.

THE annual exhibition of students' works will be held at the School of Art, Birkbeck Institution, on Monday and Tuesday of next week.

THE council of the American Institute of America have now issued an appeal for funds to enable them to excavate the site of Delphi. The total expenditure is estimated at 80,000 dollars (£16,000).

MUSIC.

PROMENADE CONCERTS.

THE second part of the concert at Her Majesty's Theatre last Tuesday evening was devoted to Wagner, and some of the favourite excerpts from his works were admirably rendered by the band under the skilful direction of Signor Bevnigani. Particularly would we mention the *ensemble* playing in the Walküren Ritt, and the delicacy of the wind in the prelude to the third act of "Die Meistersinger." The enthusiasm with which the various pieces were received may astonish musicians who are inclined to think that Wagner's music is a thing of the past, and that it owes whatever of success it may have had to the polemical activity of the master and to the wild enthusiasm of his followers. Wagner is now becoming popular with the masses. Señor Albeniz played Schumann's Pianoforte Concerto, and gave an exceedingly good rendering of the first two movements. The tone was at times, perhaps, somewhat cold, but throughout the player seemed modestly to keep himself in the background. The finale was far less satisfactory; the passages were not always clear, and the phrasing was not sufficiently delicate. Señor Albeniz received much applause. M. Henri Marteau played the last two movements of Max Bruch's Violin Concerto in G minor in an artistic manner: the finale was given with great spirit. The principal vocalists were Mrs. A. Marriott and Mr. A. Marsh.

ON the following evening there was a classical programme at Covent Garden, in which Mendelssohn had the lion's share, for it included his Pianoforte Concerto in G minor, performed in a sound, if not striking, manner by Miss Florence Waud, the Italian symphony, "The War March of the Priests," and "If with all your hearts." The last was sung by Mr. Stubbs, who has a very good voice. His rendering of the favourite air was, however, not altogether a classical one. The programme included a charming Minuet for strings from Handel's opera, "Berenice"—a work produced at Covent Garden 152 years ago. Mme. Valleria sang a "Meditation on Bach's Second Prelude," by Gounod, containing a good deal of the French, and but little of the German, composer. It is quite in the style of the well-known "Ave Maria," built on the first Prelude, but the melody is not nearly so characteristic. Mme. Patey sang Handel's "Ombra mai fu." Both ladies were encored.

J. S. SHEDLOCK.

MUSIC NOTES.

THE thirty-fourth series of the Saturday concerts at the Crystal Palace will commence on Saturday, October 19. There will be nine concerts before and eleven after Christmas. The following novelties are announced: A New Cantata, "St. John's Eve," by Mr. F. H. Cowen; a Ballad, "Landkjending" (Op. 31), by E. Grieg, for male chorus, baritone solo, and orchestra; and Mr. Hamish MacCunn's Cantata, "Bonny Kilmeny." Of instrumental works, a Symphony in E flat (Op. 60), by Dr. Bernhard Scholz, a Symphony in A by Mr. F. Lamond, and a Rhapsody by M. E. Lalo. Mme. Roger-Miclos, the pianist, will appear at the first concert, and Mr. Lloyd will be the vocalist.

MR. ALFRED LITTLETON (Novello & Co.) has accepted an invitation to join the committee of the Royal Choral Society. The Novello Oratorio Concerts will, therefore, cease to exist; and the older society will produce a certain number of new works that would otherwise have been brought out by the Novello Choir.

SATURDAY, OCTOBER 5, 1889.

No. 909, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

National Defence. Articles and Speeches. By Lieut.-General Sir E. Hamley. (Blackwood.)

"ENGLAND is a huge fortress with a great wet ditch, and, like any fortress, she may be forced to surrender." The conditions of war have been largely changed, but the principles of strategy do not vary; and the words of Napoleon at the camp of Boulogne remain applicable at the present time. But, if England, from an enemy's point of view, is essentially to be deemed a fortress, it is unnecessary to say that she cannot rely on a single line of defence for safety, if we are to have the least regard to engineering science. Granting that the navy must always be our main bulwark to keep off invasion, and to guard and maintain our world-wide interests, a military force, in an efficient state, should be ever prepared to co-operate with it, as a supplementary means of resistance; and history shows that this has been the instinct of the nation at real times of danger. England armed to confront the tercios of Spain, when Parma awaited the Armada's sails. A volunteer army sprang up from the soil to oppose the legions of the First Consul, and to second the invincible fleet of Nelson, who, by the way, would have been unable to prevent the descent and to stop Napoleon, had Villeneuve been a capable chief. The necessity, too, of a double line of defence, in the circumstances under which we should now wage war, is more than ever obvious to thoughtful minds. We do not—perhaps we cannot—possess the ascendancy at sea our fathers won. A combination of the fleets of France and of Russia would probably make our navy inferior to an enemy for a time even in its own waters. Contrary to expectation, too, the power of invasion seems to have been increased by the inventions of the age, and the power of defence to have, perhaps, diminished. It appears at least to be a more difficult task to keep hostile warships within their ports than it was in the first years of the century. To this we must add that, while the strength of our navy may have relatively declined, the duties cast upon it in the event of war would be infinitely greater than they were of old. It would necessarily be dispersed over many seas in order to protect a maritime commerce tenfold larger than that of 1800-10; and the importance of the service would have been immensely increased, for a serious interruption of our supplies of food would possibly starve us into an ignominious peace. For these and other reasons it is evident, therefore, that England cannot be considered secure unless she possesses a land force sufficient to resist an invader with success, and to give real support to the power at sea.

These Articles and Speeches of Sir Edward Hamley ably illustrate and press home a truth which the national mind, we rejoice to say, appears at last to have, in some measure, grasped. No more capable teacher could be found; and it is one great merit of these papers that they are in every respect of a practical nature. For example, the author does not attempt to advocate schemes of military defence based on conscription and general service, which England certainly would not adopt. He constantly aims at turning to account the elements of strength in war we possess, and at giving them real and effective power. These elements probably suffice for our needs, and are formed, as we might expect from our race, of rude material of the very highest value. Without taking into account the regular army which, in the event of a great war, would be largely engaged in foreign service, or the militia, which would be one of its feeders, and—a point not dwelt on by Sir Edward Hamley—would find much employment, no doubt, in Ireland, the volunteers alone could supply a force considerably exceeding 200,000 men; and this, with an admixture of regular troops, ought, as regards numbers, to be enough to resist any enemy who might attack our shores. Sir Edward Hamley has the very best opinion of the natural qualities of the volunteers. In bodily vigor—nay, in marching power—they probably surpass continental troops. In mere training for the field they may, perhaps, equal continental armies of the present day, not to be compared in this part of their calling to the professional armies of other days, whatever may be said by ill-taught critics; and they are animated by the noblest and most patriotic spirit. Yet, if we consider it as a real instrument of war, this magnificent array is even now little more than a mass of armed men, incapable of serious operations in the field, and unfit to contend against a well-prepared enemy. The volunteers can march, take aim, and manoeuvre well; but there is no store of even field kits for the men, not to speak of the many other appliances required by the soldier for even a campaign of a week. This simply means that a volunteer army would be unable to make a prolonged movement; and to this we should add that, as things now stand, it would not possess a transport service, trains, waggons, and impedimenta of the kind absolutely essential if it is to appear in the field. The volunteers, again, are a purely local force. They are distributed over all parts of the country, with reference merely to certain districts, and not to military positions required for defence; and thus, in the event of invasion, they would be late in assembling at the points attacked, even if they had the means an army requires to move and to undertake the real work of war.

The force, therefore, which would be our mainstay should a hostile army assail our coasts, is not organised for a proper defence. Other preparations are equally wanting. The volunteers can supply the three arms. But the volunteer artillery is not assigned to the strong places which it ought to protect; and, so far as is known, systematic plans for national defence, thought out beforehand and well arranged, are not forthcoming. Fine, therefore, as are the elements of power possessed by

England to withstand invasion, she wants the mechanism of a real defensive force, and is not in readiness to take the field; and the terrible experience of 1870-1 proves that a deficiency in these respects is fatal. Something has been done to redress these shortcomings since Sir Edward Hamley began these papers. But we remain unable to oppose a descent made by a fairly prepared enemy, with a strength even of 100,000 men; and the reforms he has never ceased to advocate are still required and have to be accomplished. The volunteers should be given what may be called the necessities of life for an efficient army; the men should possess requirements to hold the field, and means of locomotion for a great defensive force should be capable of being made available, if not actually bought or provided. The volunteers, again, should be so distributed as to be an army in a true sense. They should not form a mere local army. They should be organised in distinct districts charged with the defence of certain positions, and ready at certain points to resist an attack. They should, in short, be a trained and "mobile" force, able, at any moment, to take the field and to fall in strength on the presumed invaders. In addition to this, the special arms should be made efficient for their special duties. The volunteer gunners should, for example, be employed in defending pre-arranged points; and there should be a regular scheme of defence matured and combined for operations in the field. Sir Edward Hamley, too, dwells on another circumstance which commends itself to plain commonsense. From the nature of the case, an invading force would be only supplied with light field guns. We ought to be able to oppose to them a large number of guns of position; and, under the conditions of modern war, this ought to give us an immense advantage.

Were these reforms effectually carried out, we ought to be able to give a good account of any hostile force that could attain our shores. It is, however, necessary to provide, not only against a descent generally, but against special attacks on our great ports and harbours. And the defence of London should be dealt with separately, for London is the very heart of the empire, and is greatly exposed to a daring enemy. Our coasts are studded with beautiful towns—luxurious and wealthy resorts of pleasure—we might refer to Scarborough, Brighton, and Bournemouth—at present without any real defence; and a French admiral, it is well known, has marked them down as a prey for French cruisers, in the event of a war. Places like these, however, could hardly be fortified. The harrying of them could have no influence on the ultimate issue of a great struggle, and would only excite fierce national passions; and as English fleets would, at the worst, retaliate, we need not discuss the subject further. Sir Edward Hamley evidently thinks that our great naval strongholds, which would become the bases of our operations at sea, are not as secure as they ought to be; and, if so, they should have the fullest protection of modern artillery and engineering science. Our great commercial ports have to be considered next. They may be divided into two main classes—those upon the coast, and those lying inland, and communicating with the sea by large rivers; and, as a

rule, they are scarcely protected. The defences of the first should chiefly consist of works armed with the best heavy guns, those of the last would be submerged mines, quick-firing guns, and supporting batteries. As regards the capital, Sir Edward Hamley has laid down a defensive scheme of his own which deserves the attention of thinking persons. London, unlike Paris, could not, for many reasons, be fortified in a regular way. But certain zones of defence could be chosen to cover the probable lines of attack; and these positions could, he thinks, be held by an army of 60,000 men, composed wholly of armed and trained citizens, which ought to suffice to repel an enemy. The great city would thus be rendered secure; and the army in the field—an immense advantage—would not, so to speak, be bound to it, as a point to be shielded at all hazards, but would be set free to manoeuvre or fight, as the commander-in-chief might deem advisable. As a port, London should, of course, have the protection afforded to other ports, independently of its defences by land.

WILLIAM O'CONNOR MORRIS.

The Bibles of England: a Plain Account for Plain People of the Principal Versions of the Bible in English. By Andrew Edgar, D.D. (Alexander Gardner.)

ALTHOUGH innumerable books have been written on the history of Bible translation in England, there is still room for this pleasant and instructive volume. Dr. Edgar writes, as he is careful to explain, not for scholars, but for "plain people"; and he has judiciously chosen to deal principally with a portion of the subject which, to ordinary readers, is perhaps more interesting than any other, though it has hitherto been very slightly treated in popular works. His object has been to convey to the unlearned reader a fairly adequate notion of the special characteristics—with regard to language, literary style, principles of rendering, dogmatic tendency, and so forth—of each of the important English versions of the Bible, beginning with that of Wycliff, and ending with the Revised Version of 1881-1885. The external history of the versions is given only in broad outline, except so far as minuter details may be necessary for the explanation of the distinctive features observable in the translations themselves. The plan is happily conceived, and it seems to have been carried out with remarkable success. There are, indeed, some indications that Dr. Edgar has not systematically studied the earlier forms of the English language; but his mistakes with regard to linguistic matters are few and mostly unimportant, the only one that calls for notice being the identification of the Middle-English word *mesel* (leper) with the modern "measles." It is evident that he knows his English Bibles intimately, and he has managed to convey a very considerable amount of detailed information in a thoroughly attractive manner.

The first chapter, entitled "The Lollards' Bible," treats of Wycliff and Hereford's translation of 1382, and Purvey's revision of 1388. The linguistic character of these versions is illustrated by copious instances of obsolete words and obsolete senses and idioms. In

criticising the style of the Lollard versions, the author does not, perhaps, give quite sufficient prominence to the fact that their awkwardness of expression is often due to the unintelligibility of their immediate original. It is obvious that in many passages the language of the Vulgate conveyed to the translators no real meaning whatever; and in such cases the only course open to them was to turn the words into English as literally as possible. However, it must be admitted that in the earlier Wycliffite version, even where the sense is quite clear, the expression has in general little merit; some of the apparent felicities of diction noted by Dr. Edgar, indeed, are merely accidental. On the other hand, the revision by Purvey shows distinct evidence of literary feeling. His remarks in the preface, in which he vindicates the rights of English idiom in translations of Scripture, are extremely interesting; and a comparison of his revision with the earlier text shows that he carried his doctrine into practice. Dr. Edgar calls attention to the occasional occurrence of such plays on words as "Alle thingis ben *nodeful* to me, but not alle thingis ben *spedeful*." As the Wycliff versions were not made from the original, the comparison of their renderings with those of later translators is not of great interest. Dr. Edgar, however, points out half a score cases in which interpretations adopted by Wycliff from the Vulgate, and displaced in the Authorised Version, have been restored by the Old Testament revisers of 1885. In the New Testament the number of such instances would probably be much greater, as the changes introduced by the New Testament revisers are in considerable part textual corrections, which are more likely to have been anticipated by the Vulgate than mere improvements in rendering. Dr. Edgar's extracts from the Wycliff versions have an odd appearance, the Middle-English letter *ȝ* being represented throughout by *z*; and the statement that the letter was "either silent or pronounced like *y*" is incorrect. It would have been better to explain that the *ȝ* is a modified form of *g*, and that it is replaced in modern spelling by *y* or *gh*.

The account of "The Reformers' Bibles"—i.e., the two editions of Tyndale's New Testament, Coverdale's Bible of 1535, Matthew's and Taverner's Bibles, and the "Great Bible" of 1539-40—includes a good deal of matter compiled from modern writers; but it is skilfully condensed, and, so far as I am able to judge, remarkably free from the misrepresentations commonly met with. The chapter on the Geneva version is headed "The Puritans' and People's Bible." The latter designation is peculiarly apt. None of the previous translations ever attained such a hold on the affection of the people as was gained within a few years of its first appearance by the Geneva Bible; and it was long before it finally yielded up its place to the Authorised Version of 1611. With reference to its continued use in Scotland, Dr. Edgar cites the statement of Principal Lee in 1824, that a copy of the older translation was, forty years before, still used in the parish church of Crail. I have been informed on good authority that less than eighty years ago there were in the Peak of Derbyshire many old people who habitually read no other than the Geneva

Bible. The common translation was known as the "Church Bible"; but whether it was regarded with dislike or merely with indifference, I do not know. The popularity of the Geneva version was not wholly due to the prevalence of Puritan opinions. It was, as may be seen from Dr. Edgar's copious selections of passages for comparison, a great advance on any former translation; and even the "Bishops' Bible" must be regarded as on the whole inferior to it, probably in point of scholarship, and certainly in the more popularly appreciable qualities of intelligibility and vigour of expression.

The Douay-Rheims version is discussed by Dr. Edgar with a degree of fairness which a few score years ago might in a Presbyterian divine have been considered extraordinary. The strange Latin-English jargon adopted by the Roman Catholic translators—as when they write "dilate their limit" for "enlarge their borders," or speak of "immolating hosts of pacifiques"—affords an easy mark for the ridicule of Protestant controversialists; and perhaps no one who has not been educated in reverence for the Douay Bible can help being amused by its eccentricity. The question must, however, be asked, how it came to pass that men of unquestionable scholarship, and not destitute of literary ability, could think such a style appropriate in a translation of the Bible? Dr. Edgar's solution of this question is correct so far as it goes, but seems to lack something in completeness. As he points out, the method of translation was chiefly due to the dread of either adding to, or detracting from, the sense of the inspired word of God, which the Church had authoritatively identified with the Vulgate. It had always to be borne in mind that unknown possibilities of mystical meaning might be hid in the most apparently simple text of the Latin Bible. To translate the Bible in the same manner as any other book should be translated would, therefore, in the view of Martin and his associates, have been to rob it of much of its implicit contents. There is perhaps some foundation for the supplementary explanation given by Dr. Edgar—that the unintelligibility of the translation was in part due to a disposition to minimise the concession extorted by public opinion from a reluctant Church; but it is to be doubted whether this feeling had any important share in the result. The Douay version was an honest attempt to meet not merely a public demand, but what was regarded as a genuine want; but the want acknowledged by the translators was not of the same nature as that on which Protestants insisted. It was admitted to be desirable that pious and intelligent laymen should become familiar with the text of Scripture; not, however, in order that they should draw their own lessons from it by private interpretation, but in order that they might be the better able to profit by the authoritative expositions given them by their spiritual guides. Hence the ideal English translation was one which should admit of precisely the same expository treatment as the Vulgate itself; that it should be intelligible without exposition was altogether a secondary consideration. The Douay translators, however, overshot their mark. A version so unreadable as that which they produced could not in the nature of things attain even the

limited popularity which was desired. The English Bible used by modern Roman Catholics is not the original Douay version, but a revised edition which, as Dr. Edgar shows in detail, contains very material improvements in clearness and in idiomatic purity.

The chapters on the Authorised and Revised Versions (or, as Dr. Edgar calls them, the "National" and the "International" Bible) contain much information respecting the changes introduced into the several editions of the former, together with some account of the various private attempts at an improvement of the translation from the seventeenth century onwards. One rather interesting point mentioned is that the curious rendering "strain at a gnat" (instead of the correct "strain out" of earlier versions) is not, as is commonly supposed, a misprint first occurring in the Bible of 1611. Dr. Edgar finds it in Tomson's revised edition of the Geneva Bible in 1599. It can hardly be supposed, however, that King James's translators deliberately sanctioned the error. Was it an accidental misprint in both cases, or did the printer of 1611 insert it from his recollection of the text in Tomson? Most of the important changes in the Revised Version are duly noted by Dr. Edgar, though I do not see any mention of the one which is perhaps the most striking of them all—the substitution, in Luke vi. 35, of the words "nothing despairing" (*margin*, "despairing of no man") for the "hoping for nothing again" of the Authorised text. The author takes a reasonable view of the merits of the Revised Version. While protesting against the extravagant censure of Dean Burgon, he admits the existence of many faults of style, the most frequent blemishes being those due to an attempt at excessive precision in the rendering of Greek tenses and particles.

Dr. Edgar may, on the whole, be heartily congratulated on the value and interest of his book. Its usefulness would, however, have been enhanced if he had appended indices of English words and of the passages of Scripture referred to.

H. BRADLEY.

Popular Poets of the Period. Edited by F. A. H. Eyles. (Griffith, Farran, & Co.)

IF Mr. Eyles should think of editing a selection from the unpopular poets he will probably have some difficulty in finding material, for the present volume contains fifty-nine names. The presence in Britain of over half-a-hundred poets, popular or unpopular, would be of the highest significance, and afford at least an opportunity for revising the commonplace criticism that the age of poetry is past. Such a review of the poetical situation, since Mr. Eyles has not discovered any new poets, is not more necessary now than it was before the publication of his anthology. Setting aside the geniuses, of the fifty-nine authors, some are, on their own admission, not poets at all, some are writers of meritorious verse and some of doggerel. It could not well be otherwise in this or any age. The "poetical situation" repeats itself in a poetical period: England becomes "a nest of singing-birds," but the nightingales are always few. Without forgetting much disparaging criticism—for, except to the poet, the age of poetry is

always past—the present time must be regarded as one distinctively poetical; and in this volume a bird's-eye view of its poetic production can be obtained.

The difficulty attending the compilation of an anthology from the works of living writers is, perhaps, a sufficient excuse for the faults of the book—such as the insertion of verses by unknown magazine writers to the exclusion of Mr. John Payne, Mr. P. J. Bailey, and others. Of course, no exigency should have allowed the editor to talk of "biographical adumbrations"; and the poet accused of being "sicklied o'er with the pale cast of classical inspiration" may be expected to derive considerable amusement from the expression of the charge. The want of arrangement is marked. Even an alphabetical order would have been better than none. Some idea of contrast may, perhaps, have guided the editor. Dean Plumptre follows Sir Edwin Arnold, and Mr. A. P. Graves precedes Lord Tennyson, with the bewildering effect of a public picture-gallery. Then the title is inaccurate. Between the two "Locksley Halls" are sixty years, representing not one but two periods and the beginnings of a third. Still there is no reason why this book should not serve its purpose, which is to spread the knowledge of present-day poets among those who have hitherto taken little interest in them and their works.

To Dr. Japp has been entrusted the notices of Lord Tennyson, Mr. Browning, Mr. William Morris, Mr. Swinburne, and Mr. Buchanan. His criticisms are not deficient in sympathy and discrimination. In his remarks on Tennyson, he insists rightly that "Locksley Hall: Sixty Years After," is not a true completion of "Locksley Hall." Is it not the case that in "The Princess," with its

"For woman is not undeveloped man,
But diverse,"

we have the true dramatic sequel to the

"Woman is the lesser man, and all thy passions
match'd with mine,
Are as moonlight unto sunlight, and as water
unto wine,"

of "Locksley Hall"? Mr. Underhill writes of Mr. George Meredith, Mr. Dobson, and Mr. Gosse. His note on Mr. Meredith contains a good analysis of "Modern Love." Mr. Andrew Lang, Mr. Allingham, Miss Rossetti, Sir Edwin Arnold, Mr. Locker-Lampson, Lord Lytton, and the remaining forty-five poets are treated, more or less efficiently, by Mr. Claude Melville, Mr. Richard Le Gallienne, Mr. W. C. Newsam, and others. Mr. Mackenzie Bell writes an interesting article on Mr. Theodore Watts, and also the introductory essay on "Some Aspects of Contemporary Poetry."

Mr. Bell has a good grasp of the subject, and he points out that the contemporary muse is mainly lyrical; that mastery over form is one of its chief characteristics; and that poetry will become more and more democratic. The two last criticisms are not likely to be disputed; and it is well to have them clearly illustrated, as Mr. Bell has done, in a book intended for those who are not habitual readers of poetry. But it might be worth while to modify the first criticism. By the "contemporary muse," it must be remembered, Mr. Bell means the poetry of the last sixty years. If the highest poetry of the time is the direct expression of the impassioned thoughts and

feelings of the singers themselves, the Victorian age may be distinguished in English literary history as the lyrical period; but—and Mr. Bell does not forget it—so strong are the forces impelling to a form not conventionally dramatic that the greatest dramatic genius since Shakspeare must crush a tragedy into a monologue. Julian Fane predicted more than a generation ago a dramatic period, and thought that the production would be massive. Two massive works, Mr. Swinburne's "Bothwell" and Mr. Browning's "Ring and the Book," seem in a measure to fulfil this prophecy; Mr. Meredith's "Modern Love" is dramatic, and so is "Rizpah," "The Northern Farmer," and much of the highest work of our chief lyric poet. But attempts to define ourselves are always futile. Give Sir Richard Owen a bone or two, he will describe the appearance of an unknown animal; and archaeology can restore an age from a rhyme, a ruin, and some bits of wrought metal. But what is a critic to do with a transition period like the present—a period which contains not only the inextricably comingled bones of several preceding periods, but many of the live creatures of those periods, besides all the urgent life of a growing third—an enchanted country whose lawns are crowded with palaces, and whose firmament is darkened with air-castles, reared and pitched, like Thebes and Troy, by the breath of two generations of poets? Mr. Bell, knowing the audience to which he speaks, has done wisely in refraining from any elaborate analysis. The temptation to theorise in presence of such a mass of phenomena must have been great; and yet how difficult, how almost impossible it is to say anything about it! For example, we rather pride ourselves on our mastery over form; but the Augustan age did the same. How do we know that we have not developed, or are in process of developing, in spite of our variety, an instrument as perfect and as limited as Pope's couplet? The abundance and goodness of our *vers de société* would seem to indicate something of the kind. The safeguard lies in the democratic tendency of modern literature.

JOHN DAVIDSON.

Life of Charles Blacker Vignoles. By O. J. Vignoles. (Longmans.)

THE lives of our leading engineers are always agreeable reading. All who are familiar with Smiles's biographies will remember the singular interest with which he surrounds the memories of the eminent men whose careers he describes. This interest arises partly from the fact that they were men of commanding genius and farseeing intellects; and partly from the very nature of the works that they took in hand. They were mostly men of great culture and high scientific attainments; and they were all gifted not only with the genius for planning their great undertakings, but also with the talent for persuading others to put their hands into their pockets and contribute the necessary funds for carrying them out. They were possessed likewise of undaunted courage and perseverance, both for facing the nearly overwhelming difficulties attending the execution of some of their works in the early days of engineering science, and the almost incredible opposition with

which they were met in the first attempts to introduce railways—an opposition so furious and determined that the proceedings of fifty years ago read to us now in the present day like a romance. Of these, the Stephensons, Cubitt, the Brunels, Walker, and the Rennies stand out like giants in the engineering world; while surrounding them was another band of gifted men who perfected the railway system as we now see it in this country and abroad. Among these latter not the least conspicuous was the distinguished engineer whose life is now given to the world by his son in a memoir that is not only a valuable contribution to the history of engineering progress, but also to the biography of the nineteenth century. For it records the career of a most interesting personality, of whom it was well said at the time of his death that he "was one of the few remaining links that couple this generation to one that is now historical—the generation in which George Stephenson was the great central figure."

There is much, however, in this excellent memoir that will interest the general public beside the record of the labours of a successful engineer, as his birth and early life were surrounded by circumstances of a most romantic kind; and it is greatly to be regretted that the author has not been able to discover more details of this portion of his father's career. Descended from a Huguenot family which settled in Ireland after the Revocation of the Edict of Nantes, Charles Blacker Vignoles came of a warlike stock, four or five of his immediate ancestors having been officers in the British army. As his father, Captain C. H. Vignoles of the 43rd Regiment, married the youngest daughter of Dr. Charles Hutton, professor of mathematics at Woolwich, scientific as well as military blood ran in his veins; and through his mother he could claim affinity with Sir Isaac Newton. When scarcely eleven months old, his father was ordered to Guadaloupe, where, after only a few weeks, he was severely wounded, and fell into the hands of the French, together with his wife and infant son. During this captivity the father and mother died of yellow fever, and were buried in the same grave; while the little prisoner was himself attacked with the disease owing to having been nursed by his devoted mother. He was taken in charge by a humane French merchant of the place who, by a change of nurse and careful tending, contrived to save his life. The dying mother had managed feebly to scrawl the name and address of her father on a piece of paper, which was forwarded to Woolwich by the good Frenchman. But ten months elapsed before her brother, Captain Hutton, was able to reach the island in search of the little orphan; and almost immediately upon landing there he lost his right eye by a musket ball, and, becoming a prisoner of war, was only allowed to leave Guadaloupe with his nephew on parole.

Not the least romantic incident in this part of Vignoles's life was his appointment by the Commander-in-Chief on November 10, 1794, when little over seventeen months old, to an ensigncy in the 43rd Regiment, though he was immediately put upon half-pay, "as," in the words of the letter notifying the appointment, "he is too young to serve." After his removal to England he was brought up by his

grandfather at Woolwich, and studied at the Royal Military Academy, where he assisted Dr. Hutton in the compilation of his mathematical tables, which he checked throughout. He was then articled to the law by his grandfather, and placed with a leading firm in Doctors' Commons, where he acquired a legal knowledge that afterwards often stood him in good stead. How long this apprenticeship lasted it is impossible to say, as he ran away to Spain between the years 1811-13, and joined the army there, where he made his first acquaintance with Sir John Burgoyne. He must have been back in England in 1813, when he was gazetted to the York Chasseurs, and went to study at Sandhurst. His active service soon commenced. After being quartered for a short time in the Isle of Wight and at Portsmouth, he was ordered to Holland, where he took part in the disastrous attack on Bergen-op-Zoom. He seems to have passed through imminent danger, and to have behaved with great gallantry in this ill-starred affair, a graphic account of which is given in one of his letters to his friends at home. From Holland he was ordered to Canada; and on the voyage out the vessel he was in was wrecked on Anticosti, and he was sent on in a small fishing schooner to carry the news to Quebec. Here he remained quartered for a twelvemonth, and was then sent home with his regiment, arriving at Spithead just in time to hear the news of the battle of Waterloo. After being quartered in Scotland for some months he was sent over to Valenciennes, where he remained for a twelvemonth with Sir Thomas Brisbane, assisting him in astronomical calculations, and in the preparation of comparative tables of French and English measures.

This stay at Valenciennes brought Vignoles's military life to a close; and he thenceforth began that more peaceful career as an engineer, which he pursued with energy and success for fifty-seven years. In 1817 he returned to England and married Miss Griffiths (a young lady whose acquaintance he had made at Sandhurst), and at once proceeded to Charleston, where he had the good fortune to be appointed assistant surveyor to the state of South Carolina, with permission to take work on his own account. He was also appointed surveyor and civil engineer for the city of St. Augustine; and in these capacities he executed some important state surveys. He found himself, however, thwarted by the jealousy of the Americans; and on hearing of the death of Dr. Hutton early in 1823 he quitted the New World and returned home to set up for himself as a civil engineer.

It would be impossible within reasonable compass to give anything like a comprehensive sketch of the engineering works that he either planned or was engaged in constructing during his long and active career, and a bare statement of what they were must in most instances suffice. He was first of all engaged by Walker in dock and river work, and then by the Rennies in surveys for railroads in Surrey and Sussex. The opening of the Stockton and Darlington Railway in 1825 having aroused the public mind to the value of this new means of communication, a line between Liverpool and Manchester was at once projected, and

Vignoles was engaged to make the first survey. A second line was then planned by George Stephenson, and the Rennies subsequently employed Vignoles to run a third; and for a time he was actually the resident engineer, first under the Rennies, and then under Stephenson. An unfortunate difference with the latter caused him to quit this employment, and he then projected a tunnel under the Mersey, and was engaged on improvements in the Oxford Canal. He next formed a project for completing the Thames Tunnel; but his plans were not adopted, and only resulted in causing a serious quarrel with the elder Brunel—a breach which, like the previous one with George Stephenson, was never healed. Then followed the all-important question as to the form of locomotive best adapted for traction on the new lines. Vignoles, who appears to have studied the question, but who, doubtless, was much influenced in the matter by his recent quarrel with "Old Geordie," sided with Braithwaite and Ericsson in advocating their "caloric" engine in opposition to Stephenson's "Rocket." The result showed that the latter was right, and the famous trial at Rainhill in October 1829 settled the question once and for all in his favour. Vignoles's first appointments as chief engineer were on the St. Helen's Railway, connecting that town with Runcorn Gap, and the Parkside and Wigan line, with its subsequent extension to Preston. He was then much engaged in attempting the construction of a line from Paris to Havre and Dieppe, as a link in the project of improved communication between London and Paris. But the scheme fell through for the time owing to the determined opposition of Thiers; and although subsequently carried out, it was by another hand. Then followed the construction of the Dublin and Kingstown Railway, of which he was the chief engineer. In reference to his selection as such by the directors, he wrote in characteristic style: "I am to be appointed their engineer at a salary of eight hundred a year; thus superseding my old friend Stephenson, which is of itself worth a thousand more." Railway and other work then poured in upon him rapidly. He visited Hamburg, Hanover, and Brunswick on the subject of proposed lines in North Germany; was consulting engineer of the Eastern Counties Railway; chief engineer to the Midland Counties, and Sheffield and Manchester Railways. This latter undertaking having resulted in financial disaster, involving Vignoles in a loss of £80,000, he was glad to accept for two years the professorship of engineering at University College, London.

But the vast development of railway enterprise in 1845 brought him work on a great number of the projected lines both in England and Ireland, among others the North Kent Railway—a line which he worked out with great care, and took an especial pride in. He also elaborated a scheme for a line to Dover, via New Brompton, Sittingbourne, and Canterbury—which is now to be traced to a large extent in the London, Chatham, and Dover Railway—as well as one from London to Arundel, lately constructed as the Mid Sussex. He also strongly advocated the "atmospheric" system, especially in the case of lines having steep gradients; and the India House invited him to go out to India and examine and report

upon a railway system for that country, though at too low a salary to induce his acceptance of the offer.

Then followed his connexion with several lines abroad, the principal being the railway from Bilbao to Tudela. This was in several aspects the most interesting of all his many railways, and remarkable for the extremely heavy nature and great difficulties of the works, and the skill displayed in overcoming them. His best known work, however, is the suspension bridge over the Dnieper at Kieff; and one of the most interesting chapters in the memoir is that devoted to this magnificent structure. No other foreign bridge is so well known in England, thanks to the splendid model of it first exhibited in 1851, and afterwards transferred to the Crystal Palace, where it continued one of the greatest attractions of that exhibition until it was destroyed in the disastrous fire of December, 1866. But, perhaps, the thing of all others by which Vignoles is best remembered is the form of metal generally known at home as the "flat-bottomed rail," and abroad as the "Vignoles rail," which is a monument to his memory of which any engineer might well be proud. It is not employed in this country as much as it once was, but it has a widely extended use abroad; and, owing to its adaptability to steel sleepers, it is likely to supersede all other forms of rail in tropical countries.

The author has had, as a son, a difficult task before him in dealing with certain phases of Vignoles's temper and disposition; but he has accomplished it with rare impartiality and tact, and has fairly shown the weak as well as the strong points in the character of his distinguished father.

M. BEAZELEY.

FRANCE IN THE SIXTEENTH CENTURY.

Francis the First and his Times. From the French of Clarisse Coignet. By Fanny Twemlow. (Bentley.)

The Last of the Valois, and Accession of Henry of Navarre, 1559—1589. By Catherine Charlotte, Lady Jackson. In 2 vols. (Bentley.)

It is on record that there was once an examiner who, after examining the boys of a public school in history, expressed a sorrowful conviction that their papers gave little evidence of original research. The critic need not, I think, be quite so exacting. He may, for the most part, rest fairly content if, in the histories that come before him for review, the old facts are re-stated with sufficient accuracy, and so arranged as to give life and interest to the narrative.

More than this might, indeed, be said of the book of M^{de}.—or it may be M^{lle}.—Coignet. She is already advantageously known by a Life of François de Scépeaux, Sire de Vieilleville, the English translation of which was reviewed in the ACADEMY of April 28, 1888; and she has clearly made special study of the times of Francis I. and Henry II. To the respect due to all first-hand knowledge she has a good claim. And, having said this, I turn to the contents of the two books before me.

They cover, between them—if we exclude

the twelve years of Henry II.'s reign—the whole period from the accession of Francis I., on January 1, 1515, to August 2, 1589, when Henry III. fell before the knife of Jacques Clément—nay, for Lady Jackson is liberal, they take the reader to the year 1594, when Henry of Navarre entered Paris as king.

A momentous period in the history of France without question; and how brightly it opens! Some men, perhaps most men, ought never to grow old; and Francis I., in the hey-day of his youth—handsome, brave, high-spirited, a dashing cavalier, the patron of art and learning—was a figure well-fitted to take the popular eye and arouse a nation's enthusiastic loyalty. But just as his life, for all the brilliant promise of its spring, was clouded over all too soon, and ended sadly, morosely, and in premature decay, so did the earlier hopes of the Renaissance and Reformation bear in France but sorry fruit. "Not peace, but a sword" did these two great movements bring to the country. The accession of Henry IV. was preceded by upwards of half a century of misrule, disorder, civil war, and national and social disintegration.

For all that terrible amount of human misery it is impossible not to hold "the last of the Valois" accountable. Whatever may be thought of the universal applicability of Carlyle's theories on the hero as a factor in state affairs, there can be no question that during the sixteenth century—that seething birth-time of the modern world—individual force of character and insight were, on the part of the ruler, the most priceless boon which a country could enjoy. If ever there exists a condition of things when institutions will do instead of men, certainly such a condition was not realised in the age of William the Silent, Elizabeth, and Henry IV. But unfortunately for France, Francis I., Henry II., Francis II., Charles IX., and Henry III., so far from being heroes, were conspicuously deficient in the real ruler-gift. The first, for all his early brio and dash, was no statesman. As M^{de}. Coignet rightly observes, "Practical good sense utterly failed him, even when his own interests were concerned." Henry II. was, as Mr. Bright once said of a brother politician, "a dull man." Francis II. was a poor sickly lad. Charles IX. had a distinct taint of madness. Of Henry III. it is scarcely possible to speak save in words of contempt. God save a country given over to such leadership during one of the terrible crises of its national life! In order to appreciate what can be effected by a born king of men, it is only necessary to contrast the position of France in Europe, and her internal condition, when the Béarnais came to the throne, with the France that he handed on to his successor.

But though the sixty odd years covered by the two books before me are mainly years of misrule, they were years of passing interest—years in which events crowded upon one another, in which the web of political intrigue was woven with exceeding subtlety, in which the great stage of public life was filled with characters of an intense force and vitality. They were years, too, in which the outward show of things—the pomp and circumstance, the trappings and dress—assumed a peculiar brightness and importance; years

therefore, with which, in one aspect at least, the feminine historian is peculiarly fitted to deal.

FRANK T. MARZIALS.

NEW NOVELS.

Diana. By Georgiana M. Craik (Mrs. A. W. May). In 3 vols. (Bentley.)

Jack o' Lanthorn. By C. R. Coleridge. In 2 vols. (Walter Smith & Innes.)

Wild Darrie. By Christie Murray and Henry Herman. (Longmans.)

A Chronicle of Two Months. (Bentley.)

A Ruined Race; or, the Last MacManus of Drumroosk. By Hester Sigerson. (Ward & Downey.)

Roland Oliver. By Justin McCarthy. (Spencer Blackett.)

The Story of Mary Herries. By J. Francis. (Ward & Downey.)

THE lady whom the world of novel-readers will continue to think of as Miss Georgiana Craik may not be—and, as a matter of fact, is not—a great writer; but something which cannot be said of every great writer can safely be said of her, that she always pleases and never disappoints. *Diana* is a capital novel: fresh and bright in character-portraiture, attractive in incident, and unexceptionable in literary workmanship. The characters may be divided into two groups—a group of strong-willed masterful people which consists of the heroine, Diana Fielding, her terrible grandfather, Sir Henry Rivers, and her persistent, imperturbable lover, Dr. Brydon; and a rather more numerous company of limp, amiable, and somewhat helpless people composed of her father and stepmother, her aunt, Mrs. Rivers, and her two unsuccessful suitors, Cecil Rivers and the milk-and-watery curate, Mr. Stapleton. Still, though they do thus arrange themselves, they are clearly differentiated, and each has the sharp outline of personality which in real life distinguishes the men and women who have many features of character and temperament in common. The scheme of the first two volumes of the novel bears a recognisable resemblance to that of *Little Lord Fauntleroy*. The position of Diana is almost identical with that of Cedric Errol; and she, like Cedric, vanquishes the grandfather, who is a universal terror, by simple fearlessness. The details, however, are entirely different. Diana is not a gentle boy of seven, but an independent courageous girl of two-and-twenty; and instead of shaming Sir Henry into graciousness by believing him to be a model of all the virtues, she conquers him by the bolder process of letting him see that she knows him to be an obstinate and cruel old man, whom it is her mission to bring to a better state of mind. The leading of a forlorn hope is generally either a total failure or a splendid success. In Diana's case it is neither; for, though she does wonders with the dreadful old man, he dies without altering the tyrannical will which is to force her into a distasteful marriage with her poor spiritless cousin Cecil. In narrative interest the third volume, good as it is, is less strong than its predecessors, for the reader foresees its whole

course; and the delay in bringing Dr. Brydon and Diana to a mutual understanding has the look of being unduly prolonged for the sole purpose of covering the orthodox number of pages. Some doubt may be felt about the author's psychology, using the word in the scientific, not in the perverted journalistic, sense. The popular theory is that in the matter of marriage the weak and the strong are likely to be mutually attracted, and it is a theory which the observed facts of life seem to support; but Mrs. May does not give it her adhesion. She allots the strong to the strong, and has certainly made her case imaginatively convincing; for the course of the story has that crowning virtue of inevitableness which always betokens a vital grasp of character and situation.

The general nature of Mr. R. C. Coleridge's novel may be inferred from the remark that had he not chosen to give it a metaphorical title he might appropriately have named it "Illusion." His fairly numerous—but not too numerous—characters are, for the most part, admirable people. Three or four of them are, indeed, people of conspicuous nobleness; but to all, or nearly all, of them the atmosphere of life is as the magical atmosphere which surrounds the Brocken—an atmosphere on which are cast, as on a wizard's mirror, distorted reflections of themselves and their friends. *Jack o' Lanthorn* is a book with an intellectual scheme which would, in the wrong hands, have lent itself very readily to morbid pessimistic treatment—the treatment which represents life as one unending illusion, and man as the plaything of scornful deities seated on some cloudy Olympus. It has, however, fallen into the right hands. Mr. Coleridge's picture of life is sane and healthy; because, while he sees, with Emerson, that illusion is a necessary part of experience, he sees also that it is not the whole of it, being simply the apprenticeship of the soul and mind in the art and mystery of seeing. The companionship and mutual loyalty of two heroes of the story—Alaric Lambourne, the young country squire, and his cousin, Clarence Burnet, the Bohemian journalist—makes men of both; and yet, with no single exception, those who are most interested in the welfare of the young men believe and act upon the belief that the influence of each is the one influence which is inimical to the welfare of the other. Alaric leaves his true life to devote himself to art, and finds that for him the boon of art is the apprehension of the claims of his true life. Clarence dreams of a revolutionary fraternity, and discovers the true brotherhood in the very circle which seemed to exclude it. Martin Lambourne, Michael Worthing, Cordelia, and Emily, all have their illusions, and Jack O'Lanthorn leads them into various quagmires; but they win the solid land at last, and we pity them for their bruises and scratches only as we pity the soldier who has lost a limb and won the Victoria Cross. This intellectual motive, which most careful readers will discern behind the mere narrative, is never inartistically obtruded, though it is certainly there. The story moves on, unfolding itself as it moves, in the most pleasantly natural and interesting manner. The book has real imaginative solidity both of conception and presentation; and, while all is good, the

pages devoted to Cordelia and to theatrical matters are specially excellent.

Mr. Christie Murray has given numerous proofs of his ability to stand alone; but his new novel has probably gained much from the co-operation of Mr. Henry Herman, to whom, it may be guessed, the reader owes the material for the bright sketches of the unsophisticated life of Kansas territory some thirty years ago. *Wild Darrie* is not quite so compact a story as Mr. Christie Murray has shown himself able to write—the interest is not sufficiently concentrated in any single figure or group of figures to fulfil the requirements of perfect constructive art, and the progress of the tale is a little jerky; but the book is so full of life and freshness that trifling defects of mechanism do little to interfere with the reader's pleasure. The novel is rightly named; for, though *Wild Darrie* is, for the most part, a passive rather than an active character, it is in her that our interest is first excited, it is she who lingers longest in the memory, and it is her deed of heroism at the crisis of the story which provides the book with its strongest and most impressive situation. The bold, beautiful circus-rider who deserts her loyal husband, and who, when she returns to him a broken-down penitent, is taken under his protection but—to all appearances—shut out of his heart, is a strong and pathetic figure; and the pathos is not of that elaborated adventitious kind which makes the judicious grieve for the author rather than with his creature, but is inherent in the conception and is brought home to us not by literary tricks but by sheer simple strength of portraiture. After *Wild Darrie* herself, the most attractive character in the book is the shy, awkward, but chivalrous young Westerner, Abraham Hooker, whose quaint courtship of Ada Deering is a delicious little bit of half-humorous, half-pathetic comedy. His magnanimous declaration when he finds that he is too late in the field, and that he has been forestalled by some one who is worthy of the prize he has sought to win, is excellent.

"That's so," said the suitor. 'H'm.' He stood thinking for a moment, and then with an increased solemnity said, 'I'm going to try to like that man. If he is what he ought to be, that'll come pretty easy. I've been a noonsance, Miss Ada, but I don't see how I could have helped it; and if the other boy is worth his luck —' He paused again, and broke out explosively, 'I'm his brother, by the Lord!'"

The under-sized but precocious and self-confident Tim is, in a small way, another success; and the chapters of exciting incident which follow the accidental discovery of the gold are full of vigorous, picturesque writing. Some really good stories appeal only to one class of readers: *Wild Darrie* is a book which may be safely recommended to all and sundry.

A Chronicle of Two Months is a somewhat nightmarish performance, though it differs pleasantly from the nightmare of real life in having a comfortable conclusion. Prior to the last few pages, however, the uncomfatableness is maintained with a persistence and ingenuity worthy of a better cause. The ingenuity is specially noteworthy. As we read on we feel certain that something particularly dreadful must happen in the next chapter, but when the next chapter is reached the dreadful thing is still just ahead; and

much melancholy credit is due to the anonymous writer for the skill with which she saves her readers from that sickness of heart which follows upon deferred hope. When the something dreadful comes at last it takes the form of a parricide, a crime which ought to satisfy the most exigent connoisseur in horrors; but for some reason—perhaps because our expectation has been kept too long upon the stretch—it seems rather flatter than a parricide has any right to be. There is, however, no doubt that the young widow, Mrs. Markenfield, manages to make the chronicle of her dismal two months at the Owlery decidedly interesting; and though the society of a couple of misers, of a young girl who is supposed—albeit erroneously—to be the mistress of one, and of a drunken woman who is the wife of the other, is not winning, these very objectionable people are really alive. George Hazlit, who ultimately marries the widow, is somewhat shadowy, which seems a pity, as he is the most respectable member of his family; but in fiction shadowiness and respectability are often associated. The story cannot be called attractive; but its horrors are fewer than the reader expects them to be, and it is certainly not deficient in cleverness.

In *A Ruined Race* Miss Hester Sigerson gives us a tale of rural Irish life in the worst days of absentee "landlordism," which will be admitted by men of all political parties to have been very bad days indeed. They certainly provide material for a score of stories quite as sad as the story told in these pages; but it is impossible not to feel that the author might, without any lack of loyalty to truth, have been a little less uniformly harrowing. Some lives are, doubtless, as unrelievedly doleful as were the lives of poor Dan McManus and his devoted wife; but a novelist, who can act as providence to his or her creations, need not surely make us miserable by painting a picture in which no single ray of light penetrates the profound gloom. Miss Sigerson evidently writes from intimate knowledge of the life which she depicts; and her story would not have lost any real element of effectiveness, and would have been more largely and essentially veracious, had she allowed herself an occasional deviation into cheerfulness. The style of the book is occasionally careless, but the story is well told. It has both power and pathos, and only wants a little brightness and humour to make it as pleasing as it is impressive.

Mr. Justin McCarthy's new story is contained in one of those small paper-covered volumes with which, since the days of *Called Back*, we have become so very familiar. The cover, size, and price are, however, the only features which *Roland Oliver* has in common with the "shilling shocker" of the bookstalls. It is not an amorphous collection of impossible horrors, but an admirably constructed and admirably told story of the ordinary life of to-day. Mr. McCarthy has chosen a smaller canvas than usual; and, like the true artist that he is, he has not overcrowded it, but has produced a cabinet picture which is as satisfying in composition as in execution. We are introduced to four characters only, and the arrangement of the little group is notably skilful. We have the hero, as noble and chivalrous as the two paladins whose names he bears, but still a human being of flesh and

blood; the wily young widow, Mrs. Church, eager to entangle, by fair means or foul, the man whom she jilted when she supposed that he had only a life of poverty to offer her; and Mr. and Mrs. Caledon, the querulous, selfish, unprincipled husband and the loyal wife, who endeavours unsuccessfully to save him from himself, the portraiture throughout being singularly delicate and truthful.

There is nothing that is specially enthralling or specially noteworthy in any way in *The Story of Mary Herries*, but it is certainly very readable. Its principal fault is a certain looseness of narrative construction—the election of the heroine's father to a seat in the House of Commons, for example, being one of two or three episodes which have no relation to the main action. Its principal merit is the vivacity of its literary style. The conversations are extremely bright and natural; and the heroine, though occasionally a little quick-tempered, is a very attractive young lady, who deserved a more interesting lover than the faint-hearted Captain St. Quentin, a gallant gentleman who displays a most unlover-like readiness to believe that his lady-love is lost to him.

JAMES ASHCROFT NOBLE.

SOME FOREIGN BOOKS.

Profilis Etrangers. Par Victor Cherbuliez. (Paris: Hachette.) This volume, from the pen of the author of *Samuel Brohl et Cie.*, may be best described as interesting but not important. The sketches of Hegel, Beaconsfield, William Humboldt (or rather Charlotte Diède), Robert Moffat, and Charles Gordon, are written with lucidity and sobriety of judgment; but they are so slight that no subject receives really adequate treatment. Of the English "profiles" that of Gordon is the best, although it will not satisfy those who regard him with unqualified admiration. Politicians will, of course, turn to the notices of Bismarck, Beust, Geffeken, and Crispi. The "profile" of Serafin Estebenez may be regarded either as political or literary. Those who want an example of keen, sober French criticism upon men and things of to-day may find it in this volume of M. Cherbuliez. We may add that the articles of which it is composed have previously appeared in the *Revue des Deux Mondes*, where the author adopted the pseudonym of "G. Valbert."

John Stuart Mill. Ein Nachruf von Theodor Gomperz. (Wien.) This is a reprint of two articles published in the *Deutsche Zeitung* soon after Mill's death. The author has now added some notes, giving references, illustrations, and further information on various points. English readers of Mill will not find much that is new. There are, however, a few expressions of Mill's own, used by him to the author in conversation or in writing, which are not without interest. Prof. Gomperz dwells a little on Mill's public life and writings, a little on his home at Blackheath and his personal character as it was known to his friends. The articles are inspired with a deep regard and respect for Mill. The spirit in which they are written, and the fact of their republication at this date, are pleasant proofs that he is not unhonoured in Germany.

Privat-boligen på Island i Saga-tiden samt delvis i det øvrige Norden. Valtyr Guðmundsson. (Copenhagen.) This is an excellent little book, put together with care and method, on a subject about which every reader of the sagas must have desired accurate and orderly information—the dwellings of the Old Northmen in Iceland and

the other Northern lands. Beginning with a very complete collection of illustrative quotations from old northern authorities arranged in geographical order, it proceeds with an exposition of the plan, nomenclature, construction, and fittings of the homestead buildings at successive periods. It is illustrated by clear and useful plans and diagrams, among them ground plans of Flugumyra in 1253 (which illustrates the famous incidents in Sturlunga Saga), and of the northern colonists' homestead at Amaraglik-forth, in Greenland. There are also full indices. One caution is needed by students who use this book, to wit, that the value of the Icelandic authorities cited is very various. For instance, the Sagas of Egil and Thormod are absolutely worthless for evidence as to old houses in Courland and Greenland, though we may rightly use them with regard to thirteenth-century homesteads in Iceland. And, to take another example, Sagas like those of Grettir and Nial, with some old material in them, were yet compiled long after the heroic ages of which they treat, and therefore must not be rashly used. Mr. Guðmundsson is aware of the value of the much-neglected Saxo, and has some acquaintance with English anthropological literature. His book reminds one of that valuable study on the cottages of South-West England, which has lately appeared here, the forerunner, we may hope, of other works of the like kind. Both books are as valuable to the archaeologist and architect as to the historian, and both are of precisely the sort of which Jacob Grimm (who, by the way, first explained the origin of the curious term *dyngja*, our metamorphosed "dinghy") would have welcomed. It is a pity Mr. Guðmundsson has chosen to write in Danish. Had his book been written in French, English, or even Icelandic, it would have reached a far wider circle of students.

Souvenirs d'un Montagnard (1858-1888). Par le Ote. Henry Russell. (Pau.) Count Henry Russell has at length given to the world, in slightly different arrangement, and with a few additions, the charming volume which he first printed privately and presented to his friends in 1878. What Messrs. Ball, Leslie Stephen, Prof. Tyndall, and others have done for the Alps, Count H. Russell has done for the Pyrenees. More than any one man he has rendered these mountains known and accessible. If he has not toiled in an equally scientific spirit as those pioneers of the Alps have done, he has drunk still more deeply than they of the beauty and poetry of the mountains. He is more at home among them, he treats them more as his friends, he visits them at all seasons of the year, and this not for a few hours only. He has lived for weeks far above any other human habitation, seeking only rest and refreshment and bracing of spirit in communion with them, finding in their society a rapture which he never experiences elsewhere. It is this life in the mountains that he tells us of, and would fain induce others to share. Trustworthy and accurate as a guide, his book is not merely nor chiefly this: it is an outpouring of the joy which a robust and poetical temperament may, even in this nineteenth century, find in solitary communion with mountains untrodden and nature unspoiled by man.

Richard Brinsley Sheridan als Lustspieldichter, von Dr. Kurt Weiss (Leipzig: Fock), is another of those curious exercises in what some persons call scientific criticism which Germany produces for the wonder and delight of the universe. It would be impossible to set about a literary essay with more liberal apparatus, with greater industry, and with a sterner resolve to be thorough and scholarly than Dr. Weiss exhibits. For instance, most people would be content with mentioning the very notorious and sufficient fact that "A Trip to

Scarborough" is one of the closest possible adaptations of "The Relapse." But this would not suit the man of literary science, so he not only puts the parallel passages in literally parallel columns but writes "Fehlt bei Sher.," "Fehlt bei Vanbr.," and so forth, exactly as if he were giving a careful collation of two precious MSS. Add to this the odd liberties which it is the modern German habit to take with the spelling even of proper names ("Acres" for "Acres," &c.), and the monograph becomes a very curious study. Dismissing this side of it, it is a careful and fair criticism enough, though we do not know that Dr. Weiss's attention to the mint and anise has not somewhat injured his grasp of the weightier matters. His general opinion of Sheridan is, if anything, rather too high, inasmuch as he does not fully recognise the still over-abundant dose of the purely artificial and conventional which makes "The Rivals" and the "School for Scandal," brilliant as they are, rather a relapse from than an improvement on "She Stoops to Conquer" and "The Good-Natured Man." Goldsmith put true human character in improbable and conventional situations. Sheridan softened the convention of situation and plot only to harden that of character.

Schillers Lyrische Gedankendichtung, in ihrem idealen Zusammenhange beleuchtet von Dr. E. Philippi. (Augsburg: A. Votsch.) Among the twenty-five poems treated of by Dr. Philippi in this little volume, we sorely miss some of Schiller's best efforts. The "Ring of Polykrates," the "Diver," the "Cranes of Ibycus," the "Fight with the Dragon," cannot be spared. They are illustrative of Schiller's genius in a way in which several of the poems here analysed are not. Dr. Philippi does not, it seems to us, escape the tendency to over-solemnity in critical language, as e.g., on p. 7, "Das subjektive und ideale Element ist also in Schillers Seele das erste und bestimmende, das mass- und formgebende Prinzip des dichterischen Kristallisations-Prozesses"; nor the curious half-apologetic tone in which many writers, not Germans only, have found it necessary to speak of "Die Götter Griechenlands." The gravity of the following, viewed as intellectual criticism for adults, is inimitable: "Nichts lag Schiller ferner als eine Verhöhnung des biblischen Christenglaubens oder gar die Wiederherstellung des alten Heidentums." The intrusion of the Catechism into criticism cannot be too strongly deprecated. But there is better work than this—as, for instance (pp. 85-99), on the profound and difficult "Spaziergang," in which the critic seems quite at home. On the whole, we doubt if the attempt to work out a thread of moral and ideal connexions between the lyrics of a great writer be a very promising task. In lyrics, greatness means many-sidedness. The lyrics of genius are "Ein wechselnd Weben, Ein glühend Leben," and "Wander to and fro, in the Currents of Life and the Storm of Action."

Anleitung zu wissenschaftlichen Beobachtungen auf Reisen—in Einzel-Abhandlungen. Herausgegeben von Dr. G. Neumayer. (Berlin: Oppenheim.) This valuable work of two large volumes, edited by the Director of the German Maritime Observatory at Hamburg, who is himself known as an explorer, contains a mass of specialist essays useful for scientific travelling. Among the contributors are the names of A. Bastian, Gerstäcker, A. Günther, K. Möbius, G. Neumayer, F. von Richthofen, Schweinfurth, and Virchow. Geographical science, topography, geology, earth-magnetism, meteorology, astronomy, hydrography, statistics, medicine, agriculture, ethnography, linguistic science, zoology, the microscope and photographic apparatus, are dealt with in various papers. The work thus forms a sort of cosmos of knowledge.

Grundzüge der Landesnatur des West-jordanlandes. By O. Ankel. (Frankfurt: Jaeger.) This is a valuable monograph on the physical geography of Palestine west of the Jordan. The geology, climate, and vegetation of the country are all thoroughly discussed, and a chapter is devoted to a history of the cultivation of the soil. The book should be read by those who are interested in the Holy Land.

NOTES AND NEWS.

MESSRS. GEORGE BELL & SONS have in the press the early diary of Frances Burney (M^{me}. d'Arblay), in two volumes, edited from the original MSS. by Annie Raine Ellis.

MESSRS. TRÜBNER will publish shortly a work on India by Mr. James Samuelson, of the same character as his former books on the states of South-Eastern Europe. It will consist of two parts, the first being an historical review, and the second treating of social and political questions. A bibliography of modern books relating to India has been contributed by Sir W. W. Hunter. The illustrations will comprise a series of colotype reproductions of views, portraits, and archaeological subjects, from photographs.

MESSRS. ADAM & CHARLES BLACK, of Edinburgh, announce a new and enlarged edition of the collected works of Thomas De Quincey, edited by Prof. David Masson. De Quincey's biographer in the "English Men of Letters" series. Several papers not before reprinted will be given in this edition, and the whole will be carefully classified. It will consist of fourteen volumes, to appear at intervals of one month; and it will be illustrated with portraits and views.

MR. EGMONT HAKE is the editor of a new publication—consisting of essays, poems, and tales—to be called *Remington's Annual*, which will appear about the middle of this month. Among those who have promised to contribute are the Earl of Lytton, the Earl of Roslyn, Mr. Rider Haggard, Bishop Wordsworth, Mr. Walter Besant, Stepaniak, Mr. W. H. Mallock, Lord Granville Gordon, Dr. Gordon Hake, the Marchioness of Huntly, Mr. Walter Pollock, Mr. W. E. Hodgson, Mr. Gosse, and Mr. Eustace Balfour.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately, as vol. v. of the author's Collected Works, a new edition of Mr. Lewis Morris's *Songs of Britain*, enlarged by various odes and poems written since 1887, when that work appeared.

UNDER the title *Idylls of the Field*, Mr. Elliott Stock announces, for immediate publication, a new volume by the author of "By Leafy Ways."

MR. FISHER UNWIN will publish next week *Good Men and True: Biographies of Workers in the Fields of Beneficence and Benevolence*, by Dr. Alexander H. Japp. The volume contains lives of Arnold Toynbee, Bishop Hannington, Edward Denison, John Conington, and Thomas Guthrie, with a portrait (from a photograph) of Arnold Toynbee.

MESSRS. REMINGTON & Co. will publish this month a new work by Mr. A. J. Duffield, to be called *Recollections of Travels Abroad*. Mr. Duffield has made use of his frequent and protracted visits to the old silver colonies of Spain—the present republics of Peru, Chili, New Granada, Bolivia, Venezuela, and Ecuador—and the gold colonies of Australia, to form certain comparisons between their earlier and later conditions. Some attention is also given to Canada and the United States; and the work is interspersed with personal adventures

and sketches of men and women whom the author met.

MESSRS. CHAPMAN & HALL announce *Behind the Scenes of the Comédie Française, and Other Recollections*, by M. Arsène Houssaye, translated, with notes, by Mr. Albert D. Vandam.

MESSRS. HAZELL, WATSON, & VINEY will shortly publish, in conjunction with Messrs. Hodder & Stoughton, a work entitled *The People's Prayer Book*, consisting of prayers for the family circle, written by Dr. Parker. The first section is devoted to general prayers, each being limited to one page. In other sections will be found prayers for Sunday use; sentences or collects adapted to every variety of family experience, such as births, deaths, marriages, travelling, sorrow, illness, restoration, and the like; a family litany, in which little children can join; and short services for those who cannot attend public worship.

MESSRS. CARR & Co. announce the immediate publication of a brochure, entitled *Florida and the English*, by Mr. Arthur Montefiore, which will be followed by a larger work on the same subject.

MESSRS. FIELD & TIER's announcements include: a reproduction of the first edition of Charles Lamb's *Prince Dorus* (1811), including all the coloured plates—limited to five hundred copies; *Sketches and Letters on Sport and Life in Morocco*, by Richard Wake; *Police*, by Charles Edward Clarkson and J. Hall Richardson, with whole-page illustrations; *The Age of Marie Antoinette*, by Charles Newton Scott; *The Story of "Bradshaw's Guide"*, by Percy Fitzgerald; *Aesop Redivivus*, by Mary Boyle, with numerous cuts; and *The Bairns' Annual for 1889-90*, edited by Alice Corkran, with a coloured frontispiece.

MESSRS. HOULSTON & SONS' announcements include the following: *The "Beautiful Valley" Series of Sermons to Children*, by the Rev. John Bruster; *The Sleepers Awakened*: or, the Artist's Little Model, by A. E. Knight; *The Pastor's Widow and her Son*: a Story for the Young, translated from the German; and new editions of *A Lonely Life*, by the Author of "Wise as a Serpent"; *Grammar-Land*: or, Grammar in Fun for the Children of School-roomshire, by M. L. Nesbitt; *Psalms of Life*, by Sarah Doudney; and *How I Managed my Children from Infancy to Marriage*, by Mrs. Warren.

MESSRS. WARD, LOCK & Co. will publish, with the October magazines, the first parts of several serial works; a new and enlarged edition of their *Universal Instructor*; or, Self-Culture for All, with new subjects treated by well-known writers; and re-issues of their *Illustrated History of England*, by Dr. H. W. Dulcken, and *Sylvia's Young Ladies' Treasure Book*, with coloured and other illustrations.

THE October number of *Atalanta*, which commences a new volume, contains the opening chapters of two new stories by Dr. George Macdonald and Miss Jean Ingelow.

PROF. PAUL MEYER, whose idea of a holiday is to work harder outside Paris than he does in it, has been examining MSS. lately at the British Museum and the Bodleian.

MISS MARY BATESON, of Cambridge, is preparing a new edition of *Mandeville's Travels* for the Early English Text Society, from the Cotton MS. Titus, c. xvi. The book is so often wanted for quotation in the New English Dictionary that a fresh edition of it from its Midland MS. has become necessary.

THE Clarendon Press has obtained the grand prize and two out of the five gold medals awarded in the section devoted to British printers and publishers at the Paris Exhibition.

MESSRS. GRIFFITH, FARRAN, OKEDEN, & WELSH have this week removed from their historic site at the corner of St. Paul's Churchyard to new buildings in Charing Cross Road, which they have called Newbery House, in memory of the founder of their firm in the middle of the last century.

A COURSE of lectures on "National Life and Thought throughout the World" will be delivered on Sunday afternoons during the next three months at the South Place Institute, Finsbury, supplementary to the course on "Centres of Spiritual Activity" given last year. Among the lecturers are Mr. Oswald Crawford on "Portugal," Prof. Thorold Rogers on "Holland," Mr. Theodore Bent on "Greece," Mr. H. A. Salmoné on "The Ottoman Empire," M. Paul Blouet on "France," Mr. Sidney Whitman on "Germany," Mr. Birikr Magnusson on "Denmark, Iceland, and Sweden," and Mr. A. R. Fairfield on "Bulgaria." The lectures are entirely free.

ORIGINAL VERSE.

SNOWDON.

"She saith in her heart, I sit a queen,"

THRONED on eternal desolation, crowned
With mist and stars, we wander by thy base,
E'en lay presumptuous hands upon thy face,
And thou remainest sternly silent, drowned
In cloud-mysterious vastness. Not a sound
But inarticulate world-sighs can we trace,
Or some deep-hidden brooklet's measured pace;
That gladly lingers on thy charmed ground.
Thine is a treacherous splendour; one false grip
Of cruel rock where all is beautiful—
Upon the shining bents a sudden slip—
The vent'rous climber o'er the rock-shelves flies,
And a poor corpse looks up to saddened skies:
Still thou abdest, grand, implacable.

M. G. WATKINS.

MAGAZINES AND REVIEWS.

THE *Expositor* for October contains a very independent essay on the date of the Apocalypse, by Principal Brown, of Aberdeen, who believes that the Gospel and the Epistles and the Apocalypse ascribed to St. John were all written by that Apostle in his old age. The Neronian date is rejected as untenable. Prof. Delitzsch continues his observations on the difficulties which he has met with in the translation of the New Testament into Hebrew. Prof. Bruce discourses on Hebrews viii. ("Christ and Aaron"), and Prof. Cheyne on Psalm lxxxvi. Prof. John Massie justifies an orthodox view of the miracle of the conversion of St. Paul, and Mr. Selby gives a striking essay on "Heredity, and its Evangelical Analogies."

THE *pièce de résistance* in the *Altpreuussische Monatsschrift* (3-4 Heft, April-June, 1889) is formed by the first instalment of a history of Samagitia (*Samaiten*) in its relations with the Teutonic Order up to the peace at the Melno-See. Prefaced by a sketch of the geography and civilisation of the district, it carries down the narrative from 1237 to 1341. Dr. Panzer discourses on the connexions between the Frische Haff and the Baltic in the historical period. These, as he thinks, were, before the formation of the present sea-way at Pillau, to be found opposite Balga and in the extreme Western corner. A map is attached in illustration of each of these articles. The shorter papers are hymnological *miscella* by L. Neubaur (dealing with questions of authorship in reference to Franckenberg and Val. Thilo): three letters from Schopenhauer to Rosenkranz about the edition of Kant's collected works (very characteristic, and showing the careful study Schopenhauer made of Kant's

text); a few pages on the custom (as practised in East Prussia) of harvesters and other labourers to bind the trespasser on their ground, and demand ransom; and some biographical notices in reference to the Prussian poet of the War of Liberation, Max v. Schenkendorff.

THE *Revista Contemporanea* of September 16 has an article of great importance for the history of the present provincial literary renaissance in Spain. Don J. Perez Ballesteros there shows abundantly from the evidence of Trueba himself—the late poet and novelist of the Basque Provinces—that it was the study of the Catalan *Lo Gayter del Llobregat* of Rubió y Ors which saved him from being a mere imitator of Castilian writers, and led him to seek inspiration from the life and nature of his native home. Thus the Basque is clearly posterior to the Catalan revival. There is also a curious description of St. Sophia in Constantinople as seen in the beginning of the seventeenth century by Octavio Sapiencia, chaplain to the Spanish embassy.

MESSRS. SAMPSON LOW & CO.'S ANNOUNCEMENTS.

General Literature.—"The Principal Dramatic Works of Thomas William Robertson," with memoir by his son, and six photogravure portraits of the players, in two volumes; "The Poetry of the *Anti-Jacobin*," with explanatory notes by Charles Edmonds, a new edition, with additional matter, and seven new etchings by Gillray; "Oliver Cromwell and his Protectorate": an Elucidation drawn from Contemporary Evidence, by Reginald F. D. Palgrave; "City Legends," by Will Carleton; "English Idylls," by Dr. P. H. Emerson; "The Struggle for Immortality," by Mrs. E. Stuart-Phelps; "The Art of Housekeeping": a Bridal Garland, by Mrs. Haws; "Complete Cookery Book," by Miss Mary Harrison; "Personally Conducted," by Frank R. Stockton, illustrated by Joseph Pennell, Alfred Parsons, &c.; "Trying to Find Europe," by W. S. Alden, illustrated; "The Colonial Year-Book," edited by A. J. B. Trendell.

Travel.—"The Land of an African Sultan": Travels in Morocco, by Walter B. Harris (Al Aissoui), illustrated by Aleck Berens; "Journal of the Voyage of H.M.S. *Enterprise* in Search of Sir John Franklin," as recorded by Admiral Sir Richard Collinson, with an introduction by his brother, Major-Gen. Collinson; "Trooper and Redskin": Recollections of Life in the North-West Mounted Police, Canada, by John G. Donkin, with map and portrait; "Cruisings in the Cascades," with special chapters on the grizzly bear, the buffalo, elk, antelope, troutling in the Rocky Mountains, and life among the cowboys, by G. O. Shields (Coquina), with illustrations; "Friesland Meres and through the Netherlands": the Voyage of a Family in a Norfolk Wherry, by Henry Montagu Doughty, with illustrations from sketches by the author; "Through Atolls and Islands in the Great South Sea," by Frederick J. Moss, illustrated; "Through David's Realm," by the Rev. E. Staats de Grote Tompkins, with illustrations by the author; "Blacks and Bushrangers, or Adventures in North Queensland," by E. B. Kennedy, illustrated by Stanley Berkeley; "New Zealand for the Emigrant, Invalid, and Tourist," by Dr. J. Murray Moore.

Biography.—"Life of Harriet Beecher Stowe," edited by her son, the Rev. Charles E. Stowe, based mainly upon autobiographical documents, and including many letters from Eminent Englishmen; "Louisa M. Alcott: her Life, Letters, and Journals," with two portraits and a view of her Concord Home, edited by Ednah D. Cheney; "Nathaniel Hawthorne," by J. R.

Lowell; "George Washington," by Henry Cabot Lodge, in two volumes, in series of "American Statesmen"; "Bishop Fraser's Lancashire Life," by the Rev. John W. Diggle; "Sylvanus Redivivus": reminiscences of the Rev. John Mitford, for many years editor of the *Gentleman's Magazine*, by his daughter, Mrs. Houston, with a short memoir of his friend and fellow naturalist, Edward Jesse; "Reminiscences of a Boyhood in the Early Part of the Present Century," a new story by an old hand; "Memories of Fifty Years," by Lester Wallack, large paper and ordinary edition; "The Queen's Prime Ministers": a series of political biographies—"Lord Melbourne," by Henry Dunkley; "Sir Robert Peel," by Justin McCarthy; "Lord Beaconsfield," by J. A. Froude; "Lord Palmerston," by the Marquis of Lorne; "Mr. Gladstone," by G. W. E. Russell.

Fiction.—"Kit and Kitty," by R. D. Blackmore, in three volumes; "Between the Forelands," by W. Clark Russell, in two volumes; "Randall Trevor," by H. P. Earl, in two volumes; "In Satan's Bonds," by F. Eastwood, in two volumes; "Duchess Frances," by Sarah Tytler; "Agnes Surriage," by E. L. Bynner; and new editions of "In Far Lochaber," by W. Black, and "The Vasty Deep," by Stuart Cumberland.

Juvenile.—"Adrift in the Pacific," by Jules Verne, illustrated; "Sir Ludar: a Tale of the Days of good Queen Bess," by Talbot Baines Reed, illustrated; "The Witch of Atlas: a Ballooning Story," by Miss H. Bowden; "The Conquest of the Moon: a Story of the Bayou," by André Laurie, illustrated; "The Prince of Nursery Playmates," new edition; the volume of *Harper's Young People* for 1889.

Art.—"The Quiet Life: certain Verses by various Hands," the motive set forth in a prologue and epilogue by Austin Dobson, the whole adorned with numerous drawings by Edwin E. Abbey and Alfred Parsons; "Shakespeare's 'Macbeth,'" the text from the folio of 1623, with notes indicating the chief alterations in modern editions, illustrated with twenty-seven etchings on copper by J. Moyr Smith, who has also written an introduction upon the costume and architecture of Scotland in the eleventh century; "Sheridan's 'The Rivals,'" illustrated by Frank H. Gregory, with five full page reproductions in colour of water-colour drawings, and black and white sketches in wash; "Algiers Illustrated," by M. Wrigley, consisting of one hundred photographs printed in photogravure; "Ralph Caldecott's Sketches, Sporting, Social, and Political," made in England, France, and Germany, and reproduced in facsimile, with an introduction by Henry Blackburn; "A History of Water-Colour Painting in England," by Gilbert R. Redgrave, illustrated with thirty-two photogravures from the original drawings; six new volumes of the "Great Artists" Series; and the second volume of "Artistic Japan."

MR. T. FISHER UNWIN'S ANNOUNCEMENTS.

"The Letters of Horace Walpole," selected and edited, with introduction and notes, by Prof. C. D. Yonge, in 2 vols., with portraits; "The Letters of the Duke of Wellington to Miss J., 1834-51," edited, with extracts from the diary of the latter, by C. T. Herriock; "Our Journey to the Hebrides," by Joseph and E. B. Pennell, illustrated by the former; "Sir John Hawkwood, the Story of a Condottiere," translated from the Italian of Mr. Temple-Leader and Signor Marcotti, by Leader-Scott; "The English Novel in the Time of Shakespeare," by J. J. Jusserand, specially illustrated by reproductions of celebrated pictures

by photogravure, &c.; "Studies in the South and West and Canada," by Charles Dudley Warner; vols. iii. and iv. of "The Life and Times of William Lloyd Garrison," by his Children (completing the work); "The Diary of the Parnell Commission," revised, with additions from the *Daily News*, by John Macdonald; "Light and Shadow," a novel, by Edward Garnett; "A Doll's House," translated from the original of Henrik Ibsen, with introduction, by William Archer, portrait, and photographs, limited edition; "In Thoughtland and in Dreamland," by Elsa D'Esterre Keeling; "God in Shakspeare," by Clelia; "Edward Thring, Teacher and Poet," by the Rev. H. D. Rawnsley; "How Men Propose: Realistic and Sentimental Love Scenes from Popular Works of Fiction," collected by Agnes Stevens; "Good Men and True: Biographies of Workers in the Fields of Beneficence and Benevolence," by Dr. A. H. Japp; "When Mother was Little," by S. P. Yorke, illustrated by Henry J. Ford; "Daddy Jake, the Runaway; and Short Stories told after Dark," a book for children, by "Uncle Remus"; "The Butterfly: its Nature, Development, and Attributes," by John Stutard, dedicated to Sir John Lubbock, illustrated. The following four volumes of the new "Cameo Series": "The Lady from the Sea," by Henrik Ibsen, translated from the Norwegian by Eleanor Marx-Aveling, with introduction by Edmund Gosse; "A London Plane-Tree, and other Poems," by the late Miss Amy Levy; "Wordsworth's Grave, and other Poems," by William Watson; and "Sakuntalā; or, The Fatal Ring," an Indian drama, by Kālidāsa, translated by Sir William Jones, and edited, with introduction, by Prof. Rhys Davids. The next volumes in the "Story of the Nations Series" will be "Early Britain," by Prof. A. J. Church; to be followed by "Russia," by W. R. Morfill; "The Barbary Corsairs," by Stanley Lane-Poole; "The Jews under the Roman Empire," by the Rev. Douglas Morrison; and "Scotland," by James Mackintosh. Parts i. to iv. of "The Century Dictionary" (to be completed in twenty-four parts); also the following reprints: "English Wayfaring Life," by J. J. Jusserand; "Romances of Chivalry," by John Ashton, illustrated in facsimile; "The Paradox Club," by Edward Garnett; and the volumes of the *Century* and *St. Nicholas* magazines for the half year ending October, 1889.

MESSRS. RIVINGTON'S ANNOUNCEMENTS.

Theological.—"Christianity in Relation to Science and Morals: a Course of Lectures on the Nicene Creed," by Canon MacColl; "Four Sermons on the Magnificat," preached in St. Paul's, by Canon Liddon; "Looking Up: being Addresses bearing on the Spiritual Aspect of the Prayer-Book," by Canon Newbolt; "Essays on Critical Passages in the Greek Text of the New Testament," by the Rev. W. S. Wood; "A Memoir of Archdeacon Hannah," with portrait, by Canon Overton; "Practical Reflections on Every Verse of the Psalms," by the author of "Practical Reflections on Every Verse of the New Testament," with a preface by Canon Liddon; "Buddhism Primitive and Present in Magadha and in Ceylon," by the Bishop of Colombo; "Essays on Bede's Ecclesiastical History," by the Rev. H. Hensley Henson; "Life of Edward Bouverie Pusey, D.D.," by Canon Liddon; "Life of St. Francis of Assisi," by Mrs. H. L. Sidney Lear; second series of "Sermons preached to Harrow Boys," by the Rev. J. E. C. Weldon; "Evolution and Christianity," by Canon Aubrey L. Moore, forming No. xxi. of the "Oxford House Papers"; "Selections from the Writings of the Rev. Isaac Williams"; "Counsels of

Hope for Invalids," selected by the Rev. H. M. Neville, with illustrations by Louisa, Marchioness of Waterford; a volume of "Extracts from Various Authors on the Subject of the Future Life, &c.," edited by Miss L. I. Gambier Parry; a cheaper edition, in one volume, of Canon Luckock's "Footprints of the Son of Man, as traced by St. Mark"; a new edition of Messrs. Bright and Medd's "Liber Precum Publicarum"; cheap editions of "The Life of Temptation" and "The Life of Justification," by Canon Body; new and cheaper edition of the "Library of Spiritual Works for English Catholics," consisting of five volumes, viz., A Kempis's "Imitation of Christ," Scupoli's "Spiritual Combat," St. Francis de Sales' "The Devout Life," and "The Love of God" and St. Augustine's "Confessions"; new and cheaper edition of Mrs. H. L. Sidney Lear's "Five Minutes: Daily Readings of Poetry"; new and cheaper edition of "Consolation, or Comfort for the Afflicted," edited by the late Rev. C. E. Kennaway; new edition of Mr. J. Hamblin Smith's "Notes on the Greek Text of the Acts of the Apostles."

General Literature and History.—A translation of the "Laurentius Saga of Einar Haffidason," by Mr. Oliver Elton; a revised text of the "Divina Commedia" of Dante; "A Companion to School Histories of England," by Prof. Symes; a translation of Leger's "History of Austro-Hungary" by Mrs. Birkbeck Hill, with a preface by Prof. Freeman; the completion of Prof. W. J. Ashley's "Introduction to English Economic History and Theory"; "A History of Greece," by Mr. C. W. C. Oman; the completion of Dr. Evelyn Abbott's "History of Greece," viz., the second and third volumes, bringing the history down to the year 321 B.C.; "A First History of Rome," by Mr. W. S. Robinson; "A Geography of the British Isles for Students," in 2 vols., by Prof. H. G. Seeley; "A History of Rome," by Dr. J. S. Reid; "A History of the French Revolution," by Mr. Arthur Hassall; Messrs. York Powell and MacKay's "History of England," part iii., by Prof. T. F. Tout, from A.D. 1688 to the present time; "A History of France," by Mr. A. R. Ropes; "A School History of Rome," by Messrs. W. R. Inge and W. W. How; "A First History of France," by Mrs. Creighton; "A Manual of Ancient History," by Mr. L. W. Lyde; "The Story of Denmark," by Mrs. Arthur Sidgwick; "History of the Early Empire of Rome," by the Rev. W. D. Fenning.

Educational.—French Prose Composition for Advanced Classes," by Mr. H. C. Steel; Molière's "Le Bourgeois Gentilhomme" and Viollet-le-Duc's "Le Siège de la Roche Pont," edited by Mr. F. V. E. Brughera; Molière's "Les Fourberies de Scapin," edited by Mr. A. H. Gosset; Victor Hugo's "Ruy Blas," edited by Mr. H. A. Perry; "Hints towards French Prose Composition," by Mr. G. Gidley Robinson. The following new volumes of the series of "Episodes from Modern French Authors," edited by Mr. W. E. Russell: Mérimée's "Mateo Falcone," edited by Mr. W. E. Russell, and Dumas's "Le Capitaine Pamphile," edited by Prof. E. E. Morris; "An Introduction to French Literature," by Mr. H. C. Steel; also, edited by the same author, Sandeau's "Jean de Thommeray," and "Selections from Châteaubriand's Les Mémoires d'Outre-Tombe"; "A First French Reader," by Mr. F. V. E. Brughera; also, edited by the same author, Molière's "Le Misanthrope," Molière's "Le Tartuffe," edited by Mr. A. H. Gosset; "A French Reading Book," consisting of short stories, by Mr. G. Gidley Robinson; "German Grammatical Reader," by Messrs. A. R. Lechner and J. Schrammen. "A German Dictionary," by Dr. F. Lange; "A German Exercise Book," by Mr. W. G. Guillemard; a series of "Episodes

from Modern German Authors," edited by Mr. H. S. Beresford-Webb.

The following volumes also are in preparation: Hackländer's "Feodor Dose," edited by Mr. H. S. Beresford-Webb; Dahn's "Felicitas," edited by Mr. G. A. Bienemann; Auerbach's "Schwarzwälder Dorfgeschichten," edited by Mr. A. H. Fox-Strangways; "An Italian Grammar," and "A First Italian Reader," by Mr. H. E. Huntington; "A History of Latin Literature," by the Rev. E. C. Everard-Owen; "The Hecuba" of Euripides, edited by Mr. Arthur Sidgwick; "Etyma Latina," by Mr. E. R. Wharton; "Selections from Valerius Maximus," edited by the Rev. W. R. Inge; "A Selection from the Greek Tragedians," edited by the Rev. E. D. Stone; "The Simple Sentence in Greek," by Mr. W. J. Harding; "Homeric Prosody, Inflection and Syntax," by Mr. F. E. Thompson; an edition of "The Greek Lyric Poets," by Mr. G. S. Farnell; "Elements of Greek and Latin Comparative Grammar," by Mr. T. O. Snow; Cicero's "Verrine Orations," "De Suppliciis," edited by Mr. A. O. Clark; "An Elementary Greek Method," by Mr. F. Ritchie. The following new volumes of the Falcon Edition of the Plays of Shakspeare: "Twelfth Night," by Mr. H. H. Crawley; "Much Ado About Nothing," by Mr. A. W. Verity; "Coriolanus," by the Rev. H. C. Beeching; and "As You Like It," by Prof. A. C. Bradley. The following additions to the "English School Classics," edited by Mr. F. Storr: Milton's "Samson Agonistes," edited by Mr. O. S. Jerram, and Scott's "Lord of the Isles," edited by Mr. F. S. Arnold; "A Classical (Greek and Italian) Historical Geography," by Mr. E. W. Howson; "A Classical Atlas," by Mr. M. G. Glazebrook.

Scientific.—"Notes on Building Construction," part iv., Calculations for Structures, with illustrations; a series of works on Engineering, edited by the author of "Notes on Building Constructions." The following are in preparation: "Reservoirs," by Mr. A. R. Binnie; "Marine Works," by Mr. W. R. Kinipple; "Breakwaters," by Mr. William Shield; and "Docks," by Mr. O. Colson. "A Text Book on Heat," by Mr. L. Cumming; "An Elementary Treatise on Chemistry," by Mr. W. A. Shenstone; a translation, by Mr. D. Robertson, of Tumlirz's "Potential, and its Application to the Explanation of Electrical Phenomena"; "A First Course of Practical Chemistry," by Mr. A. D. Hall; Messrs. Langley and Phillips's "Harpur Euclid," books v., vi., and xi., 1-21; "Notes on Trigonometry and Logarithms," by the Rev. J. M. Eustace; "Companion to Euclid," books i. and ii., by Prof. W. Thomson and Mr. James Blaikie.

MESSRS. T. & T. CLARK'S ANNOUNCEMENTS.

"THE Kingdom of God: or, Christ's Teaching according to the Synoptical Gospels," by Prof. A. B. Bruce; "Iris: Studies in Colour and Talks about Flowers," by Prof. Franz Delitzsch, translated by the Rev. Alex. Cusin; "Beyond the Stars: or, Heaven, its Inhabitants, Occupations, and Life," by the Rev. Dr. Thomas Hamilton, President of Queen's College, Belfast—a new and cheaper edition, revised throughout; "The Lord's Prayer: a Practical Meditation," by the Rev. Newman Hall—a new and cheaper edition, revised throughout; "The Life of Jonathan Edwards," by Prof. A. V. G. Allen (of Cambridge, Mass.); "The Way: the Nature and Means of Revelation," by John Weir, Dean of the Department of Fine Arts, Yale University; "Kant, Lotze, and Ritschl: a Critical Examination," by Leonhard Stählin, of Bayreuth, translated by Principal Simon, of Edinburgh; "Elementary Logic as a Science

of Propositions," by Miss E. E. C. Jones; "Whither? a Theological Question for the Times," by Prof. C. A. Briggs.

The second issue of the "Foreign Theological Library" for this year will comprise Prof. C. E. Luthardt's "History of Christian Ethics," translated by the Rev. W. Hastie; and Prof. C. von Orelli's "The Prophecies of Jeremiah," translated by the Rev. Prof. J. S. Banks.

MESSRS. CROSBY LOCKWOOD & SON'S ANNOUNCEMENTS.

"THE Art of Paper Manufacture: a Practical Handbook of the Manufacture of Paper from Rags, Esparto, Wood, and other Fibres," by Alexander Watt, with numerous illustrations; "A Handbook on Modern Explosives," being a practical treatise of the manufacture and application of dynamite, gun-cotton, nitro-glycerine, and other explosive compounds, including the manufacture of collodian cotton, by M. Eisler; "Engineering Estimates, Costs, and Accounts: a Guide to Commercial Engineering," by A. General Manager; "The Mechanical Engineer's Office-Book," by Nelson Foley, second edition, much enlarged; "The Practical Engineer's Handbook," by Walter S. Hutton, third edition, revised, with additions; "Electric Light: its Production and Use," by J. W. Urquhart, third edition, rewritten, with large additions; "Builder's and Contractor's Price Book for 1890," containing the latest prices of materials and labour in all trades connected with building, entirely rewritten, remodelled, and much enlarged, by F. T. W. Miller; "The Fields of Great Britain: a Textbook of Agriculture adapted to the Syllabus of the Science and Art Department," by Hugh Clements, second edition, revised, and enlarged by the addition of a chapter on bee management; "The Foreign Commercial Correspondent," being aids to commercial correspondence in English, French, German, Italian, and Spanish, by Conrad E. Baker, second edition; "Factory Accounts: their Principles and Practice," a handbook for accountants and manufacturers, by Emile Garcke and J. M. Fells, third edition.

Also the following new volumes in Lockwood's series of "Handybooks for Handicrafts": "The Clock Jobber's Handybook: a Practical Manual on Cleaning, Repairing, and Adjusting," embracing information on the tools, materials, appliances, and processes employed in clockwork, by Paul N. Hasluck, with upwards of 100 illustrations; "The Cabinet Worker's Handybook: a Practical Manual," embracing information on the tools, materials, appliances, and processes employed in cabinet work, by Paul N. Hasluck, with about 100 illustrations. And the following new editions in "Weale's Rudimentary Scientific Series": "Metallurgy of Iron," containing—history of iron manufacture, methods of assay, and analysis of iron ores, processes of manufacture of iron and steel, &c., by H. Bauerman, sixth edition; revised and enlarged; "The Mineral Surveyor and Valuer's Complete Guide," by W. Lintern, new edition; "Stationary Engine Driving: a Practical Manual for Engineers in charge of Stationary Engines," by Michael Reynolds, third edition; "Irrigation and Water Supply," by Prof. John Scott.

SHAKESPEARE'S SONNETS AND MARY FITTON.

WE have kept our readers informed of the successive pieces of evidence that Mr. Thomas Tyler and the Rev. W. A. Harrison have from time to time found, indicating that the "dark woman" of Shakspeare's sonnets was Mary Fitton, a daughter of Sir Edward Fitton, and one of Queen Elizabeth's maids of honour, who

threw Shakspeare over for William Herbert, and who had a child by the latter nobleman, for which the queen put him (young Pembroke) into the Fleet prison. But the difficulty was how to prove that Mary Fitton was dark. There seemed to be no chance of it. But Mr. Tyler, wishing to have an engraving of Mary Fitton as well as Pembroke in his forthcoming book on Shakspeare's Sonnets, went down to Gawsworth in Cheshire to sketch Mistress Mary from her father's and mother's tomb. On getting to the church, to Mr. Tyler's delight he found that the statues were coloured, and that Mary Fitton's hair and eyes were both black, and her complexion dark; so were her sister Anne's. Her brother's were light.

Another difficulty was that William Kempe, the famous comic actor of Shakspeare's company, dedicated, in 1600, his *Nine Days' Dance from London to Norwich*, to "Mistress Anne Fitton, Maid of Honour to Queen Elizabeth." It was certain that not Anne, but Mary, Fitton was the maid of honour; and now Mr. Harrison has found a reference to the marriage of Anne Fitton, aged 14, to Mr. Newdigate, with whom she always afterwards lived, mainly in the country. Thus it is clear that Kempe mistook the Christian name of the patroness and mistress of his friend Shakspeare, and called her Anne instead of Mary. Moreover, as Mr. Harrison and Mr. Tyler had before come to the conclusion that Mary Fitton had in early youth contracted a nominal marriage which her family never sanctioned, which was never effectuated, and to which Shakspeare probably alluded in his line, "In act, thy bed-vow broke" (Sonnets 152), her sister's authorised marriage at fourteen renders Mary's unauthorised early one more probable.

Many folk will be anxious to know what Shakspeare's presumed flame was like. Mary Fitton, as shown by Mr. Tyler's sketch from her mother's tomb, was a full-faced, bonny woman, with large speaking eyes and a loquacious mouth, somewhat of the type of Chaucer's "Wife of Bath," as men imagine her. Her hair is brushed high off her forehead, and turned over a comb or wire underneath it, while a scarf or kerchief covers the rest of her hair. She wears a ruff. The sculptor has made her flat-chested, and some one has broken off her hands and the tip of her nose. Dr. Furnivall has ordered photographs of the figure of Mary Fitton and the tomb to be taken, and will get some one to engrave them.

Mr. Tyler's book is more than half printed, and will be published by Mr. David Nutt. It will, undoubtedly, form the most important work on Shakspeare's Sonnets up to this year of grace 1889. And now that enquirers know the lines to follow up, we have little doubt that further evidence on Shakspeare's connexion with Mary Fitton will be found.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DIBULAFON, Marcel. *L'Art antique de la Perse: Achéménides, Parthes, Sassanides*. Paris: Motterot. 175 fr.
- GAYNIE, R. *La porcelaine tendre de Sèvres*. 2^e Livr. Paris: Quantin. 30 fr.
- HABERLIN, C. *Studien zur Aphrodite v. Melos*. Göttingen: Dieterich. 1 M.
- KWON, G. *Ans der Bibliothek d. Beatus Rhenanus*. Leipzig: Harrasowitz. 2 M.
- LIBLW, Léonide. *Poèmes barbares*. Paris: Lemerre. 7 fr. 50 c.
- LOEHN, M. *Der Anfang d. Strassburger Kapitels*. Straßburg: Franz. 2 M.
- MENDES, Catulle, et Rod. DARZENS. *Les belles du monde*. I. *Les Gitanes*. Paris: Plon. 1 fr. 50 c.
- MORILLON, L. *Étude sur l'emploi des clochettes chez les anciens et depuis le triomphe du christianisme*. Paris: Welter. 10 fr.
- SABINE, H. *Table analytique et synthétique du Dictionnaire Raisonné de l'Architecture française du 11^e au 16^e siècle de Villet-le-Duc*. Paris: Motterot. 30 fr.

- ZAMSLIN, E. *Indien u. Indier*. Basel: Schwabe. 1 M. 80 Pf.
- ZOLA, Emile. *Le veu d'une morte*. Nouvelle édition. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- D'ABLAING VAN GIESSENBURG, R. O. *Evolution des idées religieuses dans la Mésopotamie et dans l'Égypte depuis 4400 jusqu'à 3000 avant notre ère*. Amsterdam: Meyer. 5 fr.
- GAYET, L. *Le grand Schisme d'Occident d'après les documents contemporains déposés aux Archives secrètes du Vatican. Les Origines*. T. I. Paris: Welter. 7 fr. 50 c.
- IRM, M. *Studia Ambrosiana*. Leipzig: Teubner. 2 M. 80 Pf.
- OSOBI, P. *historiarum adversum Paganos libri VII. Ex recognitione O. Zangemeister*. Leipzig: Teubner. 3 M.

HISTORY.

- HEIDENHAIN, J. *Die Reformation in der Mark Brandenburg*. Berlin: Weidmann. 5 M.
- MEMOIRES de Louvet de Couvrai sur la Révolution française: première édition complète, p.p. F. A. Aulard. Paris: Lib. des Bibliophiles. 6 fr.
- SCHLOSSE, J. *Die abendländische Klosteranlage d. frühen Mittelalters*. Wien: Gerold's Sohn. 4 M.

PHYSICAL SCIENCE.

- DUPONT, E. *Lettres sur le Congo: récit d'un voyage scientifique entre l'embouchure du fleuve et le confluent du Kassaï*. Paris: Reinwald. 15 fr.
- MARSHALL, W. *Zoologische Vorträge*. 2. u. 4. Hft. Leben u. Treiben der Ameisen. Leipzig: Freese. 5 M.
- MICHEL-LEVY, A. *Structures et classification des roches éruptives*. Paris: Baudry. 5 fr.
- MILIARAKIS, A. *Neugriechische geographische Literatur*. Athens: Barth. 4 fr.
- STUDY, E. *Methoden zur Theorie der ternären Formen*. Leipzig: Teubner. 6 M.

PHILOLOGY, ETC.

- GRUNDMANN, R. *Ueb. 93 in Attika gefundene Henkelinschriften auf griechischen Thongefässen*. Leipzig: Teubner. 5 M.
- HAUSER, A. *Philodemi $\tau\epsilon\pi\lambda\iota\tau\omicron\mu\alpha\tau\omega\upsilon$ libri secundii quae videntur fragmenta conlegit, restituit, illustravit A. H.* Leipzig: Teubner. 2 M.
- HOFFMANN, G. *Ueb. einige phönizische Inschriften*. Göttingen: Dieterich. 3 M. 50 Pf.
- JOLLY, J. *Des vyvāhārādhyāya aus Hārīta's Dharmasāstra nach Citaten zusammengestellt*. München: Franz. 1 M.
- JIMMICH, O. *Klaros. Forschungen ab griech. Stiftungsinschriften*. Leipzig: Teubner. 2 M. 40 Pf.
- PLAUT, T. M., *comœdiæ*. Recensuit F. Bietzelius. Tom. III. fasc. V. *Menaechmos continens*. Leipzig: Teubner. 2 M. 50 Pf.
- RECUIT de Mémoires philologiques présenté à M. Gaston Paris par ses élèves Suédois, le 9 août 1889. Paris: Welter. 15 fr. 50 c.
- SAINT-ALEXIS, la Canon de. *Reproduction photographique du manuscrit de Hildesheim*. Paris: Welter. 10 fr.
- SCHMIDT, J. H. H. *Handbuch der lateinischen u. griechischen Synonymik*. Leipzig: Teubner. 12 M.

CORRESPONDENCE.

UNPUBLISHED BALLADS OF LORD MACAULAY.

Leicester: Sept. 29, 1889.

It is not, I think, generally known that there exist some unpublished ballads by Lord Macaulay.

An old friend of mine was allowed (in company, I believe, with another old friend, your late contributor, B. Montgomery Ranking) to see the MSS., which were in possession of Lord Macaulay's executors. They were not allowed to copy the ballads, as it was Lord Macaulay's wish that they should not be published. I have, however, heard portions of them recited by my friend; and as they are very fine and stirring poems, it seems a pity that the public should be deprived of the pleasure of reading them. The one on the battle of Bosworth field especially took my fancy; but of this I can only, alas, quote the lines in which Richmond, rebuking his followers for indignities offered to the brave king and soldier lying dead, says:

"—And, for that back at which ye flout,
It is a back I ween,
That Lancaster on foughten field,
Till now had never seen."

And the concluding line of his spoken epitaph on his dead rival:

"For, though he ruled as tyrants rule,
He died as soldiers die."

Is there no means of inducing Lord Macaulay's

representatives to allow the national ballad which contains these lines, and the other unpublished poems, to see the light of day?

J. J. BRITTON.

A SIGN USED IN OLD-ENGLISH MSS. TO INDICATE VOWEL SHORTNESS.

Oxford: Sept. 22, 1889.

The sign to which I wish to call attention occurs in the Cotton MS. Cleopatra B. 13. This MS., which, as now bound, contains 157 leaves, consists of three parts, which have nothing to do with each other, and have evidently been brought together by the binder. The first part (fol. 1-55^b) contains six Old-English homilies (in handwriting of the eleventh century); two of these are printed in Thorpe's edition of Ælfric's Homilies, three in Wulfstan, and the remaining one, which is still unpublished, will appear in the collection of Old-English homilies which I am preparing for the Early-English Text Society. The second part consists of a single gathering of three leaves, containing Old-English fragments, all of which have been published. The third part (fol. 59 to the end) is in Latin. It is with the first of the three that I am concerned in this letter.

In this portion of the MS. I noted 556 instances of the acute accent commonly used in Old-English MSS. to denote vowel length. They were not all written by the scribe of the MS., many of them being by different hands; but they are all apparently contemporary. As compared with many MSS. of the same date, they are unusually accurate, being, with but two or three exceptions, written only over vowels which were originally long, or else over such as were lengthened during the Old-English period (e.g., before *ld*, *nd*, *rd*, *rn*, and similar consonant groups; in the accented prefixes, *or-*, *un-*, *an-*, &c.; in monosyllabic words, such as *we*, *he*, *bes*, *ac*, &c., &c.), thus agreeing with the results obtained by Sievers, *Angelsächs. Gramm.*, §§ 121-124, and Sweet, *History of English Sounds*, pp. 108-115. I only found three instances which must be set down as errors of the scribe: *hnece* (soft), fol. 3^b; *betwēoh*, fol. 7 (due, no doubt, to the influence of *betwēonan*); and *fjrenful* ("sinful"), fol. 3^b, the first part of which the scribe probably took for *fjren* = "fiery"; to these we may possibly add a fourth, *cljne*, fol. 53 (see below).

But, besides these accents, which are undoubtedly intended to denote vowel length, there is another sign used tolerably frequently throughout the MS., which I take to indicate vowel shortness. In form it is like a small *c* written over the vowel, or like the *u* used in Latin MSS. (cf. Wattenbach, *Anl. z. lat. Pal.*, p. 96) turned over on its side. It occurs altogether 119 times—73 times over the word *god* ("deus"), or some inflection of it, and 46 times over other words. I subjoin a list of these latter arranged alphabetically, according to the initial letter of the syllable over which the sign stands. The numbers following the words denote the folio of the MS. on which they occur.

āndgyte 34, *bārefōte* (adj. = barefoot) 47, *bārum* (bare, dat. pl.) 49, *bāran* (wild bears) 54, *gebēst* (subst.) 5, *abilon* (pret. pl.) 54, *bebōdene* (past part.) 55, *bebōdu* 50^b, *bu'gon* (pret. pl.) 15^b, *cāre* 4, *cljne* (a ball) 53, *ēge* 33^b, *fāre* (3 sg. pres. subj. of *faran*) 33, *frēmeð* 36, *gōdcundnyse* 44, *gōdcundum* 48^b, *gōdwebbum* 2^b, *ōngry'pe* 5^b, *gy'ce* (whence Mod. Engl. *yes*) 17^b, *hāte* 6, *hū'ton* (pret. pl.) 51^b, *hwānon* 18^b, *lōfe* 14, *māgan* (they can) 32^b, *genāmad* 34, *nāman* 45, 45^b (twice), *genlpe* 53, *riene* 45, *rienor* 49, *stīde* 18, *uppetige* 47^b, *beuwlcen* (past part.) 46 (twice), *u'ton* 18^b, *witenne* (inf., to know) 47, 47^b, *wile* (3 sg. pres. subj.) 49^b, *wilon* (plur. pres. indic.) 55, *witegan* (prophet) 50^b, 51, 52, *āndwiltan* 5, *awrten* (past part.) 48^b, *forwū'ran* (inf.) 46.

The first of these, *andgyte*, is probably miswritten for *andgy'te*, as the prefix *and-* appears to have been lengthened in the dialect of the scribe (cf. *andweorc* fol. 34, *andwiltan*, &c.). Besides the 'over the y of *clj'ne*, there is also the acute accent; probably the scribe wrote this first, and then forgot to erase it after adding the '. Or is *clj'ne* the correct form and the converse the case? The scribe first wrote *uppestige*, he then erased the accent, and added the '. The root vowel of *witega* ("prophet") was long in Old-English; have we here a shortening similar to that in *wittig*, *brittig* from *wittig*, *brittig*? In the case of *foru'u'rðan*, the combination *rð* did not produce lengthening, as is shown by Orm's *wurðenn*.

Leaving the doubtful cases—*andgyte*, *witegan*, and *clj'ne*—out of consideration, there remain 114 instances in which the sign ' stands over an unquestionably short vowel; and I think there cannot be any doubt that the scribe intended by it to indicate the shortness of the vowel. This conclusion becomes more obvious if we consider that in the great majority of instances where the vowel is thus marked there are other Old-English words which differ from them only in having a long vowel, in which cases the scribe had a special reason for using a definite sign for vowel shortness. Thus *god* ("deus") only differs from *god* ("bonus") in that the former has a short *o* and the latter a long one. We find in the MS. seventy-three instances of *gôd* ("deus") marked with the ', to which may be added the three *gôd*-compounds mentioned above; and, on the other hand, twenty-six cases in which *god* ("bonus"), its compounds and derivatives, are written with the acute accent. The scribe never makes a mistake. There is not a single instance of *god* ("deus") being written *gôd*, nor of *god* ("bonus") being written *gôd*. Analogous instances are afforded by those verbs which have a long vowel in the infin. and present forms and the corresponding short vowel in the pret. plur. or past part; here, again, we find the two signs employed, and always correctly. Thus the inf. *beswican* occurs five times, the past part. *beswicen* twice; the inf. *bûgan* three times, the pret. plur. *bûgon* once; the present *abit* ("he bites") and the pret. plur. *abitan* each occur once. In the case of *uppestige* (see above) we see the scribe take the trouble to erase the acute accent which he had written by mistake, and replace it by the sign '. Compare, too, *wiltan* ("to know"), which occurs four times, with *gewiltan* ("to go"), which occurs once, and *wile* ("punishment"), which occurs eight times; or *hêle* ("hate") with *hêl* ("ordered"), both of which occur once. Without the ' the past part. *awriten* might have been taken for a present form of *awritan*; and, similarly, the substantives *gentpe*, *ôngry'pe*, are only distinguished from present forms of the corresponding verbs by this sign. May we not, perhaps, assume that one of the reasons which led the scribe to write *bê'ran*, *bârum*, *mâgan*, *stêde*, &c., was the wish to distinguish them from *bêran* ("they bore"), *bârum* ("to boars"), *mâgum*, *-on* ("to kinsmen"), *stêda* ("a steed"), &c.?

The only other instances of the use of this sign ' known to me are to be found in the Cotton M3. Tiberius A. 3, fol. 43: *mâ'nn* (both 'and acute accent) and *gôd* ("deus") cf. *Anglia*, xi., pp. 1 and 2, where I have published the passage; but I have a dim recollection of having met with isolated instances of it elsewhere.

A. S. NAPIER.

OLD IRISH AND THE SPOKEN LANGUAGE.

London: October 1, 1889.

The recent correspondence in the ACADEMY gives me the opportunity of calling attention to some material difficulties in the way of pub-

lishing Irish books, and of obtaining a sale for them when published. I should hesitate to write of these matters in the ACADEMY if it were not the fact that the publishers' difficulty is of serious detriment to the furtherance of Irish studies.

The most vexed question between the "moderns" and the "mediaevalists" is that of the native type. Mr. Stokes and the Germans assert that it is unfitted for the proper reproduction of mediaeval texts. Patriotic "Gaelic Unions" and the like retort by boycotting the roman-type editions; and the publisher is between the devil and the deep sea. Would it not be better for both sides to see how far the native type could be improved so as to meet the requirements of modern scholarship? If it can, should not scholars take account of it, may be, the unreasoning fondness of the Irish for this type? If it cannot, should not Mr. Fleming and other leaders of the Irish revival recognise that the claims of scholarship are paramount?

Prof. Meyer asks with justice what Mr. Fleming and his friends have done to popularise the study of the living language by means of well-chosen and well-compiled text-books. As much as they could, will probably be the answer; nobody doubts their patriotism; but is not the answer tantamount to acknowledging the backwardness of Irishmen at large in supporting the native language and literature? I must frankly say that, so far as my experience goes, they are very backward. The amount of encouragement accorded by Ireland to German and English Celtic scholarship is far less, for instance, than that of Scotland. It may be urged that Ireland is a poor country; but I have found in the course of business that she takes her share, and more than her share, of French novels, especially of such as have the repute of being very "French." Besides, have any efforts ever been made to enlist the co-operation of English publishers and English scholars? I have never heard of such, although it would seem natural that I should if any had been made. But I can easily believe that nothing of the kind has been attempted. The Irish publisher never seems to think of the English market. Not once can I recall having received, either in my business or in my private capacity, a single circular relating to any work on Irish antiquities, my first tidings of such works being usually got from the *Revue Celtique*. It is to this peculiarity of Irish publishers that I attribute Prof. Meyer's failure to notice Mr. Douglas Hyde's admirable collection of Irish folk-tales, published last year, of which my firm will shortly issue an English version.

In fine, I believe that well-directed energy and proper organisation would enable a series of Irish classics of the last four or five centuries to be brought out without loss to the promoters. At present the great body of Irishmen have only themselves to blame if their interest in their native tongue is held to be purely Platonic.

ALFRED NUTT.

London: September 30, 1889.

In Dr. Kuno Meyer's letter (ACADEMY, September 28) the only point calling for immediate notice is the passage about the best Celtic scholar (Irish), and so forth. The device is so unscholarlike, in such bad taste, and furthermore grown so stale, that a writer using it handicaps his own *bona fides* heavily, and the expert will, between the lines, detect an ulterior object. I trust that I may be taken as speaking "for self and [native] partners," when I express a hope that the practice may be either dropped altogether, or reserved for use by continentals or their congeners.

STANDISH H. O'GRADY.

THE COLLECTIO CANONUM HIBERNENSIS.

Frenchay Rectory, Bristol: Oct. 1, 1889.

Your correspondent * asks two questions with regard to a much-debated entry in the Codex Sangermanensis. The first question is addressed so pointedly and personally to Dr. MacCarthy, that it is not for any one else to anticipate his answer. In reply to the second question, no doubt need be cast on Dr. MacCarthy's proposed reading on the ground of its involving a sentence commencing in Latin and ending in Irish. Similar entries so commencing and ending, or vice versa, are not uncommon in Irish MSS. Compare this entry on fol. 54b of the Book of Dimma:

"Finit. Oroit do dimmu rodscib . . ."

and this entry on fol. 39a of the Southampton Psalter:

"Bettene indiu for cetain. Miserere nobis, domine, miserere nobis."

But will some one who has examined the Paris MS. Lat. 12,021 tell us whether there are blank spaces, with or without trace of wear or erasure, where the insertions may once have existed which Dr. MacCarthy now ingeniously proposes to restore, in order to complete the sentence, viz. (Dai) and (doib)?

F. E. WARREN.

AN IRISH MERMAID.

Higher Broughton, Manchester: September 30, 1889.

In the *Chronicon Scotorum*, under date 565, we read:

"In this year the Muirgeilt, i.e., Liban, daughter of Eochaidh Mac Muiredha, was caught on the strand of Ollarbha, in the net of Bedan, son of Innle, fisherman of Comgall of Bénéchair."

What is to be understood by this entry? Muirgeilt is a mermaid; and is compounded of Muir=sea, and geilt=a wild man or woman, one living in woods. But this passage can, however, hardly refer to a "mermaid," as that word is used in popular mythology, for the parentage of these aquatic damsels is among the things not generally known. A rationalistic explanation would be that an unconscious woman, rescued from drowning by the net of a fisherman, received the designation of "the mermaid" from that circumstance. Has the passage already received the attention of commentators?

WILLIAM E. A. AXON.

A FEW "POST MORTEM" REMARKS.

Limerick: September 30, 1889.

I am too well pleased with your reviewer's kindly and, generally, complimentary notice of my little Irish squib—*A Change of Clothes*—to wish to question his assertion that the trial scene is "too elaborately and ostentatiously funny." I should, however, like to point out—not in my own interests, but in those of dialect or brogue—that, in using the two forms of pronunciation, "post-mortal" and "post-mortum," I was trying to be *vraisemblant* rather than funny.

The former rendering of the words *post-mortem* is equally common in England and in Ireland. It is, in fact, a not very striking instance of that natural tendency in the minds of uneducated people to read meaning into a meaningless imported word, which has not only fixed, for example, "kickshaws" in the language, but has given a considerable vernacular currency to "Billy Ruffin" and "Brown Titus." Personally, I have little doubt that the precise influence which has been at work changing *post-mortem* into "post-mortal" has been a vivid picture of the rigidity of death—mortality, or a dead body as stiff as a post. However, the fact that this pronunciation does obtain is surely

beyond all doubt. Dickens, unless I am greatly mistaken, records it.

And now one word about "post-mortum." This is a very interesting and typical bit of pronunciation. It embodies, in fact, the Irish rebellion against the English habit of turning the final unaccented *e* or *a*, and occasionally the *u*, into *i*. Almost all English writers who have tried to phoneticise Irish pronunciation have done it injustice on this particular point. Thackeray—who, in spite of Anthony Trollope's patronising correction, burlesqued the brogue admirably—always makes a "poem" in Hibernian mouths a "pome." The word is really never so pronounced. An Irishman knows that, anyhow, a poem is not a "poim," nor a poet a "poit," and in each case he pronounces the second syllable with a rapid *ü* sound, which deceives the unaccustomed ear, and is mistaken for the suppression of the vowel. In some cases I venture to think that Pat has the pull over John. I prefer "cabbudge" to "cabbidge," and "orange" to "oringe." At any rate, "minäte" is a *bona-fide* correction of "minnit." In other instances, the Irish rebellion is mistaken and aggressive, as when it turns St. Martin into "St. Martun," and rejects a rabbit in favour of a "rabbut."

ALFRED FITZMAURICE KING.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 6, 4 p.m. South Place Institute: "Millenarian Past and Present in Europe," by Mr. Lewis Appleton.

MONDAY, Oct. 7, 4 p.m. Royal Academy: "The Bones of the Human Body," I. by Prof. John Marshall.

TUESDAY, Oct. 8, 7 p.m. Metropolitan Scientific Association: Annual General Meeting, Presidential Address, "The Inefficiency of Natural Selection in accounting for the Origin of Species," by Prof. J. F. Blake.

WEDNESDAY, Oct. 9, 8 p.m. Microscopical.

FRIDAY, Oct. 11, 4 p.m. Royal Academy: "The Bones of the Human Body," II. by Prof. John Marshall.

SCIENCE.

The Fragments of the Persika of Ktesias.
Edited, with Introduction and Notes, by
J. Gilmore. (Macmillan.)

MR. GILMORE has conferred a benefit on students of ancient oriental history by his excellent edition of the extant fragments of the *Persika* of Ktesias. Hitherto the fragments have been strangely neglected by classical scholars, notwithstanding the controversy that has been carried on over them by historians. Of the two accessible editions of them, that of Baehr is rendered almost useless by its extraordinary arrangement, and is moreover imperfect, the list of the kings of Assyria being omitted in it; while the edition of K. O. Müller is bound up with Dindorf's text of Herodotos. Now, for the first time, it is possible to obtain a clear idea of the fragments, and to form some positive judgment as to their true value.

To edit an ancient author sometimes produces disillusionment, and the editor may by degrees become an adverse critic. This seems to be the case with Mr. Gilmore and his author; at any rate, his attitude towards Ktesias cannot be described as sympathetic, and he repeats the unfavourable judgments which have been passed upon the veracity of the physician of Knidos. But we should not judge an ancient writer, more especially if he were a Greek, by a modern standard. There were no reviewers on the watch in his days to discover errors and plagiarisms, and there were no typographical means of distinguishing between the author's own words and those

which he quoted from others. Classical writers have seldom been edited by scientifically-trained historians, the result being that they have been treated as if they were Germans or Englishmen of our own day.

Mr. Gilmore has approached his work in a different spirit, and has filled his notes with information gleaned from the latest and best sources. But he is not an Assyriologist; and, without a first-hand acquaintance with the Assyrian monuments, I do not myself think it is possible to form a correct estimate of Ktesias and his work. The difficulty of doing so is increased by our imperfect knowledge of what Ktesias actually wrote. Not only is what we possess fragmentary, but it has filtered to us through second and third hand channels. How untrustworthy such sources are may be gathered from a single instance. We know that the legend of Sardanapallos figured largely in the pages of Ktesias, and that it was in this way that the name of the Assyrian monarch became well-known in Greece. And yet in the list of the Assyrian kings excerpted from the work of the Greek physician the name of Sardanapallos is replaced by the mysterious Tōnos Konkoleros, of whom Eusebios reports that he was called Sardanapallos by the "Greeks." Which, then, is the genuine Ktesias, the Ktesias of the Sardanapallos legend or the Ktesias who knows it not?

My own judgment upon Ktesias is not so severe as that of Mr. Gilmore. No doubt he "lied" sometimes—he would not have been a Greek historian if he had not done so; but I believe that he really made use of "the royal parchments" of Persia, as he claims to have done, and reported their contents so far as he understood them. One of his chief objects was to destroy the credit and authority of Herodotos, who could not speak Persian, and did not reside in the East; anything, therefore, which contradicted a statement of the older historian was at once accepted, without any enquiry as to whether it was true in itself or had been correctly interpreted. Mr. Gilmore thinks that the royal records of Persia would have supplied information for the history of the Persian empire only, and not for the period anterior to Kyros. But here I must beg leave to differ from him entirely. The list of Assyrian kings bears evidence of a partly Persian origin; and it must be remembered that not only was Babylon one of the capitals of the empire, but the Persian kings also claimed to be successors of the old Babylonian—or, as they were called, Assyrian—monarchs. Consequently, the early legends and history of Babylonia had as great an interest for sovereigns who took the title of "kings of Babylon" as the early legends and history of Persia.

Mr. Gilmore has already carried on a friendly controversy with Prof. Robertson Smith and myself in the *Historical Review* on the subject of Semiramis. That the Semiramis of Ktesias has assumed the attributes of the goddess Istar is not doubted by any Assyrian scholar, whatever may be the origin of the name itself. In the *Historical Review* I have endeavoured to show that the origin must be sought at Hierapolis, the successor of the Hittite Carchemish, and in Kappadokia; at all events, we have the express testimony of Lucian (or the pseudo-Lucian) that one of

the chief images in the great temple of Hierapolis was that of the goddess Semiramis, and the name is not Assyrian or Babylonian.

Sardanapallos, on the other hand, is of genuinely Assyrian origin, and may have been a Lydian deformation of the name of Assur-bani-pal, who first had dealings with the population east of the Halys. But it is also possible that the name of Assur-bani-pal may have been confused with that of Assur-dân-apal, an older prince who headed a revolt against his father Shalmaneser, and successfully maintained himself for six or seven years against his father and brother. At any rate, the date of Assur-dân-apal would exactly agree with that assigned to Sardanapallos by Ktesias according to George the Synkellos; and the fall of Nineveh, which Assur-dân-apal had made his capital, ended the revolt.

However this may be, there is a passage of Agathias (ii. 25) which throws light on a part of Ktesias's list of Assyrian kings, though the fact has not been hitherto perceived. The list, as preserved by the Synkellos, makes Askatadēs the seventeenth king, and gives him Amyntēs, Bēlokhos, and Balatorēs as his immediate successors. Now Agathias states that the line of Semiramis lasted to the reign of Beleous, the descendant of Derketadēs, when it was overthrown by a gardener named Belētaras. Derketadēs, the off-spring of the goddess Derketō or Semiramis, explains the corrupt Askatadēs of the list, while the description of Belētaras serves to show that the ancient Babylonian legend of the gardener Sargon of Accad, who rose to supreme power, has been engrafted on the name of (Tiglath-) pileser III., the founder of the second Assyrian empire.

To analyse the list of Assyrian kings any further, however, would lead me too far from Mr. Gilmore's book, and must be reserved for a future work which I have in hand on the subject. I have only to add that to such studies Mr. Gilmore's edition of the *Persika* is an important aid.

A. H. SAYCE.

NOTES ON THE ANNALS OF ULSTER.*

II.

II. THE TRANSLATION.

Here again we have some misprints; but none likely to mislead: Dubha leithe, p. 213, read Dubh-dá-leithe; Al-Cluath, p. 215, l. 15 and n. 12. r. Ail Cluath, "rock of Clyde," the old name of Dumbarton; soldiers, p. 271, l. 21, r. soldiers; Ternoc, p. 273, l. 8, r. Teroc; emeroids, p. 295, r. emeroils or haemorrhoids; prisoners, p. 329, l. 19, r. prisoners; feel, p. 357, l. 19, r. fell; besseige, p. 435, r. besiege; Ahdh, p. 493, r. Aedh (cognate with *athas*); Maelruaniagh, p. 511, r. Maelruanaigh; Tadgh, p. 535, l. 2, r. Tadhg, which name (meaning "poet") was anglicised "Teague" and was formerly used in England as "Paddy" is at present.

Before criticising the details of the translation two general remarks may be made. First, the English is sometimes so peculiar as to be unintelligible to anyone unacquainted with Irish and mediæval Latin. Thus in p. 57, "threw over head" means "overturned":

* *Annala Uladh* ("Annals of Ulster"), otherwise *Annala Senait* ("Annals of Senat"): a Chronicle of Irish Affairs, from A.D. 431 to A.D. 1540. Edited by W. M. Hennessy. Vol. I., A.D. 431-1056. (Dublin: 1887.)

"half-king," pp. 221, 369, 373, 375, 387, 401, 405, means "one of the two kings" (cf. "duo reges Ciannachtae," p. 318); "A battle was broken by Colgu . . . upon the Airthera," p. 251, means that the Airthir were routed in battle by Colgu; "left a slaughter of heads" (*ár cenn*), p. 485, means "left many foes slain and beheaded"; "between" (*idir*) one thing and another thing, pp. 337, 339, 359, 445, &c., means both that thing and the other; "the second of the ides," p. 199, means the second day before the ides; "the 12th of the calends," p. 219, means the twelfth day before the calends; "before an entire month," p. 491, means before the end of the month; and when the race of Conn are said to have "consumed" their Leinster foes, p. 195, all that is meant is that the latter were destroyed.

Secondly, the proper names in the translation are generally put, not as they ought to be, in the nominative, but in whatever oblique case happens to be in the text. Thus we have genitives sg. in *Ia*, pp. 93, 105, &c.; *Finntin*, 119; *Sceth*, 123; *sotail*, 175, 489; *Bennchair*, 217, 317; *Rechtabrát*, 225; *Lis*, 511, 539; *Oen-truimh*, 563; *Murebhe*, 565, when we should have had *I or Hí, Finntan, Sci, sotail, Bennchor* (now Bangor), *Rechtabra, Les, Oen-tram* (now Antrim), *Mureb* (now Moray). We have datives sg. in *Suanu*, 79, and *comrair*, 227. For the nom. pl. we have the gen. pl. in *Uladh*, 89, and *Fortrenn* (= *Verturionum*), pp. 118, 235, the acc. pl. in *Airthera*, 251, *Fera*, 535, and *Air-ghialla*, 505.

These Annals are written in a mixture of Hiberno-Latin and Irish; and the mistranslations in the present volume fall into two classes—one of Latin words, the other of Irish. First the Latin:

Civitas is, in these Annals, always used to denote a monastery, and it is rightly rendered in p. 167 (in *Eoa civitate* "in the monastery of Iona"), and p. 525 (*postea in civitate sua mortuus est* "died afterwards in his own monastery"). But in pp. 293, 321, 335, 341, and 345 "*civitatis*" or "*civitatum*" is mistranslated by "church" or "churches."

Pluit froids sanguinis super fossam Laginarum, p. 168, l. 10, is rendered by "It rained a shower of blood upon the 'foss' of the Leinster men." But in Irish Latinity *fossa* is the regular equivalent of the Irish *ráith*, an earthen fort. Thus the *fossa Rigbairt* of the Book of Armagh, 14^b, 2, is the *Ráith Rigbairt* of the Tripartite Life, p. 138. Translate therefore: "A shower of blood rained upon *Ráith Laigen*."

The flight of the men of Meath before the men of Connaught "*capris et hinulis simulata est*," p. 294. This is rendered by "was compared to [the flight of] goats and kids." But *hinulis* stands for *hinuleis*, not *haedulis*. The Meath-men fled like (wild) goats and young stags. Compare *Laud* 610, fo. 101^b, 2: *amala ossa is amlaid rorathatar ass*.

An abbot of Bangor *exulat*, p. 306; an abbot of Slane *exulavit*, p. 356. In each of these places the translation has "lived in exile," the dictionary meaning of the word. But surely the compiler of the Annals meant "goes [went] into exile" = *do dula for longais*, p. 308. The abbot in question had probably committed fornication or homicide, in either of which cases exile was the prescribed punishment. See the Penitential of Vinniauv, §§ 12, 13, 23, in *Wasserschleben's Die Bussordnungen der abendländischen Kirche*, pp. 111, 113.

"*Bellum Gronnae magnae*," p. 220, rendered by "Battle of Gronn mor." The phrase means, of course, "Battle of the great bog," *Móin Mór*, a common name in Irish topography. For another example of *gronna* (a word peculiar to the Latinity of these islands), see the Tripartite Life, Rolls ed. p. 212, l. 8.

"In hostio," p. 266, l. 12, does not here mean "in the doorway," but is used for the

Irish nominal preposition *in-dorus* "before," pp. 484, l. 16, 584, l. 2. So *apud* is used (pp. 162, 364) with the meaning of the Irish prep. *la*.

"*Belliolium*," p. 310, is twice rendered by "a battle." It means only "a little battle," "a skirmish," *bellum* in the Latin of these Annals meaning battle, not war. "*Optimus laicus*," "an eminent layman," p. 453, l. 26, means "a layman, morally excellent." "*Pausavit*" is rendered by "paused," p. 486, l. 26. It means "rested" in the grave. "*Per dolum*," pp. 490, 498, is rendered by "treacherously"; but it only means "by fraud" or "by stratagem." It corresponds with the Irish *tria mebhail*, p. 492, l. 13, and many other places.

Now for the Irish. I leave for the present passages of any difficulty.

In the year 775 there appears to have been in the North of Ireland an outbreak of canine rabies, and these Annals accordingly have an entry *Conbadh inna con*, "the madness of the dogs." But *conbadh* (also spelt *confadh*) has some resemblance to the English word *combat*, so the best native Irish scholar of this generation translates this easy phrase (p. 247) by "Combat of the Cu's."

At the year 821 the annalist records a victory over the Delbna (in the co. Westmeath) by the tribe inhabiting the Fella, a district bordering on Lough Ree. At the year 827 he records a slaughter of the same Delbna in the Fella (*hi Fello*), which they seem to have invaded in revenge. The words italicised are rendered by "in treachery," and the translator adds this amazing note: "*hi fello* is a rude way of representing in a Latin form the Irish *i feall* (in treachery)."

At the year 850 the annalist records the drowning of a king's son, "crudeli morte . . . *di foemait deagdoine n-Erenn 7 comarbbas Patraic specialiter*." This is rendered in p. 359 by "a cruel death . . . with the approval of the good men of Ireland, and of the successor of Patrick especially." The "good men of Ireland" were not so bad. The Irish words mean "when under the protections of the nobles of Ireland and of the Bishop of Armagh." Compare the record, at the year 1015 (p. 538), of the murder of the King of Breifni *do faesam na bachla Iau*, "when under the protection of Jesus' staff," the famous crozier said to have been given by Christ to Patrick.

At the year 894 there is an entry recording an attack on Armagh by the Danes of Dublin, when they carried off 710 persons into captivity. Here the Dublin MS. has the following verse:

"*Truag, a noeb-Patraic, nar' anacht t'ernaicthi*
In Gaill cona tuagaib ic bualad do dherthaighi,"

which is thus rendered by the editor:

"Pity, O Saint Patrick, that thy prayers did not stay
The Foreigners with their axes, when striking thy oratory."

Here there are three mistakes: *anacht* means "protegit," not "did stay"; *ernaicthi* (better *ernaigthe*) is a nom. sg., not a nom. pl.; and *Gaill* is a nom. pl., not an acc. pl. Translate

"Pity, O Saint Patrick, that thy prayer protected not,
(When) the foreigners with their axes (were) striking thy oratory!"

Among the entries for the year 911 (p. 424) is another little poem of eight lines, in the translation of which there are two errors: *minn* (*diadem*) being rendered by "gem"; and *co nime noemhu* (as far as the saints of heaven) by "to holy heaven."

* Another instance of the genitive coming before the governing noun is in p. 418, l. 6, *os Eimna oenuch* "over the assembly of Emain." If *noemhu*

Again at the year 985 we have the following entry:

"*Na Danair do thuidicht i n-airer Dailriatai .i. teora longa, co ro riagtha secht ficit dubh, 7 co ro renta olchena.*"

The official version is:

"The Danes came on the coast of Dal-Riata, i.e., in three ships, when seven score of them were hanged and the others dispersed."

Here there are two errors: in Irish topography *airer* means "territory" (as in *Ar-gyle* = *Airer-Góidel*) or "harbour" (as here and in the *Togail Troi*), but never "coast"; and *ro-renta* (the Middle-Irish 3rd pl. pret. pass. of *renim* = *ῥέννμι*) means "they were sold," not "they were dispersed." Translate, therefore: "The Danes, in three ships, entered a harbour of Dál-Riata; and seven score of them were hanged and the rest were sold" (as slaves). And compare the entry at the year 1022 (p. 550), recording a sea-fight between the Danes of Dublin and the Ulstermen, *co romuid forna Gallu 7 co roladh a ndery-ar, 7 co ro dairthea archena*, "when the foreigners were routed, and a red slaughter was inflicted on them, and the rest were enslaved."

At the year 997 we are told that Mael-sechlainn and Brian took the pledges of the foreigners (i.e., the Danish settlers) *fri sobus do Gaidelaib*. This is rendered by "for their submission to the Irish." The editor's national feelings here misled him, for the Irish words only mean "for good behaviour to the Gael" (cf. *sobus* .i. *sobes*, O'Don. Supp.; *suabh* .i. *sobesach*, H. 3.18, p. 51b). So in p. 209, ll. 11, 14, his devotion to his Church has caused him to render *caillecha* by "hags." The word unfortunately here means "nuns."

In the year 1011, when Brian invaded Magh Muirthemhne, the annalist says that Brian *tuc oigheere do chellaib Patraic dont sluagad sin*. This is rendered by "gave full freedom to Patrick's churches on that hosting." The meaning rather seems to be that he exempted them completely from the hosting and its consequences. For the use of *do* (= *di*) with *soeraim* see the Calendar of Oengus, Epilogue, 448, 452, 464.

The translator's other errors (or what seem to me to be such) are made in rendering single words, and may therefore be conveniently arranged in columns:

P.	READ.
38, l. 20, <i>digde</i> , "wish"	urgent prayer
38, l. 23, <i>asmeridh</i> , "they mention"	whom ye mention
38, l. 24, <i>ni colaid</i> , "hide it not"	whom ye hide not
210, l. 22, <i>i fridguin</i> , "in the heat of battle"	in counter-slaying ("exchange of blows," O'Don. Supp.)
378, l. 15, <i>i frithguin</i> , "in the mutual wounding"	
468, l. 7, <i>i frithguin</i> , "in the heat of battle"	
532, l. 16, <i>a frithguin</i> , "in the mutual wounding"	cutting-off
216, ll. 3, 4, <i>foirdábe</i> , "annihilation"	
218, l. 6, <i>foirtha</i> , "devastation"	smallness
254, l. 10, <i>luga</i> , "Desire"	
"", <i>nirogab</i> , "seized them not"	affected them not
278, l. 14, <i>borime</i> , "preys"	tribute (<i>phópos</i>)
482, l. 14, <i>borimha</i> , "prey of cows"	
302, l. 19, <i>tromgallra</i> , "heavy diseases"	sore disease (<i>gallra</i> = O. Ir. <i>gallra</i>)

be a scribal error for *noemha*, better *noebha*, translate "to (the) holy heavens," of which there were, in the belief of the Irish, seven.

P.	READ.
318, 1. 3, <i>foruth</i> , "man- sion"	bench (of the dat. pl. <i>foradaib</i> , p. 328, l. 8, and the Welsh <i>goredd</i>)
324, 1. 13 } <i>airer</i> , <i>airiur</i> , 434, 1. 2 } dat. "coast" 442, 1. 1 } "border" 494, 1. 22 }	haven (<i>airer</i> .i. <i>uan</i> , O'Cl.)
328, 1. 18, <i>graiqi</i> , "herds"	herds of horses (har- rases)
358, 1. 3, <i>do fríhtuidécht</i> , "turned against"	attacked, opposed
364, 1. 8, <i>fernu</i> , "shoul- ders"	girdles (acc. pl. of <i>fermn</i>)
" 1. 18, <i>marolaighibh</i> , "horsemen"	horseloads
368, 1. 16, <i>ogreir</i> , "award"	complete will
375, 1. 21, <i>giallo</i> , "pled- ges"	sureties, hostages
380, 1. 12, <i>rignia</i> , "cham- pion"	royal champion
420, 1. 3 } <i>im n a i s i</i> , 456, 1. 25 } "challenge"	joining
426, 1. 10, <i>no shoblaig</i> , "of a new fleet"	of a ship-fleet
428, 1. 13, <i>no shoblaibh</i> , "a new fleet"	a ship-fleet
428, 1. 3, 7, <i>lwgg</i> , "army"	band, troop
430, 1. 6, <i>nach-in-leac</i> , "we will not be allowed"	are we not allowed?
430, 1. 19 } <i>osadh</i> , 508, 1. 23 } "peace."	a truce
432, 1. 26, <i>cionibh</i> , "fishes"	salmons
" 1. 28, <i>do arthruaid</i> , "was observed."	appeared
438, 1. 12 } <i>uag</i> , "noble" 442, 1. 16 } gen. <i>uaigh</i> , "great"	virginal
442, 1. 16, <i>andud</i> , "foun- dation"	kindling
1, 1. 25, <i>onn comairle</i> 7 <i>adchomairle</i> , "chief counsellor and pro- tector"	head of counsel and advice
458, 1. 16, <i>cleithi</i> , "pillar"	housetop
" 1. 21, <i>giallu</i> , "pled- ges"	sureties, hostages
462, 1. 8, <i>Deisidh</i> , "have fallen"	has settled
476, 1. 17, <i>erri</i> , "cham- pion"	governor (dat. sg. o <i>airrig</i> gl. praeside, Rawl. B. 512, fo. 66 a 1)
490, 1. 15, <i>aerri</i> , "chief" 548, 1. 5, <i>airri</i> , "chief- tain"	
484, 1. 16, <i>i n-dorus</i> , "in the doorway"	before, in front of.
584, 1. 2, <i>a n-dorus</i> , "in the . . . door"	
492, 1. 13, <i>tria mebhail</i> , "treacherously"	by fraud
500, 1. 13, <i>ro erlagh</i> , "he conferred"	he read out
510, 1. 14, <i>sui</i> , "disting- uished professor"	sage
584, 1. 14, <i>sui</i> , "para- gon"	
524, 1. 13, <i>aitire</i> , "pledges"	hostages
528, 1. 2, <i>forgaire</i> , "ad- vice"	order
558, 1. 13 } <i>uasal sacart</i> , 592, 1. 15 } "eminent priest," "noble priest"	archpresbyter
560, 1. 13, <i>braghaid</i> , "life"	neck
586, 1. 1, <i>samail</i> , "equal"	like
596, 1. 22, <i>ceal</i> , "heaven"	death (ceal is = O. Norse <i>hel</i> , and has no con- nexion with <i>caelum</i>)

Mistranslations which I am too ignorant to correct are: *Scintilla leprae* "a spark of leprosy," p. 65, l. 17; *dilei* "allegiance," p. 369, ll. 21, 22; *crolige* "gory bed," p. 145, l. 3; *crolighi báis* "danger of death," p. 513 (Peter O'Connell explains this phrase by "death-

agony"); *im airig* "about a herd," p. 571, l. 11; *oilcach* "from Lileach," pp. 182, 210. Many more such renderings may be found in the guess-work purporting to be versions of the little poems scattered through the book.

So much for mistranslations. Of non-translations we may note two or three. At the year 560 (p. 57) the word *erbe* is left untranslated. It is a mere variant of *airbe*, a common word meaning "fence." At the year 782 the penultimate entry consists of the single word *Scamach*, which is left unexplained, save by a conjecture that it is connected with *scaman* "lungs." It is—*agamach*, which glosses *bóir* "a murrain," in O'Davoren, p. 60. O'Curry thought that *scamach* meant "a plague in which the skin peeled off the body." If so, it may be cognate with the Lat. *equama*. Compare also the Breton *scantus* (from *scamius*) *squamus*, and *an-scantocion* (gl. *insquamosus*). A *seisedhach*, p. 563, is explained by "measure," it is rather "the sixth of a measure," being a derivative of *seised* "sixth," as the Lat. *sextarius* is of *sextus*. In the quatrain cited in p. 396, commemorating the death of an abbot, the passage *senchaidh badh-id amru* is rendered by "a historian more illustrious." Here the words "than he," corresponding with the suffixed pronoun *-id*, have been omitted. So in the Amra Choluimb chille (Rawl. B. 502, fo. 58 a 1): *Cotch bot, cotch bia beo bad-id amradair?* "who hath been, who will be, alive more marvellous than he?" A similar omission is made in p. 419, l. 5, where *baithiunn* (he was unto us) is rendered only by "he was."

WHITLEY STOKES.

CURRENT SCIENTIFIC LITERATURE.

Fallow and Fodder Crops. By J. Wrightson. (Chapman & Hall.) This book is a continuation of the course of lectures delivered to science teachers at South Kensington some two years ago on "The Principles of Agricultural Practice." Fallow (i.e., root) crops are especially useful in the present depressed state of agriculture, inasmuch as they renovate exhausted land. Our fathers were content to employ the system of bare fallows, or letting the land rest for the season. Economical considerations alone, to speak of no others, would forbid the continuation of this system. Farmers cannot afford to let their land lie idle. But root-crops secure both fertility and cleanliness. Mr. Wrightson's book is very instructive as to the relative cost of the two systems, and he shows conclusively by figures and experiments that root-crops are in every way the best for the altered circumstances of agriculture. Clay land, which is stiff and retentive, is generally more suitable for bare fallowing. He next treats of the manuring of this root crop; and so passes to a consideration, couched in careful terms, of the chief fodder and root-crops—turnips, swedes, cabbages, and the like. A good chapter on ensilage concludes this little book. It may be heartily commended to all students of agriculture; and if the practical farmer would ever condescend to open a book he would certainly find his farming improved by perusing these sensible lectures.

Glimpses of Animal Life. By W. Jones. (Elliot Stock.) The second title of this book is "A Naturalist's Observations on the Habits and Intelligence of Animals." It should be "Naturalist's Observations." The writer garnishes a compilation of trite anecdotes on natural history with a few moral reflections. Probably another volume will give his own observations, for he says in his preface that "the restrictions as regards space in this little book have prevented the author from enlarging on some of the topics it contains." At any rate these "Glimpses" are a mere paste-

and-scissors book, a barefaced series of extracts ranging from Aristotle to "a writer in *Harper's Magazine*." They consist of seven chapters. The first consumes fifty-two pages in showing that animals enjoy life. Another is headed "Birds' Nests in Curious Places," and relates the familiar stories of the "silly season"—how a tom-tit built its nest in a letter-box, and a robin under a church Bible. The last, on "The Mole," recapitulates for the thousandth time Le Court's experiments on that small animal, and ends with a little moralising on the death of William III. owing to the stumble of Sorrel. Wallace, Bates, Darwin, and modern science generally are ignored. Latin names are carelessly treated: *pratensis*, *caraux*, *trija*, *lampiris*, represent *pratensis*, *caranx*, *trigla*, and *lampyrus*. One passage teaches how to teach a cat to jump through its owner's arms, and gravely concludes, "after any performance the cat should be rewarded with food and water"! Mr. Jones's book is entirely uncalled for in the abundance of much better works on the natural history of common life.

THAT charming volume, *A Year with the Birds*—which originally appeared anonymously at Oxford in 1886—is now brought within the reach of a wider public by being published in a third edition by Messrs. Macmillan, with a number of illustrations by Mr. Bryan Hook. The frontispiece, however, to the first edition is wanting, though we notice an awkward reference to it in the note on p. 17. The author, who now acknowledges that the "Oxford Tutor" is Mr. William Warde Fowler, of Lincoln College, has not materially modified the second edition (Oxford: Blackwell, 1886); but we hope that some of his more recent contributions on ornithology to the *Oxford Magazine* may some day be collected into another volume. Without wishing to depreciate his *Tales of the Birds*—of which Messrs. Macmillan have also issued a cheap edition—we venture to say that his peculiar gift is that of an observer of bird-life, rather than that of an allegorist.

MESSRS. TRÜBNER & CO.'S ANNOUNCEMENTS.

Philology.—The Second Part of Prof. Karl Brugmann's "Elements of the Comparative Grammar of the Indo-Germanic Languages"; a concise exposition of the history of Sanskrit, Old-Iranian, Old-Armenian, Old-Greek, Latin, Umbrian-Samnitic, Old-Irish, Gothic, Old-High-German, Lithuanian, and Old-Bulgarian, translated from the German by Dr. Joseph Wright; "A Sanskrit-English Dictionary"—based upon the St. Petersburg Lexicon, by Prof. Carl Capeller, of Jena—this will differ from its German original chiefly in the fact that it covers a considerably larger range of texts, including the second edition of Böhtlingk's *Chrestomathy*, the Rig-Veda Hymns translated by Geldner and Kaegi, and the Marut Hymns, translated by Max Müller; "The Italic Dialects": I., the Text of the Inscriptions—Oscan, Paelignian, Sabine, &c., the oldest Latin and Faliscan, Volscian, Picentine, and Umbrian, with the Italic Glosses of Varro and Festus, edited by R. Seymour Conway; "An Arabic-English Dictionary," on a new and unique system, comprising about 120,000 Arabic Words, with an English Index of about 50,000 words, by Habib Anthony Salmon, Arabic Lecturer at University College, London; in Trübner's Oriental Series—"A Sketch of the Modern Languages of Oceania," by Dr. R. N. Cust; "Dacakumaracarita of Dandin," translated by Edward J. Rapson; "Bihar Proverbs," by John Christian; a second edition of Barth's "The Religions of India," translated by the Rev. J. Wood; and a third

edition, re-written and greatly enlarged, of Dr. John Muir's "Original Sanskrit Texts"—Part I., Mythical Accounts of the Origin of Caste, with an enquiry into its existence in the Vedic age; in Trübner's series of Simplified Grammars, edited by Dr. Rost—"Telugu," by Henry Morris, and "Chinese," by the Rev. Dr. Joseph Edkins; also, as an extra volume of the publications of the Philological Society, "Early English Pronunciation, with special reference to Shakespeare and Chaucer," containing an investigation of the correspondence of writing with speech in England from the Anglo-Saxon period to the existing received and dialect forms, with a systematic notation of spoken sounds by means of the ordinary printing types—Part V., Existing Dialectal as compared with West Saxon Pronunciation, by Alexander J. Ellis, with two maps of the dialect districts.

SCIENCE NOTES.

THE Harveian oration will be delivered by Dr. James E. Pollock, at the Royal College of Physicians, on Friday, October 13, at 4 p.m.

THE first meeting of the twenty-third session of the Metropolitan Scientific Association will be held at the City of London College on Tuesday next, October 8, at 7 p.m., when the President, Prof. J. F. Blake, will deliver an address on "The Inefficiency of Natural Selection in accounting for the Origin of Species."

THE Association for the Improvement of Geometrical Teaching has begun the formation of a reference library of text-books on mathematics and physics. It already contains a respectable number of books, chiefly contributed by authors and publishers. It is intended to consist chiefly of modern works; but it includes a loan collection of older text-books, among which may be noticed Cocker's *Arithmetic*, Tacquet's *Elementa Geometriæ*, D'Chales's *Euclid's Elements*, Viviani's *Quinto Libro degli Elementi d'Euclide*. The library is at present at 2 Prince's-mansions, Victoria-street, under the care of Mr. O. V. Coates, who will be glad to receive donations of books, pamphlets, &c.

DR. NORMAN KERR's work on *Inebriety* has been translated into Russian by Prof. Kovalersky, of Kharkoff University, and published at Moscow.

DR. FRANZ VON HAUER, as Intendant of the Natural History Museum in Vienna, has prepared, with the assistance of his colleagues, an excellent guide-book to the new building which has recently been opened to the public. This *Allgemeiner Führer durch das k.-k. naturhistorische Hofmuseum* is a neat volume of upwards of 350 pages, illustrated with figures of the most notable specimens. After giving a sketch of the history of the Museum, and a description of the palatial building, the guide proceeds to notice the chief objects of interest in the several collections. These collections illustrate mineralogy and petrography, geology and palaeontology, prehistoric archaeology, ethnography and anthropology, and zoology and botany. Especially noteworthy are the meteorites, which form one of the finest collections in the world; the series of antiquities from the explorations at Hallstatt, well known to students of archaeology; and the local collection of birds and mammals which belonged to the Crown Prince Rudolph. The people of Vienna find in the zoological department many of the animals with which they were familiar in the flesh at Schönbrunn.

PHILOLOGY NOTES.

AT the recent Oriental Congress Prof. Merx handed round a Samaritan poem on the Messiah which he had discovered in a MS. at Gotha

(No. 963). Internal evidence makes it clear that the poem is as old as the first century of our era, and its theological importance is therefore evident. Commentators on the New Testament will not be able to neglect it in connexion with its bearing on the fourth chapter of St. John's Gospel, and on the age of the Gospel itself. It further affords evidence that the Samaritan text of the Pentateuch agreed with that of the Greek versions in reading Gog instead of Agag in the prophecy of Balaam (Numbers xxiv. 7). This will bring down the age of the prophecy, since the name of Gog belongs to the time of Ezekiel.

MESSRS. GEORGE BELL & SONS announce a new edition of Catullus—consisting of a revised text, notes, and introduction—by Dr. J. P. Postgate.

THE Cambridge Philological Society will shortly publish through Messrs. Trübner, as the second part of vol. iii. of their *Transactions*, "Notes on the Greek Spiritus Asper," by Mr. Darbyshire, in which the writer attempts to discriminate, by help of the Armenian, two *u's* (*w's*), in Indo-European.

DR. LORENZ MORSBACH, of Bonn, is writing a Middle-English Grammar for Paul and Braune's Series, in which Sievers's Anglo-Saxon Grammar appeared. Prof. Kluge, of Strassburg, at first meant to write this Middle-English Grammar, but gave it up in favour of Dr. Morsbach, whose work on the origin of standard English has met with such approval in Germany.

THE seventeenth Jahrgang of *Bursian's Jahresbericht* opens with reports on Thucydides (1877-87), late Latin writers (1879-84), and Greek History (1881-88). The latter, by Dr. Adolf Bauer, promises to be a most convenient summary of recent research, put into a more continuous shape than is usual in this publication. The "necrologies" include one of F. A. Paley.

THERE has just been published, from the Imprimerie Nationale, the second fascicule of the Catalogue of the Fonds Arabe in the Bibliothèque Nationale, which enumerates and describes 2206 MSS., classified under biography, cosmography and geography, voyages, encyclopaedias, philosophy (including many translations of Aristotle), moral and political science, mathematics, astronomy, occult science, natural history (only a single treatise on botany), medicine (including several commentaries on Hippocrates), poetry, fiction, proverbs, and grammar.

FINE ART.

Old Cottage and Domestic Architecture in South-West Surrey. By Ralph Nevill. (Guildford: Billing.)

MR. RALPH NEVILL's admirable and almost exhaustive monograph on Surrey cottages marks a step in advance in its own subject. It enables us to measure the immense improvement in the mode of viewing and treating special technical problems which has come in with the last three decades of the nineteenth century. Time was when an architect who wished to discourse about the cottage architecture of a given district or epoch would have considered himself amply equipped if he brought to bear upon his task the average knowledge of history and archaeology of a school board pupil-teacher. He would have been content to give us a few professional remarks upon constructive details of an elementary character, blended with a few observations on the picturesque aspect of his chosen examples, conceived in the spirit

of the provincial journalist. But that day has now passed away for ever, and Mr. Nevill's painstaking and critical study in south-west Surrey is a model for the new style of local historian.

In the first place, Mr. Nevill brings to his work a thorough knowledge of all that recent research has done for English history, and a wide conception of the place of cottage architecture in the life of the country. His method is entirely evolutionary and historical. He traces the origin of cottages to the time when the old manorial industrial system, almost communal in type, was beginning to break down, and when the modern plan of capitalist occupancy and distinct dwellings was beginning to supersede it. Previously to the sixteenth century most of the labourers on an estate usually lived in the farm-houses and mansions, eating, and originally sleeping also, in the large halls which formed the main feature in the early English house. But with the general pacification of England brought about by the Tudors (and by the use of field artillery) a change of system was rapidly introduced. The old common hall life was done away with, and the hall itself was frequently cut in two (as in most existing specimens) by a floor converting the upper part into suites of bedrooms. The enclosure of the commons and the dissolution of the monasteries, whose buildings had sheltered so many labourers, contributed to the need for new agricultural dwellings. Homesteads and cottages, in short, were largely an outcome of the evil Great Landlord system. Mr. Nevill believes, indeed, that no large demand could have existed for small industrial dwellings between the depopulation caused by the Black Death and the Tudor revolution. From that time onward he traces most ably the vicissitudes of cottage-building, and the gradual development of the ground plan, from the simple one-roomed parallelogram of the oldest period to the handsome and varied timber frame houses of the Augustan age of cottages under Elizabeth and the early Stuarts.

After following out the evolution of the house as a whole, Mr. Nevill proceeds to treat of its component parts, beginning with the timber frame and woodwork, and going on regularly to the clustered chimney-stacks, the imbricated weather-tiling, the roofs and bargeboards, the gables and dormers, the glazing and ironwork, which give so much picturesqueness and variety of effect to the old Surrey farm buildings. This analytical portion forms the first part. The second or synthetic part is taken up with topographical examples and plates, comprising more than a hundred figures of almost every interesting old cottage or farmhouse in the Guildford district. Good examples abound in this neighbourhood, Mr. Nevill observes, because it was by no means a purely agricultural country. The iron works of the Weald, the weaving trade at Godalming, the powder mills at Chilworth, and the glass factory at Chiddingfold, all combined with the diffused fulling and clothing industries to give the district a manufacturing character; and it is in such districts, we learn, that good industrial dwellings chiefly subsist. The illustrations are, of course, architectural, and necessarily lack some elements of picturesqueness given to such finished artistic drawings

as Mr. Biscoombe Gardner's; but, on the other hand, even those who know both the country and the houses thoroughly well cannot fail to look at those familiar buildings in totally new aspects by the light of Mr. Nevill's lucid and luminous constructive explanations. He supplies us with the clue to explain the puzzle. After reading his book, we know not only what the cottages are, but also why and how they were originally made so.

The third part, which has little or nothing to do with the main subject, consists of a stray collection of archaeological hints about south-western Surrey—the turning-out, obviously, of Mr. Nevill's note-book. The author apologises somewhat half-heartedly for printing them. He has no need to do so. Notes like these are just what the general historian most requires, and seldom finds—the observations and conclusions of a thoroughly competent scholar on the implications of the local facts with which he is topographically familiar. Almost every person interested in archaeology must have dozens of such observations and conclusions laid by somewhere in the loose pigeon-holes of his brain (the present writer has many about western Dorset and eastern Surrey); but the opportunity rarely arises for publishing in the lump these stray ideas, the best raw material of future reconstructive history, and they must, therefore, probably die for the most part with the brain that harbours them. It is a distinct gain to the world when a keen observer has time and fitting occasion to put them forth as they stand in all their naked simplicity. We want many more books like Mr. Nevill's, in all three of its parts, before we can really begin to write the history of Britain. Some of his glimpses will, no doubt, on consideration, prove to be erroneous (though more, I believe, will turn out of no small value); but all are honest, original, and acute, and many carry conviction at once to the mind of any unprejudiced reader.

GRANT ALLEN.

CORRESPONDENCE.

THE SEAL OF JEREMIAH.

Queen's College, Oxford: September 29, 1889.

M. Golénisheff has kindly allowed me to describe a very remarkable seal which he purchased last winter in Cairo, which may therefore be presumed to have been found somewhere in the Delta. The back is flat and plain, on the middle of the obverse are two blundered Egyptian cartouches; and above and below them are two more cartouches, drawn horizontally, however, and not perpendicularly. In the upper cartouche is the following inscription in Phoenician letters: L-SH-L-M; in the lower is another in Phoenician letters: Y-R-M-Y-H-U. The two together read *Ieshalom Yirmeyahu*, "to the prosperity of Jeremiah." The forms of the letters belong to the Phoenician, or rather the Israelitish, alphabet of the seventh century B.C. It is, therefore, possible that the seal may have been discovered on the site of Tel Defeneh or Tahpanhes, where a native was allowed by the authorities of the Bulaq Museum to excavate last year; and if so we may see in it an actual relic of the great Hebrew prophet. A copy of the seal is about to be published by M. Ulermont-Ganneau.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. CASSELL & COMPANY announce an important fine-art publication, entitled *The Picturesque Mediterranean*, upon which much time and money have been expended. It will give a description by pen and pencil of the entire coast of the Mediterranean Sea, with special reference to historic sites and picturesque views. The letterpress has been written by several contributors, including Prof. Bonney, Messrs. H. D. Traill, E. Dicey, Grant Allen, Frank Barrett, and Miss M. Betham Edwards. The illustrations have been reproduced, in the best style of wood engraving, from drawings specially made by artists whose original work will shortly be on view at the Polytechnic Institute. The mode of issue will be in monthly parts, the first of which will be ready on October 24. With it will be given a facsimile of a water colour by Mr. Birkett Foster, "The Rock of Gibraltar, from Algeiras."

MESSRS. SEELEY & Co. will shortly issue a series of twelve etchings by Mr. Mortimer Menpes, representing picturesque views on the lower Thames, from Old Battersea Bridge to Greenwich Passage. With them will be given a description of the scenes and of the personages associated with them, written by those practised collaborators, Mr. Justin McCarthy and Mrs. Campbell Praed. The work will be called *The Grey River*; and the edition of it will be limited to two hundred copies, the plates being afterwards destroyed.

THE title of Mr. Henry Wallis's next contribution to the study of ceramics will be *The Ceramic Art of Ancient Egypt*. The illustrations in colour will represent examples in the British Museum, the Louvre, the Bulaq Museum, the Vatican, and the museums at Berlin, Turin, Athens, Naples, Florence, and Bologna, besides other public and private collections.

THE second exhibition of Arts and Crafts will open at the New Gallery next week.

MR. TALFOURD ELY will deliver a course of five lectures upon "Greece and the Greeks in 1889, based upon his recent travels, at the Hampstead Public Library, on Thursdays at 8 p.m., beginning on October 10. The lectures will be illustrated with lantern slides, specially prepared from photographic views taken by Baron Paul des Granges and others.

MRS. TIRARD is about to give a course of lectures on "The Tombs and Temples of Ancient Egypt" at the King's College Department for Ladies in Kensington-square, with three demonstrations at the British Museum for students attending the course. Part of the proceeds will, as usual, be given to the Egypt Exploration Fund, of which Mrs. Tirard is one of the local hon. secretaries.

THE work by the young artist Schram, "Bianca Capello" (for which he was awarded the Prix de Rome) has been purchased for a gallery in Denver, Colorado, together with the nude picture by Meuvart, "Bacchante au Repos," from the Paris Salon. Both works will be on view at the Continental Gallery, New Bond Street, for a short time previous to shipment.

FRENCH JOTTINGS.

IF half that is said about the condition of Millet's "Angelus" be true, the Louvre has lost little by the failure of the attempt to secure it for the French nation; but, at all events, the loss will be counterbalanced by the acquisition of the same painter's "Les Glaneuses," which has been purchased by M^{me}. Pommery from M. Ferdinand Bischoffsheim. It is also said that M. Bischoffsheim at first refused 400,000 francs for it, and only

agreed to part with it on the condition that its destination was the Louvre. Another report credits M^{me}. Samson-Davillier with the intention of giving to the Louvre another of Millet's masterpieces, "Les Meules"; and yet more, M^{me}. Roederer is said to be about to offer to the same gallery a pastel of the "Angelus," an exact reduction by Millet of his famous picture.

THE grand scheme for the decoration of the Pantheon with works of sculpture will be commenced with statues of Mirabeau and Victor Hugo, which have been assigned to M^{ms}. Injalbert and Rodin. The statue of Bastien-Lepage by the latter artist was inaugurated at Damvillers (Meuse) on Sunday last.

THE "appreciation" of fine old Persian lustre ware has been increased by the splendid specimens at the Paris Exhibition. Two fine bottles are said to have been sold for £1000.

AT a recent meeting of the Académie des Inscriptions, Prof. Terrien de Lacouperie exhibited a bronze coin on which was found a bilingual legend in Indo-Bactrian and Chinese characters. Coins of the Indo-Scythic period with legends in both Indo-Bactrian and Greek of one and the same king are, of course, common. But this piece, M. de Lacouperie thought, had been issued jointly by two neighbouring sovereigns: Hermaeus, the Greek ruler of Bactriana; and the king of the Yuehti, a people settled on the north-west frontier of China about 40 B.C. The Indo-Bactrian inscription is similar to that on the other coins of Hermaeus; the Chinese inscription seems to be imitated from those on the coins struck in China in the third century B.C. At the same meeting, M. Menant again referred to the cylinder inscribed with the name of Urkham, King of Ur, now in the British Museum. While admitting the authenticity of its recent history, as recorded by Mr. Cobham in the ACADEMY of September 14, he still maintained on internal evidence that it must be a forgery, perhaps of as early a date as the second Chaldaean empire.

WE would call the attention of archaeologists and visitors to Paris to the first volume of a *Description Raisonnée* of the Prehistoric Antiquities contained in the Museum of St. Germain-en-Laye, which has just been brought out by M. Salomon Reinach, under the title of *Antiquités Nationales* (Paris: Firmin-Didot). The book is a good deal more, however, than an elaborate description of the collections in the museum. It is an exhaustive account of our present knowledge concerning the quaternary epoch and the cave-men, with a minute bibliographical record, such as only M. Reinach is capable of producing. The work is simply invaluable to the student of prehistoric archaeology. It is enriched with a number of excellent and judiciously selected engravings.

MUSIC.

"THE CASTLE OF COMO."

SUCH is the title of a new opera produced at the Opéra Comique last Wednesday evening. The composer is a Mus. Bac. of Oxford, and this, we imagine, is his first stage venture. Mr. George Cocks has selected the well-known story of "The Lady of Lyons," for on this is based the libretto written by the late Mr. Charles Searle. At an early stage the title of the opera is explained. As Claude is telling Pauline of the fairyland to which he means to take her, a curtain falls, but rises almost immediately, and then a view of the Castle of Como, all radiant with tinsel and light, is displayed to the audience. This may, perhaps, justify the title; but the gaudy picture and the very solid cloud curtain quenched, rather than kindled, the imagination.

Mr. Cockle evidently wishes to keep pace with the times. He tries to make his music continuous; and recitative and melody are not formally separated, as in days of yore. The composer's sympathies are, however, greatly with the old-fashioned type of melody, and the result is a lack of unity of style. The lovers warble strains which recall the smooth, flowing melodies of a Wallace or a Balfe; and the orchestra accompanies in the most modest manner, when all of a sudden a fierce *tremolo*, a loud *tutti*, a meandering of bass or bassoon, or a passionate burst on a high note from one or more of the singers, breaks the even tenour of the song, and announces music of a more modern character. Mr. Cockle shows the desire to be dramatic, but we cannot say that he has succeeded. There are, however, some true touches in the music of the second act—by far the best of the three; and there is no knowing how far time and experience may enable the composer to develop a dramatic instinct which he appears to possess. Mr. Cockle has not achieved success; yet his present failure may be the stepping-stone to future fame. We do not think it necessary to enter into detail further than to say that there is some graceful ballet music in the first act, and some expressive solo and concerted numbers in the second.

With regard to the performance of the opera, we would first praise Signor Coronaro, deputy conductor of La Scala, Milan, who showed praiseworthy energy and intelligence in helping some of the actors who were not perfect in their parts; but, of course, it will easily be understood from this that the orchestra was at times too prominent. Mdlle. Rosina Isidor took the rôle of Pauline. She sang well, but her voice did not appear of a sufficiently sympathetic quality. Perhaps it is unfair to judge her, for she was evidently not at her ease. So, too, of Mr. Cadwaladr, the Claude, who may improve as he becomes familiar with the music. He sings with much taste. Messrs. L. Stormont and H. Pope contributed much to the success as Bauscant and Deschappelles. We say success, for so far as the public was concerned the verdict was favourable. There was much applause, and calls for the actors and the composer at the close. Mr. Cockle, however, was not in the theatre.

J. S. SHEDLOCK.

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LITERATURE.

TWO TOWN HISTORIES.

A History of Bridgwater. By S. G. Jarman. (Elliot Stock.)

Records of the Borough of Nottingham. Vol. IV. (Bernard Quaritch.)

MR. JARMAN'S work on the history of Bridgwater, which must represent the labours of some years of patient research, deserves, and will probably obtain, recognition from a public outside the locality with which he is chiefly concerned. The town is best known for a fierce siege in the Civil War, and for the part taken and endured by the inhabitants in connexion with the Battle of Sedgemoor and the "Bloody Assize" which followed it. The townsmen are also justly proud of the fact that the great Admiral Blake was born at Bridgwater in the year 1599. The house where he passed his youth, and afterwards lived "in the full blaze of his renown," still stands near the old stone bridge in the street to which his name has been given. Like many others of the Tudor mansions in these parts, it is two stories high, built of blue lias stone, "with walls of immense thickness, heavy stone stairs, oak wainscots, and decorated ceilings."

Mr. Jarman has made good use of Clarendon and of numerous pamphlets of the seventeenth century dealing with the war in the West, and has put together a very interesting account of the siege undertaken by Fairfax in 1645. Taunton was held by Blake under constant attacks from Lord Goring's force; but all the rest of Somerset was in the king's power when Fairfax routed the royal army at Langport and drove Lord Goring in a wild flight to the "walls of Bridgwater." It should be noted that according to the learned Leland the town had not walls of the ordinary kind, the defences between the various gates consisting merely of the houses standing close together in a ring where the line of fortifications should have been. Notwithstanding these adverse circumstances the place made a stout resistance.

"The storming began with the great guns and the mortar pieces taken from the king at Naseby, which, playing on the town with fire-balls and hot iron, and aided by a shower of red-hot hoggets from the musketeers, fired it in three places."

On July 23, 1625, the town surrendered on fair terms, brought back from Fairfax by the king's page, Tom Elliott, "he that ran away with the great seal." Among the spoils were enumerated "two bishops, and several ladies," 5000 stand of arms and forty-four cannon, including "the Lord General's warming-piece," and "Prince Rupert's

pocket pistol." "So fell Bridgwater," said the chronicler, "that strong, well-manned, well-provisioned town, which was expected to cost many, many lives, and a siege of many months." The place seems to have suffered, in fact, very much; since there is a letter written by General Fairfax in 1647, now preserved among the borough documents, asking that the taxes on Bridgwater might be made as light as possible, almost one-third part of the town having been burned to the ground.

The early history of the manor and borough, the rise of the Gild-merchant, and the gradual expansion of the municipal privileges, are very carefully worked out—from the days of Walter of Douai, the Norman baron, whose bridge gives its name to the place, to the events of the jubilee and later local celebrations.

The fine volume lately issued under the authority of the Corporation of Nottingham closes for the present a most valuable series of extracts from the borough records, by which, for several years past, light has been thrown on the history of self-government in England. The present volume, like its predecessors, has been edited by Mr. W. H. Stevenson, whose judgment and scholarship have been put to a hard test by the task of extracting history from the vast and chaotic mass of materials in the borough muniment-room. The Latin translations, as in the former volumes, have been revised by Canon Raine, who has added an excellent glossary of English and Latin words, as well as an instructive list of the names of streets and fields. Among these we may notice the numerous entries as to "wongs" in the common fields; the cuckstool; the "bull-piece," or land assigned for the maintenance of the common bull; the word "gressings," used to signify steps or stairs; and the "maiden-market," kept for the convenience of female traffickers. We find no record in this volume of the districts of the town called English-borough and French-borough, from one of which the legal name of the custom of borough-English appears to have been derived.

The records selected for this volume contain much useful information on the nature of the connexion between the Gild-merchant and the corporation. Some have thought that the Gild was the actual basis of the corporate constitution, if not the actual "Communa," or corporation, under another name. Others regard it as a subsidiary, though valuable, accessory to the municipal privileges. The instances collected in the preface to the present volume show that, whatever may have been the difference at first, the Gild-merchants in many places became synonymous with the community or whole body of the burgesses, the by-laws being passed and the general business transacted in assemblies which were called "Gild-merchants." These assemblies, in their earlier forms, appear to have been identical with the law-day or court leet of the borough. It is certain that the term "Gild-merchant" was used as synonymous with "enrolment as a burgess of the borough."

The loss of the "Great Red Book" has, we are told, deprived us of much information as to the ancient laws and usages of Nottingham. It seems, however, from the records which remain, that the town was governed under a

popular or democratic constitution for some centuries before the civic powers were vested in a council about the year 1446. The volume before us records the long contest between the commonalty and the common council, the latter body endeavouring to exclude the ordinary burgesses from all control of the local affairs. The council was at first "merely a committee appointed by the burgesses for the management of the affairs of the town." It consisted of twelve members, besides the mayor. Four justices of the peace had been appointed by charter in 1399, and it is thought that they were also added to the committee. Two years afterwards their office was merged in that of the aldermen; and the governing body was formed of the mayor and six aldermen, with as many common councillors holding their appointments for life. The burgesses, however, seem to have kept up a continual fight against the usurpations of the oligarchic committee, and in 1577 they "scored a decided victory." The number of councillors was doubled, the order for the change being made by forty-five burgesses "all of the degree of chamberlaynes." This, says Mr. Stevenson, is the body known as "the Clothing," which at that time became an integral portion of the council, and so remained until the whole constitution was swept away by the Municipal Corporations Reform Act of 1835.

CHARLES ELTON.

Caroline Schlegel and her Friends. By Mrs. Alfred Sidgwick. (Fisher Unwin.)

HERE is one more added to the list of good biographies in the history of German literature which have been lately published by English scholars. The list is but a short one. Mr. Sime's *Lessing*, Miss Zimmern's *Lessing*, Mr. Nevison's *Herder*, Mr. Sime's *Goethe*, and Mr. Sharp's *Heine*, are perhaps the most worthy of mention. Among them Mrs. Sidgwick's book takes a high place. She has gone earnestly about her task, and has made good use of the best German sources for the life of Caroline Schlegel. Her industry is illuminated by a feeling for the reality of the actors in her story. She strives to set them before us as flesh and blood, suffering and enjoying, loving and hating; and, when a writer gets this difficult thing done, errors of detail must be judged leniently.

The book cannot have a better introduction than some passages from its own first chapter: "The interest taken in Caroline depends chiefly on her connexion with celebrated persons, and especially on the part she played in encouraging the young Romantics. Her direct contributions to literature are insignificant. But she seems to have exercised a stimulating personal influence on the men around her, and to have possessed remarkable critical penetration. Moreover, the story of her life is peculiarly illustrative of the principles of the Romantic School and of the social atmosphere of her time."

"The spirit of the age towards the end of the last century was revolutionary in Germany as well as in France. . . . No one in Germany was more inclined by nature and encouraged by circumstances to share in the general ferment than Caroline. Her fate threw her into the company of the very men who were helping to carry on a war with conventional society and conventional literature, and her strongest affections and opinions weighed on their side of the

fight. The deep and permanent influence she exercised on their lives and characters, the practical evidence she gave of her belief in their doctrines, the peculiar opportunity she had of making her life consistent with her theories, and the personal charm which all men who knew her were compelled to feel, are sufficient reasons, I hope, for offering a sketch of her to English readers."

Caroline Michaelis was born at Göttingen in September 1763. She married three times: first, to one Dr. Böhmer, who died in 1788; then to A. W. Schlegel; and, lastly, to the philosopher Schelling. It may be said that the eventful, the historical portion of her life begins with 1792, when, already four years a widow, she went to Mainz to be near her friends, the celebrated Georg Forster and his wife. In that year, 1792, there were troubles for all who dwelt on the French frontier, and Caroline got into the thick of them. The few years following had a good deal of sorrow and disgrace for her; but the story is complicated, and must be sought in Mrs. Sidgwick's pages. At length, in 1796, the poor thing found refuge in marriage with the true and kind A. W. Schlegel, who had befriended her with chivalrous devotion. After this Caroline lived for several years in Jena; and her letters are full of the chief names of Germany—Goethe, Schiller, Fichte, Schelling, Hegel. But she is, above all, important because she was in the intimate confidence of the brothers Wilhelm and Friedrich Schlegel, at the period when they are most interesting—when the so-called Romantic school of Germany was founded. Caroline's influence on Friedrich Schlegel was all for good:

"At the request of his brother . . . he undertook to stand by Caroline in her troubles. The first impression she made on him was extraordinary. He could find no words to describe it. He had not known that such a woman existed. He had been willing to help her for his brother's sake, but before he had known her three days he was ready, on his own account, to lay down his life for her. He feels himself in contact with a larger mind than his own, and a superior intellect, and he is charmed by her simplicity and her divine love of truth. Her critical acumen delights and astonishes him; her reading aloud is admirable. He soon has to take strong repressive measures in order to remain faithful to his brother. It was very difficult, he found, to see her frequently and refrain from loving her. But he made a valiant struggle to preserve his loyalty to Wilhelm, and, aided by Caroline's indifference (she, poor soul, being occupied with other matters than the inflammable feelings of a boy nine years her junior!), he succeeded. It is an actual fact that the excellent results of their intimacy on his character and work can hardly be over-estimated. In circumstances that would have deprived most women of all beneficial influence, she rescued Friedrich from a life of debauchery and extravagance that had brought him to the verge of suicide; and perceiving, with her customary penetration, his great promise, she roused him to do work that gave him at a bound a name and a place in literature. 'My intercourse with Caroline has been of the greatest value to me,' he writes: 'I am a better man through her.'"

Mrs. Sidgwick has several excellent chapters on the early years of the Romantic School in Weimar and Jena, on the relations of Goethe and Schiller with the Schlegels, on the starting of the *Athenaeum* and Friedrich Schlegel's brilliant desultory efforts in literature, on

Wilhelm Schlegel's admirable work in criticism and in translation. Certainly it ought never to be forgotten by Germans that Wilhelm Schlegel at the same time was the first thoroughly good critical upholder of the name of Goethe in Germany, and the best translator into the German tongue of the plays of Shakspeare. In both these labours his wife took a deep interest, and her advice was of very great value to him.

On p. 111 there is a mistake worth correcting. Schiller's letter to W. Schlegel was called forth, not by Friedrich Schlegel's article on the *Musen Almanach* in Reichardt's Deutschland—an article which appeared in 1796—but by Friedrich's attack on the *Horen* in May 1797. A correction on pp. 112-13 follows from this. The formal breach between Schiller and the Schlegels took place in May-June 1797. Then the *Xenien* were not, as Mrs. Sidgwick represents, the retaliation by which Schiller put an end to all hope of reconciliation; for, as she herself mentions, they were published in the autumn of 1796, thus preceding the declaration of hostilities by several months.

I mention here some small errors, including printer's errors. In the preface read "Jahrbücher" for "Jahrbuch." P. 19 read, I think, "Boie" for "Bois"; p. 21, 1780 for 1870. On p. 45, l. 4 from bottom, insert "after" before the words, "she went to Marburg"; for on p. 50 you will find that she was at Marburg in 1799. How reconcile the statement on p. 51 that she stayed "two years longer at Marburg" with the statement on p. 52 that she left Marburg "in the summer of 1791"? On p. 71, l. 2 from the bottom, we find that Caroline was imprisoned in Königstein until "midsummer," 1793. On p. 73 we find that she was permitted to go to Kronenberg in "May." On p. 119 read *Agnes von Lilien*, not *Agnes von Lillier*, and this novel was not written by Schiller's sister, but by his sister-in-law. On p. 121 correct "Hardenburg" into "Hardenberg." On p. 130 Mrs. Sidgwick says that Schleiermacher introduced Friedrich Schlegel to those Jewish ladies who were the best society in Berlin at that time, namely Rahel Levin, Henriette Herz, and Dorothea Veit. I think that this is at any rate partly incorrect, and that Henriette Herz was the person who brought Schlegel and Schleiermacher together. On p. 192, last line, the "new-born year" was 1801, not 1800. On p. 231 "Würzburg" is spelt incorrectly; so are the names "Frommann" and "Hoffmann" when they occur. On p. 236 "1805" must be a printer's error; no letters written in that year could have described the day of the battle of Jena. On p. 221, it is a slip to say that Hölderlin was dead in 1803. He was insane then; his body lived until 1843.

The career of Caroline Schlegel is remarkable for the constant evidence of her great personal charm. Mrs. Sidgwick writes (p. 23):

"Certainly, if the whole duty of woman is to please man, Caroline must always have fulfilled it with success. She was followed through life by a succession of enthusiastic friends and lovers; and even now that she has been long dead, the men who write of her write with that tender charity that so easily blinds itself to the faults of a charming woman. That she was regularly

beautiful is never stated. . . . But from various sources one gathers many a suggestion of her bewitching appearance. She was tall and fair and blue-eyed, and the soft grace and brightness of her manner seem to have struck every one who saw her. Her sweet face and gentle ways softened her sallies, and persuaded men of her affection, sometimes too easily. 'She was a strange and unique being,' her third husband wrote at her death; 'one is bound to love her wholly, or not at all.'"

This power of charm was shown by the ease with which she gathered a little salon at Jena:

"She seems to have been blessed with that beautiful social tact rare in all countries, and certainly rare in Germany: the delicate power of assisting the persons near her to reach their highest level of talk and conduct, to contribute their best towards the general enjoyment" (pp. 108-9).

"In her presence the general talk drifted towards serious interests without losing the light and airy tone that is best in harmony with a large company. Every question of importance to her friends found fuller expression with her help. She was born with a rare aptitude for persuading those around her to give of their best" (p. 171).

The circumstances of the third marriage of Caroline illustrate well the relation of the sexes at that time. She had never loved Wilhelm Schlegel; and when Schelling came to Jena, in 1799, his powerful nature at once made its attraction felt. (It is mentioned by Gries that Schelling was one of the very few men who in personal intercourse increased the favourable impression made by their writings.) The prim egoistic Wilhelm Schlegel, with great merits, could not stand against this passionate young genius. But Schelling was at first in love with Caroline's daughter, Auguste Böhmer. In the winter of 1799-1800 this pretty girl was approaching her fifteenth birthday, Schelling was about twenty-five, Caroline about thirty-six years old. To Caroline it was a great pleasure to think that Schelling loved her daughter, and she did her best to aid him. Yet she was self-deceived. She had herself a passion for him. The sad death of Auguste on July 12, 1800, put an end to this false state of things. Caroline was broken-hearted.

"Wilhelm Schlegel watched over her with his usual conscientiousness and kindness. If Auguste had been his own child he could not have bewailed her loss more bitterly."

As for Schelling:

"All that autumn and winter he worked under the weight of a sorrow that over and over again drove him to think of suicide. . . . The depths of Caroline's affectionate and womanly nature were stirred for his sake. . . . To comfort and uphold him had become her most pressing occupation. . . . she could hardly conceal her love for him. . . . When his work is read aloud in a large company she trembles with consciousness of her peculiar interest in him; his letters give her such a shock of joy that her weak frame is prostrate after it. She counts the hours till she hears his voice and looks in his eyes again. Yet with incredible self-deception she persuades herself that this glow of passion is maternal solicitude." "I have taken Schelling into my soul as the brother of my child." Meanwhile Schelling assailed her "with the fire and persistence of a youthful lover," "paid no attention to her struggles," "clung to her lavish confessions of love, and insisted that their

meaning should not be twisted to appease her conscience."

By the spring of 1802, Caroline and Wilhelm Schlegel considered that their marriage was at an end. Steps were taken a little later to procure the divorce; and on this subject, as on all others, her husband corresponded with her lover in the friendliest tone. The divorce was finally confirmed on May 17, 1803. On June 26 Caroline was married to Schelling. In a letter to a friend she speaks as follows of her marriage with Schlegel:

"Children would have made the union between us binding; as it is, we have always considered it voluntary. . . . I ought to have been more prudent, and never consented to a marriage that my mother's entreaties, rather than my own wishes, brought about. Schlegel ought always to have been merely my friend, as all his life he has been so loyally and nobly."

Caroline's third marriage was the fortunate event of her life. Her remaining five years were years of rest and happiness. In September, 1803, Schelling became Professor of Philosophy in Würzburg; in 1805, when Würzburg was given up by the Bavarian Government, he received an appointment in the Academy of Sciences in Munich. In September, 1809, Caroline died after a very brief illness at Maulbronn, whither she had accompanied Schelling for change of air. She was passionately mourned by her husband.

No attempt has been made in this review to give any specimens of Mrs. Sidgwick's excellent critical writing; nor has it been possible to show how well she justifies the second part of the title of her book, and tells not only of Caroline, but of "her friends." It would be good fortune for us all if Mrs. Sidgwick followed up this book by one or two others on such women as Dorothea Veit or Rahel Levin.

T. W. Lyster.

TWO NEW WORKS ON ISAIAH.

Commentar über das Buch Jesaia. Von Franz Delitzsch. Vierte durchaus neubearbeitete Auflage. (Leipzig: Dörffling und Franks.)

The Life and Times of Isaiah as illustrated by Contemporary Monuments. By A. H. Sayce. (The Religious Tract Society.)

THE manifold interest attaching to the person and work of Franz Delitzsch justifies one in calling attention to this as yet (of course) untranslated fourth edition of his *Isaiah*. In the variety of his gifts and accomplishments none of the recent expositors approaches him; and if upon the whole one must sorrowfully confess that in pure criticism he stands somewhat aside from the current of contemporary research, the confession is sweetened by the thought that for the Church at large, that is, for the less critical majority of Bible students,* a mediator between the old and new, such as Delitzsch in his old age is more and more becoming, is of altogether priceless value.

This is a thoroughly Christian commentary, and not without reason does Delitzsch style himself on his title-page, Professor of the Exegesis of the Old and the New Testament.

* No disparagement of the author is or can be intended. To me exegesis is still more precious than criticism. The greatest critics are not equally eminent in exegesis.

Would that our own New Testament scholars had given as much sympathetic and yet critical study to the elder Scriptures as this Nestor of German Old Testament scholars has devoted to the New! Points enough of interest might be specified in this "through-out newly worked-up edition." Scarcely any scholar is so conscientious an editor of his own books as Delitzsch. But all eyes will at once be directed to the disputed prophecies in the Book of Isaiah, respecting which this open-minded conservative expositor has long been understood to have materially changed his views. As late as 1879 (the date of his third edition) he still, with great ability and psychological as well as philological subtlety, defended the traditional opinions. But in subsequent publications on Old Testament theology he has very distinctly indicated his agreement upon essentials with the great majority of younger scholars, especially as regards the date of chaps. xl.-lxvi. We are now able to see the course which his meditations have been taking for the last ten eventful years.

Delitzsch, who has ever despised the cheap glory of clean-cut hypotheses to account for seemingly conflicting phenomena, speaks with a somewhat uncertain sound respecting more than one of the disputed prophecies. He is deeply impressed—and who is not?—with the Isaianic affinities which again and again meet us; and with admirable modesty, like St. Paul (1 Cor. vii. 25), he "gives his judgment." How various his impressions often are, and how difficult he finds it to reconcile them, is strikingly shown in his introduction to Isa. xiii.-xiv. He closes, however, with the perception that the comforting hope of a deliverance of Israel from a Median (Medo-Persian) empire is more suitable to a prophet who lived during the Exile than to Isaiah,

"for whom, as well as for Micah, Babylon, as mistress of the world, formed the utmost horizon, and who did not even, like Nahum and Zephaniah afterwards, predict the fall of Nineveh."

We pass to chaps. xxiv.-xxvii. and xxxiv.-xxxv. On the former section Delitzsch remarks:

"The author is not Isaiah himself, but a disciple of Isaiah's, who here outdoes the master. Isaiah is great in himself, greater still in his disciples, as the rivers are greater than the fountain out of which they spring."

The appearances of sharply outlined historical circumstances are, he is convinced, *ignes fatui*. They are but eschatological emblems. Driver, he remarks, notices verses and groups of verses which sound just like Isaiah's. The phenomena, he adds, are undeniable (and, we may add, have never been overlooked or denied), but the contents point to an age later than Isaiah's. In his introduction to the latter prophecy the evidences of a painful struggle are still more manifest. On the ground of phraseological parallelisms he would gladly cling to his old opinion. But, with exemplary honesty, he concludes that, if Isaianic and Deutero-Isaianic passages are really mixed in the Book of Isaiah, not only chaps. xxiv.-xxvii., but xxxiv.-xxxv., belong to those passages

"which we call Deutero-Isaianic, because, in a secondary degree, they have the stamp of Isaiah and form a bridge between the ori-

ginal Isaiah and the Exiles' Book—chaps. xl.-lxvi."

We will now turn back, for a specimen of critical independence, to chap. xxi. 1-10. He says:

"The impression of the Isaianic style which this section makes, especially in this tetralogy, is so strong that Cheyne, Driver, and G. A. Smith, following Kleinert (1877), regard this second 'oracle of Babylon,' as distinguished from the first (xiii.-xiv. 23), as the work of Isaiah." "But," he goes on, "they pay too high a price for this—they find the prophecy in xxxix. 6, 7, which foresees in Babylon the future mistress of the world, inconceivable and therefore of doubtful genuineness."

He adds that this is one of the open questions. I have no wish to criticise this ripest work of conservative, and yet critical, exegesis. This is an open question, and there are perhaps more open questions than the student would gather from this commentary. Delitzsch still adheres to the unity and to the original three-fold division of chaps. xl.-lxvi. Of course, I regret this. But how delightful it is to find that, not only negatively, but also to a great extent positively, the revered master is now fully at one with those who have sat at the feet of Gesenius, Hitzig, and Ewald!

"That the Isaiah who wrote these chapters, as compared with the Isaiah of the age begun by Uzziah and closed by Hezekiah, has been lifted above these times to a point from which he can see far more deeply into God's work in the future"—

so much is clear, he thinks, even apart from the critical problem: One or two Isaiahs? Perhaps we may not all think that this separation of the critical question is tenable. But Delitzsch could not consistently write otherwise. His words are, in fact, a record of an earlier phase of thought, which has turned out to be transitional. Very interesting to a student of character as well as of exegesis is this most carefully written introduction to chaps. xl.-lxvi. Every word is well weighed; and, to those who have hitherto regarded the traditions of the Synagogue as "an integral portion of their faith," should carry enormous weight. I wish, indeed, that he could have given a clearer and more genial acceptance to modern critical results. I greatly fear that those who do not wish to see will fail to see, even when a Delitzsch holds the lantern. And yet how clear in sense, though not in expression, is this concluding sentence—"A share in chaps. xl.-lxvi. belongs, at any rate, to Isaiah. If he is not directly their author, yet the impulses which sway the writer of the book are from him."

Much has been said of the inability of the liberal divines of the Continent to make their critical results fruitful for Church life. Some of us will watch with lively interest the efforts of the German neo-orthodox school of Old Testament critics to bridge over the gulf between scholars—"those who know"—and those who know not as yet, but long to be instructed. For it can hardly be denied that the results so honestly admitted by Delitzsch with regard both to Isaiah and to other books ought profoundly to modify Church views of the Bible in Germany as also in England. This great scholar has contributed so much, directly or indirectly, to

lessen my own hold on traditional theories, and his personality has long been so attractive to me, that I may, and must, say this. And before parting from this latest fruit of his studies let me gratefully recognise his kindly courtesy towards English scholars, two of whom will doubtless estimate as it deserves the unusual honour conferred upon them in his dedication.

Prof. Sayce's little work on the Times of Isaiah will help those who are but just beginning to read the Old Testament by the light of history. The author adheres to his view, once held by Schrader, but rejected by most scholars, that Sargon overran Judah and besieged and captured Jerusalem. Since my third edition I have myself admitted that, though this view explains parts of Isaiah better perhaps than any other, it cannot be accepted as certain without more distinct evidence. It is, I think, a pity to introduce it into a popular text-book. I might also find fault with Prof. Sayce for not at least suggesting some of the critical results of the last century's work on Isaiah. Illustrations from the monuments may be misused to prop up views of the Bible which are not only, as most modern students think, wrong, but dangerous to religion. But to these objections Prof. Sayce would doubtless reply that the knowledge of historical facts must, in the long run, promote that cause which both he and I have at heart—a more scientific and not less sympathetic study of the *origines* of Christianity.

T. K. CHEYNE.

Verse Tales, Lyrics, and Translations. By Emily H. Hickey. (Liverpool: W. & J. Arnold.)

IN *A Sculptor, and other Poems*, Miss Hickey proved her title to a place among the poets. The volume contained much good verse, and it also gave the promise of better things to come. This promise is amply fulfilled in the new collection which, after an interval of seven years, is now given to the public, or, to speak more correctly, to that portion of the public which delights in finely printed "limited" editions. For the present issue consists of only 350 "small" and fifty "large paper" copies—a sufficiently modest estimate, one would think, of the number of persons likely to be interested in Miss Hickey's writings. A few of the pieces here given have appeared in print already in *Longman's Magazine*, *Atalanta*, the *ACADEMY*, and elsewhere; but most of them, if I mistake not, are quite new. In the character of the poems there is considerable variety—from the stirring "Ballad of the Spanish Armada" and the pathetic story of Father Damien's heroic sacrifice, to the enthusiastic song of praise "To the Honourable Roden Noel," and the devotional hymn "To the Lord Christ."

Religious sentiment, strongly tinged with the human element, pervades the whole. Carlyle said that all true work is worship. From her poems, it might be inferred that Miss Hickey's unwritten creed also recognises the identity of worship and work—work, that is, in ministering to human needs. Many of the poems indicate a sense of oppression at the problem of evil and

misery in the world. If a complaint must be made, it is that these songs are too constantly in some minor key; but a similar charge might be sustained against at least nine poets out of ten in every rank. Is the poetic temperament necessarily melancholy; and, if so, why? Nature is not melancholy. Those affections of heart, nerves, and liver, whence, viewed on the physical side, melancholy usually springs, are the consequence of the neglect of nature. Why, then, should not these "children of nature," the poets, be as joyous as their fellow singers, the birds? However, in the case of Miss Hickey, the fault is not a serious one, for, if melancholy sometimes, she is never morbid. The habit of the morbid poet is to depict his own real or imagined griefs. He has been jilted, or misunderstood, or he fancies himself dead and weeps at the thought. There is nothing of this kind in Miss Hickey's verses, although one piece—"Expectans Expectavi"—is rather uncomfortably ghastly. Miss Hickey does not intrude any private griefs or grumblings upon the reader. The sorrow she reveals is sorrow born of the "enthusiasm of humanity." Her kinship with the melancholy poets exists because she has sounded the depths of human sadness more effectually than the depths of human joyousness; but with the dismal poets she has no kinship whatever.

Nevertheless, it must not be supposed for a moment that this is a gloomy book. On the contrary, many of the "verse-tales" are bright and spirited, and even pathos and melancholy are tempered by a certain quiet—sometimes satirical—humour. A good example of this is the piece entitled "While the Grass grows"—a piece which, for balance and sustained power, is, perhaps, the finest in the book, and in "Margery Daw," lighter and brighter, and an excellent second best. These are, unfortunately, too long to quote, and justice could not be done to them in a selection, so the reader must be referred to the book itself. Here, however, is a lyric which exhibits well the brighter side of Miss Hickey's genius, and at the same time seems to indicate her real attitude toward the darker questions of life:

"The light has chased the dark at last;
All hail thou golden morning,
With happy breeze from that wild blast,
Which all the night-time gone and past,
Shrieked out a woful warning,
When high waves leapt along the shore,
The voice of Death their thundering roar,
Control and pity scorning:
Nay, hush, there's peace at earth's deep core,
The light has come, the dark is o'er,
All hail, thou golden morning!" (p. 78).

Miss Hickey is, essentially, a poet of quiet things—quiet heroism, quiet devotion, quiet love, quiet sorrow. The stormful in human nature—the heights and depths of glory, shame, passion, and failure—she does not realise. Father Damien and the sailor who quietly relinquishes his hold on a raft and sinks into the sea that his comrade may be saved, and the faithful woman of "Christophers" are her heroes and saints. The personal affections, in so far as they are touched upon at all, are of a chaste and unemotional order—the gentle love of an Amabel—and never the overmastering passion of a Dick Mortiboy. Grief, patient and long-suffering, she understands and finely depicts in such

pieces as "Creeping Jenny," "Motherless," and "Katey"—which last appeared originally in these columns; but she has no picture of hopeless desperation to exhibit. This is Miss Hickey's nearest approach to a love-song:

"A winsome lady, blithe and fair,
With sunlight on her tresses,
And lips so lovely pure, they wear
A smile as holy as a prayer
From one who stands and blesses:
And chaste and loyal passion stirs
The pulses of this heart of hers
Which beats so strong and steady;
And all delights in this combine,
That I am hers and she is mine,
This golden-hearted lady" (p. 83).

That this is quite a gem of its kind is not to be denied; but it is so distinct from a love-song—of, say, Shelley—as almost to belong to a different species. If anything could quicken the pulse, one might suppose "the pomp and circumstance of glorious war" would do so; but in "The Battle of Maldon," which Miss Hickey has chosen for translation from the Old English, the whole movement is perfectly calm and unemotional.

Enough has now been said to show that, in her own sphere, Miss Hickey's work is excellent. If her poetry is not exciting, it none the less truly presents human nature on one—perhaps its nobler—side. If it may be rightly described as religious, assuredly it is not in the least degree sectarian; and, if there is a "moral" attached, or easily attachable, to her writings, it would be a serious mistake to suppose that they are ever of the nature of homilies. Poetry is undoubtedly Miss Hickey's natural mode of expression; and she values her high vocation of poet, or revealer, far too truly to misuse her gift by preaching. As she herself says:

"A poet still must fail,
If he plainly point a moral where he should but
tell a tale."

I close the volume with the conviction that, as *A Sculptor*, &c., gave true promise of its still better successor, so now, unmistakably good as the present work is, there is in it a certain restrained force which seems to show that the high water-mark of Miss Hickey's possibilities has not, even yet, been reached.

WALTER LEWIN.

The Sacrifice of Education to Examination.
By Auberon Herbert. (Williams & Norgate.)

MR. AUBERON HERBERT has here piled in confusing promiscuity the carefully or carelessly weighed opinions of two hundred or more persons on the terrible question of examinations; and apparently the promiscuity of arrangement exactly corresponds to the principles on which the editor has invited opinions. The letters, are, indeed, as the title-page quite needlessly assures us, "from 'all sorts and conditions of men,'" and, it is fair to add, women. It follows hence, as surely as the tides the moon, that a very large proportion of the opinions are practically worthless. Here, at all events, the experts should have been carefully consulted, and the profane public excluded; whereas, as Mr. Herbert has arranged it, those who are best entitled

to deliver an opinion worthy of close and respectful notice are in a decided minority, while arguments or question-begging *diata* have been delivered in full by a great number of ordinary folk with no claim at all to be heard. To the number of these latter, it would be foolish to make a further useless contribution in the pages of the ACADEMY. It may be worth while, however, to set forth, as briefly as may be, how the whole collection strikes a contemporary amateur.

Was it Turgot who thought it absurd to expect a chicken to care much about the exact character of the sauce in which it was destined to appear at table? We cannot all be called up to receive prizes. Some must be taken and some must be left. We cannot all obtain even employment. Some must live on their wits—by scholarships, fellowships, professorships, secretaryships to clubs, and so forth. Some of us can just live; whereas some, again, find it hard to justify (to others) the necessity.

Now it should be clear that we have here to deal with another head of the hydra competition, or rather, over-competition; for competition within limits is admittedly beneficial. No one at first sight likes competition. Some of us find even the prospect of the every morning cold water disagreeable. Hardly any one of us has ever been fairly treated by fate in competitions. Certainly, one meets few men who are certain that they have always got their deserts; and those few were mostly poor creatures in the main. But we have to brace ourselves again and again to make the sacrifice required of us. We must show somehow that we have the nerves and muscles fit for maintaining what we get, or we shall receive nothing more. The strong hand and the mighty arm were no doubt the first diplomas; and they have long been excellent credentials in certain matters for even sons, and grandsons and descendants to many generations. But the democratic spirit has felt itself insulted in the presence of the genius of the nineteenth century, and has demanded some other test. For are we not all equal—that is, until our several measures have been taken by examination? In few words, there are always, and are always likely to be, more people who want things than there are things to be divided. The world will always need some means short of bloodshed (which is generally considered disagreeable) to discriminate between claimants. Mr. Herbert is once more in trouble about souls. It is now examination and competition, which, pretending to settle once for all the respective values of souls, really contribute to their destruction.

The complainants divide themselves naturally into three classes. There are, first, those who have evidently begun life with evil courses, and tell us so here. The most respectable is the contributor of a letter headed "One who has failed; to his Uncle." He still thinks

"that the best way to work for an examination is to get papers set by masters. We try and get hold of all the old examination papers that have been set, and work them up. . . . This is a great art, and it is wonderful to see what good shots sometimes a really experienced master will make."

Some, again, like Prof. Sayce, cannot be said

to have failed in examinations; but the fruits thereof in the mouths of others have turned to dust and ashes. Protesters in this class commit all kinds of *ignoratio elenchi*. For instance, Prof. Sayce remarks (and it is a true locution) that

"the advocates of competitive examination will not employ it when a post in the Cabinet, a Judgeship, or even a Professorship, is in question, any more than a banker who wishes to select a confidential clerk, or a body of Governors who have to appoint the Head Master of a School."

Of course not, because there are other easily available means of selection. And that is the point. Can any other equally convenient and equally (in the main) fair expedient be suggested? Prof. Sayce hankers after patronage; but hear what Lord Pembroke very sensibly says:

"I have got nothing to say to the world worth hearing on the subject of examinations. If we are to stick to competition [surely we cannot help ourselves] I would give marks for physical excellences in all brain competitions. I should prefer to see pass examinations, and the candidates afterwards selected by lot."

Perhaps the wisdom of the latter part of this admirable letter is less remarkable than that of the first few lines. Lord Rosebery, again, "is deeply impressed with the fact that we lose many excellent and obtain many useless men by competitive examination, universally applied." But he carefully avoids suggesting a remedy.

But the majority of the complainants are teachers who know how utterly the competitive system has failed in many cases, and condemn it without any reserves. No one who has taught can fail to sympathise with the disgust of fellow-creatures wronged precisely as oneself has been. Many a time has the solid hard-working man failed to place himself above the "quick shallow men" in intellectual competition; but then the reason for this, perhaps, lies in the fact that the "quick shallow men" are the men that are wanted. The elementary teacher, of course, brings in King Charles shaking his gory locks at us. The root of the whole sad, bad business is "payment by results"; but the alternative is still scrupulously withheld. Some teachers urge that we should have no examinations at all; others that the patients should be examined by their own teachers only; others that examinations should be solely qualificatory. It is curious to find one distinguished critic labouring hard to denounce Oxford Classical Moderations. Surely it is very few years (comparatively) since salvation was supposed to have been secured by this very separation of the literary from the philosophic and the historical parts of the university examination. One writer complains that there is too much specialisation, and another that there is too little; another writer makes both complaints in carefully involved language in the same letter.

But besides these, there are contributions in this little book from men of high distinction, who add considerably to our knowledge of the bearings of the subject. For instance, the Warden of Merton, Dr. Bain, Prof. H. Nettleship, Dr. Gow, and some others, have really applied themselves to point out where present difficulties are remediable. Mr. Brod-

rick asks very pertinently whether the complainants are aware

"that during the last century, when the old mediaeval disputations had become obsolete, and had not yet been replaced by the examination system, Oxford—instead of being a paradise of 'original research'—became the byword of Europe for intellectual sterility; that it was completely distanced in the educational race by Cambridge, which had wisely adopted the examination system much earlier, and that it was rescued from intellectual stagnation by the introduction of class lists at the beginning of the present century."

Naturally, Mr. Brodric regards examinations as "a necessary safeguard against educational imposture, and, in the main, as a most salutary incentive to reading." Prof. Nettleship addresses himself to showing that, though examinations are necessary in all systems of instruction, the examination should be made subservient to the instruction, and not *vice versa*. Mr. Sanday, for his part, sees some hope in the prospect of the speedy abolition of *viva voce*. As part of the machinery under which everyone must pass for a degree, a *viva voce*, may be, is undesirable. It is even conceivable that when the papers have been read the examiners have as often had enough of their patients as the patients of their licensed torturers. But in a vast number of cases, especially where the examination is to result in a choice of one from many, a *viva voce* is surely indispensable; and where the object is to ascertain for sure that a pupil is not wasting his time, a short colloquy is often more efficacious than any quantity of paper-writing. Besides, it saves paper; and the strain on the conscience is less, since it is easier to endeavour to "get round" an abstract examiner than to face and dodge a fellow Englishman *in propria persona*. In Germany, one is told, the *viva voce* is generally a real examination covering a couple of hours or so; and surely in that time an examiner has taken a fair measure of his man.

This suggests a note of satisfaction here that we are reassured on a point of much importance. In an admirable contribution Mr. S. R. Gardiner explains in some sort on what principles fellows of All Souls are, after all, chosen. We all know how learned and genial members of that active corporation are; and most of us have wondered much how the cherry-tart of our youthful traditions could ever have succeeded in discovering so many and such accomplishments. Now truth makes all things plain. Mr. Gardiner expounds the method, and everything is clear. It would certainly be hard to find fault.

On the whole, in spite of the chaos which Mr. Auberon Herbert has presented to us, the medley of opinions does contain many valuable criticisms and suggestions. It would be ungrateful not to own frankly that the lessons of Mr. Herbert's sorrows are often useful to all of us who examine or work up other victims for examination.

Perhaps I may be allowed to take my chance of such immortality as is destined for one who reaches posterity on the hem of Mr. Herbert's robe by recording, after all, two facts which seem to be proved. The first is that examinations are necessary, but not infallible, both to decide between competitors

and to award diplomas of merit to average excellence. The second is this: that most of the evils, so far as they affect the object which examinations have in view, can be corrected, as they often are, by a double examination, domestic and extraneous, the one correcting the other.

P. A. BARNETT.

NEW NOVELS.

Marooned. By W. Clark Russell. In 3 vols. (Macmillan.)

The Pennycomequicks. By S. Baring Gould. In 3 vols. (Spencer Blackett & Hallam.)

The Luck of the House. By Adeline Sergeant. In 2 vols. (Edinburgh: Oliphant, Anderson & Ferrier.)

Leonora. By William V. Herbert. (Ward & Downey.)

An Odd Man's Story. By Isidore G. Ascher. (Elliot Stock.)

Wild Will Enderby. By Vincent Pyke. (Hutchinson.)

The Tangena Tree. By Agnes Marion. (Longmans.)

THERE was never such another patriotic book as *Marooned*. The praises of England, and still more of the British sailor, are continually cropping up, with a flavour of that olden time when nobody doubted that England was a match for the rest of the world. The plan of the story is ingenious. A young man in Rio Janeiro writes home to a cousin in London to bring out his sweetheart to him. He is himself too busy to fetch her, and the damsel is too beautiful to take the voyage alone in the then state of things at sea. Musgrave, the cousin, goes to see Aurelia, the destined bride, and engages berths for her and himself in the *Iron Crown*, Captain Broadwater, a brig of 300 tons. The time is before the days of steam, when a voyage to Rio took three months. Broadwater is a beast and a bully. The mate is worse. At last a half-blood sailor kills the mate, and the other sailors refuse to give up the man. One morning Captain Broadwater has disappeared. Musgrave and Aurelia suspect foul play, but they are powerless. He, having been a sailor, is made to navigate the ship, and the crew insist on being taken to Cuba. After a desperate and exciting time Musgrave and Aurelia are "marooned"—put ashore on a desert island. They are left without a boat, and with no other possessions than their clothes and some food. They find water and fruit, undergo various frights, and meet with some novel adventures. A piratical subterranean lair furnishes a place to lodge in, and they live there for three weeks, when they get away in a chance boat. They are picked up at sea, and go straight back to Bristol and marry. Musgrave naturally considers, Aurelia not dissenting, that after the way in which they have been thrown together, and shared dangers, and borne trials, they belong to each other. He writes to tell his cousin of the event, and sometime afterwards hears from him that he has married somebody else. Obviously, *Marooned* is a story full of incident and interest. It is written in good stirring English. The scenes at sea are as vivid and

realistic as such scenes always are in Mr. Clark Russell's books. The peculiar free-masonry of sailors, their superstitions, their doggedness and at the same time hardly long-suffering, are well brought out. The plot inevitably reminds one of Charles Reade's *Foul Play*; but there is no attempt at the elaborate complications of that work. Perhaps there is just a little too much allusion to the brilliance of Aurelia's eyes; but it was natural enough in the circumstances that they should light up the darkness of the pirates' cave.

Mr. Baring Gould is a wise man, who does not tell his readers too much about his people. Some writers of novels presuppose a helplessly stupid audience, to whom every detail of plot, every link of chain, must be shown. Not so the author of *The Pennycomequicks*. What the mental eye can see for itself he leaves unindicated, and his story gains immensely by this judicious reticence. This virtue of omission is balanced by a sin of commission. At intervals along the road Mr. Baring Gould pulls up his Pegasus, button-holes the unwary wayfarer, and sermonises to him. A sermon in its place may be excellent (unfortunately it is not always so); but a preachment in a novel is an infliction, even in this author's pleasing and fluent language. The first volume of *The Pennycomequicks* is extremely interesting. It introduces a set of people who cannot fail by their very characters to make a story between them. The second is just a little wearisome. In his anxiety to present real everyday people Mr. Gould shows his men and women in an exaggerated light of realism. But in the third volume they become interesting again; and here some of the author's reflections by the way are apposite and salutary. The characters are tried in the crucible, and come forth purified to go out into the world with their maker's blessing on their heads, and the heroine's sentence ringing in their ears: "We will not talk of the past: we will set our faces to the future. The Devil is dead." In this novel we have as full, and apparently as well-known, a picture of Yorkshire ways and words and superstitions as the same writer's *John Herring* gives of those of a very far corner of England. The scene is laid in a manufacturing town. Jeremiah Pennycomequick is a mill-owner, unmarried, well-off, and therefore an object of regard to his relatives. He has, however, only two, namely, his sister, Mrs. Sidebottom (pronounced Siddybottom), and his nephew, Philip, whom he distrusts because of an old feud with his father. Mrs. Sidebottom has designs on Jeremiah's fortune; but besides Philip there is a young woman in the way, with the interesting name of Salome. She is the daughter of a man who was to have been Jeremiah's partner, but who was killed in the mill; and he has taken her and her mother into his care. Jeremiah is supposed to be drowned by the bursting of a reservoir. A body is fished up which Mrs. Sidebottom persistently identifies as his. He had previously handed his will, sealed up in an envelope, to Salome. The will left the property to Salome; but the signature was found to have been torn away, and everything was divided between Mrs. Sidebottom and Philip. Mrs. Sidebottom refuses to give Salome a penny, but Philip offers her compensation by proposing to her.

They marry, and then naturally, being in a novel, their troubles begin. How Mrs. Sidebottom continued scheming, how Jeremiah turned up again, how Philip and Salome travelled on the continent, and what things befell them there, Mr. Baring Gould can best say. The characters which stand out in the strongest relief are the scheming unscrupulous hypocrite, Mrs. Sidebottom; Philip, narrow, self-satisfied, and self-righteous, but capable of better things; and a certain Colonel Beaple Yeo (with two noble aliases), who, with his eternal effrontery and his ever-ready eloquence, is one of Mr. Baring Gould's best creations.

The Luck of the House is a powerfully conceived story, told in a manner that absorbs the reader's attention. We are introduced to a round half-dozen of characters, all of whom are strongly individual and play conspicuous parts. When it is said that there are two villains and more than one victim among them, it will be guessed that plot and incident make an ample show. Ralph Kingscott, the first villain, is irretrievable, while John Hannington, the second, has an infinitesimal conscience, and something minute in the way of a heart. Poetic justice is done between them; and when the second suffers at the hands of the first, he dies with a sort of heroic halo round him. Of the three women, Stella, the heroine, is perhaps not the most interesting. She is innocently involved in the troubles that occur in the story, but she overcomes her husband's mistrust by the sheer force of goodness and love. Lady Val, the honest, strong-natured, though worldly and fashionable beauty, is a splendid woman of her kind. Her love for Hannington finally rescues him from himself, which is the only deliverance he needs. The story skilfully shows how events may be misrepresented, and small mistakes twisted and magnified into big ones; how, moreover, the best acts and motives may be turned to evil by evil-minded persons. Happily all comes right in the end.

There is never any lack of novels of mere incident, and *Leonora* is one of that class. There is no attempt in it at the development of character, but the style is direct and fairly good; here and there, in the earlier part of the book, it is bright. The story is supposed to be an account left by a deceased person, for publication after his death, of some stirring events in his life. From a desire for adventure he advertised in the *Figaro* for a French wife. Among the answers he got was one which charmed him by its brevity and unconventionality. A correspondence ensued. *Leonora* was herself even more charming. They married, and two years of perfect happiness followed. But *Leonora*, like Enid, talked once in her sleep; and what she said was spoken in plain English, whereas her waking utterances were tintured with a French accent. Her husband believed she had deceived him, and put all sorts of spies round her, with the result that he found out she had had a history which on the face of it did not seem of the best. A good deal of mischief happened from his ill-judged efforts at detection, and the end was very sad. But the poor wife was vindicated. It is an un-

comfortable kind of story, though the exciting scenes have a thrill about them less gruesome than is produced by the "shilling shocker."

An Odd Man's Story is a little dreary, because there is nothing to relieve the odd man's sorrows. Yet he is not much of an odd man. Not a single event grows out of his eccentricity; but rather the few eccentricities of his old age have grown out of the events. The only odd things he does are to sew the diary of his dead love into the lining of an old coat, which he wears every night, and to use the verb "to exorcise" as though it meant to raise an evil spirit instead of to quell one. The story has a good deal of pathos in it, and is told with an air of sincerity that makes it seem a genuine experience.

The gold diggings are an inexhaustible source of adventure in books of the kind of *Wild Will Enderby*. The daring youth so named fell madly in love with an undesirable widow, and rushed off to the diggings to make his fortune. There and elsewhere he acted fully up to his sobriquet. He did not marry the widow; but whether he was quite a fit match for the charming cousin who in the end was given him to wife most readers will doubt. His adventures, however, are vividly told.

The Tangena Tree is also an account of far-away adventure; but the story is simply told, without any attempt to do more than let the occurrences speak for themselves. The interest centres in the devotion of a Malagasi woman to the young Englishman, Roger Compton, who is an agent for the buying of hides out in Madagascar, and in the jealousies of this woman and a Creole, who also loves the Englishman, though with a passion that takes an evil turn.

GEORGE COTTERELL.

SOME BOOKS ON THE COLONIES.

Froudeacy. By J. J. Thomas. (Fisher Unwin.) Under this shocking title Mr. Thomas, author of *The Creole Grammar*, replies to Mr. Froude's aspersions on the negro in his book on *The English in the West Indies*. At the time of its publication it was shown in the ACADEMY that Mr. Froude's observations (or his friends' observations for him) were not what the world calls accurate in some respects; and it is interesting to find that, as regards the economic condition of the island specially cited there, Mr. Thomas is in agreement with us. Mr. Thomas, who is a "black man," very keenly resents, as he is fairly entitled to do, and successfully refutes, much that Mr. Froude has said; but after all it was hardly necessary to write a book about it, and such a "fine" book in the matter of writing. Its author might well be content with the fact that all really fair-minded men who have taken the trouble to know the negro in the West Indies are in sympathy with him. It is a pity that Mr. Thomas strives so constantly to prove that black is white and white black. He tells us that "classification in no department of science has ever been based on colour." Well, it has; but he is right enough as to natural history now. It is only mischievous to contend that colour is the one difference between white men and black men. Mr. Thomas would have done a real service by a more emphatic and less tedious contention that difference of colour and other differences of race involve, in this instance, no differences of mental and moral capacity. In one respect the white man shows Mr. Thomas an admirable

example, and he does not recognise it. He and his people are extremely sensitive to the contumely of the ignorant white man. On the other hand the white man does not resent the malignant contempt felt and often expressed for him by the ignorant negro. If Mr. Thomas has disposed of Mr. Froude's main attack, he carries criticism a deal too far in small matters. Take an example (p. 31):

"Thus we find him [Mr. Froude] describing the Grenada Carenage as being surrounded by forest trees, causing its waters to present a violet tint; while every one familiar with that locality knows that there are no forest trees within two miles of the object which they are so ingeniously made to colour."

Let us turn to Mr. Froude. The passage in question is simply "Everywhere luxuriant tropical forest trees overhanging the violet coloured water." No amount of ingenuity on Mr. Thomas's part this time can make these words imply that the trees impart the violet tint to the water. Mr. Froude is absolutely correct. Mr. Thomas, who knows the Grenada Carenage, knows perfectly well also that there are plenty of trees overhanging the water's edge, or sufficiently near to appear to do so; and if they are not forest trees (this is the whole point) in the local West Indian sense, that is no error on Mr. Froude's part, who properly described them as such to the British public. Mr. Thomas's statement that "there are no forest trees within two miles" is not even strictly right in this obscure sense, and he is unpardonably wrong and misleading from the point of view of the general public. This style of criticism seriously weakens trust in Mr. Thomas where graver matters are at stake. On some points Mr. Froude and he are well matched.

History of South Africa: the Republics and Native Territories from 1854 to 1872. By George McCall Theal. (Sonnenschein.) Mr. Theal's volumes follow one another with astonishing rapidity. We cannot but think that the greater part of the transactions treated of in the present volume were not worth recording. Of what possible value can the wars of the two republics with the native tribes on their frontiers during a period of only eighteen years be to the future historian? There is a remarkable sameness in the methods pursued by civilised nations in annexing the land of uncivilised neighbours. There is nothing to be learnt from the method of the Dutch, and certainly nothing worth perpetuating. The really important part of the book is the account of our annexation of the diamond fields. Here the author shows the same fairness and impartiality which we have commended before. He proves clearly that it was entirely by its own fault that the South African Republic lost Kimberley, and he absolves Lieut.-Governor Keate from any blame for his famous award. Though actually wrong, it was justified by the evidence which was laid before him. The loss of the diamond fields has turned out to be of little practical injury to the republic; for the cost of government there has absorbed the whole of the receipts that would have gone into the state treasury, and, at the same time, a valuable market for farm produce, of which its people have made good use, has been created. All through this volume Mr. Theal is fair and unprejudiced. To all of whom he writes—English, Dutch, natives, missionaries, &c.—he gives their due, honestly and candidly.

Impressions of Australia. By R. W. Dale. (Hodder & Stoughton.) Dr. Dale's book consists of a reprint, with some additions and corrections, of five able and interesting articles on his visit to Australia contributed by him to the *Contemporary Review*. He went out at the invitation of the Congregational Unions of South Australia, Victoria, and New South

Wales, and spent three months and a half in these colonies, beginning with a few days in Tasmania. Everything the author saw, and everybody he met, delighted him; and he sees all in the most roseate hues. What made the deepest impression on him was the hospitality of the people. He noticed also in all classes a much more buoyant temperament than is common at home. The Australians are more light-hearted, surer of themselves, more fearless, more open:

"They are not too shy to say kindly and agreeable things to each other. I have heard more compliments exchanged during an Australian dinner, some of them very felicitously turned, than I hear at a dozen dinners in England—compliments not to women merely, but to men, gracious words showing the pleasant temper of the speakers, and likely to give pleasure to the persons to whom they were addressed."

On all the subjects that Dr. Dale treats of he writes well. The chapter on religion and morals is specially interesting; and on the Chinese question he has the courage to attribute the hostility of the colonists to the celestials to its real motive. He writes:

"As yet the Chinese question is a part of the labour question; for although a great deal is said—and, no doubt, with perfect sincerity—of the vices of the Chinese immigrants, and of the social injury that their presence in the great towns inflicts on the community, the real force of the popular agitation against them arises from the dread that if many more of them are permitted to settle in the country they will reduce wages. I am not in a position to express any opinion on the justice or injustice of the popular opinion which attributes to the Chinese settlers the most disgusting vices; but I think that I am neither unjust nor uncharitable in saying that, as yet, the virtues of the Chinaman, rather than his vices, provoke the popular hostility against him."

Half a Century of Australian Progress: a Personal Retrospect. By William Westgarth. (Sampson Low.) The author—an old Australian colonist, now a London merchant—describes in the present volume a five months' tour undertaken in the course of last year, in which he visited all the Australian colonies and New Zealand. He writes in a chatty and airy style which is sometimes not a little irritating. He is always on the look-out for information, and discusses every possible question which can affect the colonies, or their relations to one another, and to the mother country. His remarks are shrewd, though sometimes superficial; and he is candid in not suppressing information that tells against his own convictions. For instance, he is an orthodox free-trader, yet he admits that most of the people he met with in Australasia were strong protectionists. Mr. Westgarth gives some curious results of the financial misgovernment of the pedants who for some years had their own way in New Zealand. He found that working men were streaming over by the fortnightly steamers from New Zealand to Hobart en route for Melbourne. Some whom he accosted complained bitterly of having lost all their savings; and the population of the town of Invercargill, which he visited, had dwindled from 10,000 to 2000. Another curious fact with regard to working men in New Zealand, which he learned from the premier and others, is that they are much in the habit of banding together among themselves to take up contracts; and so fond are they of this practice that, tenacious as they generally are of their 8s. a day, they will, in competing against the employing classes, cut down a contract till it will yield them only half of what they would have made by working at wages. Mr. Westgarth divides his chapters into a number of short sections with separate headings, which, whatever advantages it may have, gives his book a patchy and dis-

jointed character. He helps the reader with three excellent maps.

Australia and the Empire. By A. Patchett Martin. (Edinburgh: David Douglas.) Here is another reprint of essays and newspaper articles—always a doubtful step; but we must admit to having read with interest the views and opinions of a thoroughly sensible and straightforward Australian, as set out in his "little sheaf of essays." The essays are mainly political, and it is difficult to notice them at all without touching on politics. But it certainly is as well that we at home should know what our fellow-subjects in the colonies think and feel about the questions which agitate us here. We think Mr. Martin is right in insisting on the strong imperial feeling held by the great bulk of Australians:

"It is doubtless," he writes, "the want of all imperial sentiments which has marked the English Liberals under the long papacy of Mr. Gladstone that in the first instance alienated the colonists from a leader whose genius works most smoothly on the broad, but perilous, path of political disintegration. Nothing is so distasteful to loyal colonists as the idea that Britain would voluntarily abdicate her pride of place among the nations. Their reading of history convinces them that they are in peaceful possession of their vast island-continent, simply because Nelson and Wellington defeated and overwhelmed the navies and armies of Napoleon."

Mr. Martin is amusing on the readiness of the most democratic Australians to accept titles of honour, and his remarks on protection are sensible and practical.

The Jenolan Caves: an Excursion in Australian Wonderland. By Samuel Cook. (Eyre & Spottiswoode.) This is a reprint of a series of papers contributed to the *Sydney Morning Herald* on a group of stalactite caves in a limestone range about 150 miles from Sydney. The first mention of these caves is in the year 1841 when a robber was tracked to and captured in one of them. For some time they were known as the Fish River caves, but the government intervened, and by an order in the gazette changed *Fish River* into *Jenolan*. They are now under state protection, and we must believe that they are of unusual extent and beauty. Still, it is difficult to suggest a reason for republishing these papers. The present volume, a quarto, is too bulky to serve as a guide or hand-book; and we can hardly imagine any one caring to read description after description, written in the usual flowery style, of some fifty caves, most of them with ridiculous or affected names. The illustrations, from photographs taken on the spot, give no idea of the beauties described by Mr. Cook.

NOTES AND NEWS.

PRINCE LOUIS-LUCIEN BONAPARTE is home again from his long visit to Italy, in good spirits and health, well pleased with the result of his linguistic investigations, which he will lay before the Philological Society next March, in a paper on "Albanian, Modern Greek, Gallo-Italic, Provençal, and Illyrian, still in use in the Neapolitan and Sicilian Provinces of Italy."

SOME notion of the extent of the Prince's linguistic library may be gained from the fact that he has just ordered his paper-covered books to be bound, though in working bindings only, and the estimate for this is £1000. For a young man of seventy-seven this is an enterprising order.

WE hear that the Indian Government has ordered that all the vernacular translations of Shakspeare shall be sent home for presentation to the memorial library at Stratford-on-Avon. No complete translation of the whole of Shak-

speare has yet been made; but many plays have been translated into more than one language, by far the most popular being "Hamlet" and "The Merchant of Venice."

PROF. ANGELO OLIVIERI, of Palermo, has been engaged for a considerable time on a translation of Shakspeare's Sonnets into Italian verse, the first complete translation attempted in Italy. His work is now almost ready for the printers.

WE hear tidings from time to time of choice prints on hand-made paper of unpublished letters and poems of poets and writers from Shelley to the present day, made by unknown printers in divers states of America, which wicked rumour says are situated in the city of London; "but where ignorance is bliss, 'tis folly to be wise." Collectors of book rarities may, however, some day find that they have not yet heard of all the privately-printed productions of even the present year of grace.

PROF. SKEAT is printing the second volume of his "Principles of English Etymology," the Anglo-French division, for the Clarendon Press. He shows (among other things) that Chaucer was not the wholesale introducer of French words into English that he has often been accused of being. On the contrary, almost all the poet's words of French origin were known in English for fifty or a hundred years before his time, and were familiar to his contemporaries, with the exception of a few like *corniculere*, *vitremyle*, *radevore*.

WE wish that some members of the Chaucer and New Shakspeare Societies, or some German or American students of these poets, would give us a list of what words each of the two writers introduced into the language. A valuable working list might be compiled before the New English Dictionary is finished. We expect that the list would be a short one, unless Shakspeare's hyphenated compounds were included. He believed in the "under-one" bar as a useful poetic tool.

SIR ALEXANDER AGLAND-HOOD, of St. Audries, Bridgwater, has kindly consented to let the Early English Text Society print his unique MS. of the fifteenth-century englishing of Nicholas Trivet's French Chronicle, from which Dr. Furnivall printed the story of Constance for the *Man of Law's Tale*, in Part iii. of the Chaucer Society's "Originals and Analogues of Chaucer's *Canterbury Tales*." Sir Alexander will send his MS. to the University Library, Cambridge, and there Miss Mary Bateson—one of the daughters of the late Master of St. John's—will copy and edit the MS. during the course of next year.

THIS is the sixth book that Miss Bateson has undertaken for the Early English Text Society. She has at press (1) her editions of George Ashby's Poems, from the fifteenth-century MSS. at Cambridge—his moral treatise for the use of Prince Edward, son of Henry VI. and Queen Margaret, on the "Active Policy of a Prince," written when the author was eighty (of this Dr. Furnivall has printed a specimen); and another poem composed while he was in prison in 1463; and (2) of Gilbert Banastre's "Legend of Sismond and Guistard" (which is added to Chaucer's "Legende of Good Women" in the British Museum Additional MS. 12,524), with other versions by William Walter (Wynkyn de Worde, 1532) and R. Robinson, 1597; and his Poem on a Miracle of Thomas a' Beckett, 1467. Miss Bateson's third book is the new edition of *Mandeville's Travels*, which we mentioned last week. Her fourth is the long unique *Lone-lich's Merlin*, at Corpus, incomplete, of which she has copied most, and which she will edit with Prof. Kölbing. Her fifth is the Inner Temple MS. of Robert of Brunne's Chronicle,

1338, with the second part of the Lambeth MS.; and her sixth is Trivet's Chronicle.

MISS ROSA ELVERSON and Miss Florence Gilbert, of Lichfield, are to edit for the Early English Text Society, from their Cathedral MS. 16—early fifteenth century or late fourteenth—the prose treatise *Scire Mori*, which they have already copied, another on the Beatitudes, and probably a few other tracts of like nature.

THE Hon. Boden Noel has just finished a *Life of Byron*, for the "Great Writers" series.

Rambles in Book-land is the title of a new volume of Literary Essays by Mr. W. H. Davenport Adams, announced for immediate publication by Mr. Elliot Stock.

A NEW novel by Mr. G. Colmore, entitled *A Conspiracy of Silence*, will be published by Messrs. Swan Sonnenschein & Co. next week. Mr. Thomas A. Pinkerton's new book, *The Spanish Poinard*, will be issued at the same time in two volumes.

MESSRS. TRÜBNER announce a re-issue of the *Encyclopaedia Americana*, in four volumes, of which—so far as we know—only one volume has hitherto been published in this country. The work was intended to be a supplement to the *Britannica*, containing not only special articles on American subjects, but also biographies of persons who have died since the early volumes of the *Britannica* appeared and of living celebrities.

Q's new book, *The Splendid Spur*, will be published by Messrs. Cassell & Co. early next month.

ON October 4, Lieut.-Col. S. C. Pratt, R.A., was elected master, and Mr. Walter Besant treasurer, of the Quatuor Coronati Lodge of Freemasons. This lodge was established a few years ago to promote an increased study of masonic archaeology; and with such happy results that the retiring master, Mr. William Simpson, was able to announce that between seven and eight hundred members had joined the outer or correspondence circle of the lodge as subscribers to its *Transactions* and other publications.

THE sixth session of the Elizabethan Literary Society, which holds its monthly meetings at Toynbee Hall, will begin on Wednesday, November 6, when Mr. A. H. Bullen will read a paper on "Burton's *Anatomy of Melancholy*." Among the other papers promised are—"The Songs of the Elizabethan Dramatists," by Mr. J. A. Symonds; "John Donne, his Verse and Prose," by Prof. Edward Dowden; "The Masques of Ben Jonson," by Mr. Edmund Gosse; and "Shakspearian Tragedy," by the Rev. H. C. Beeching.

AN appeal has been issued by Mr. Harry Quilter, the editor of the *Universal Review*, for a memorial to Wilkie Collins in Westminster Abbey or St. Paul's. Among those who have consented to act on the provisional committee are Messrs. George Meredith, Thomas Hardy, Hall Caine, the Rev. S. Baring Gould, Mrs. Lynn Linton, and Lucas Malet. Subscriptions may be sent either to the Pall Mall branch of the London Joint Stock Bank, or to Mr. Quilter, at 5 Gray's Inn Square, W.C.

THE FORTHCOMING MAGAZINES.

THE announcements for the new volume of the *Century*, which begins with the November number, include: The Autobiography of Joseph Jefferson ("Rip Van Winkle"), illustrated with portraits; a serial story by Mrs. Barr, author of "Jan Vedder's Wife," dealing with the trials of the Quakers under the Protectorate; Letters from Japan, by Mr. John La Forge, illustrated

with reproductions of the author's sketches; an illustrated series of articles on the French salons of the seventeenth and eighteenth centuries, by Mrs. Amelia G. Mason; a series of papers on prehistoric America, with special reference to the serpent mounds and the recently discovered evidence of fire-worship; a series on the astronomical work of the Lick Observatory; and a number of personal narratives describing the first discovery of gold in California. Mr. Timothy Cole's admirable engravings on wood, after the old masters in Italy, will be continued; and the *Life of Lincoln* will be finished in four more instalments.

MR. H. H. CHAMPION has written an article on "The Dockers' Strike, as seen from within," which will appear in the mid-October number of the *Universal Review*.

"THE UNMAKING OF ENGLAND" is the title of an article, by Dr. Karl Blind, in the forthcoming number of the *Fortnightly Review*, in continuation of the one which appeared in the August number on "Mr. Gladstone and the Civilised World."

THE Rev. S. Baring-Gould will continue his description of "Recent Discoveries in Christian Archaeology in Rome" in the November issue of the *Newbury House Magazine*. The subject will be "The Catacombs," commencing with that of Saint Priscilla. The article will contain many interesting illustrations of inscriptions, &c.

A POEM entitled "A Maiden of Dream," by Mr. Arthur L. Salmon, will shortly be published in the *Magazine of Art*.

MARK TWAIN has written a new story to appear in the November part of the *Century*, in which the first number of a serial, by Mr. Frank R. Stockton, will also be published.

St. Nicholas will be permanently enlarged with the appearance of the November part, and a new and clearer type will be adopted.

THE *Inquirer*, which was founded in 1842 as the weekly organ of the Unitarians, will henceforth be published at one penny. Originally issued at fivepence, the price was lowered to twopence in 1882. There will be no reduction in the size of the paper.

WITH the first number of its ninth volume, published on October 10, *The Christian Commonwealth* will be permanently enlarged by the addition of four pages. This is the fourth enlargement since its publication.

THE *Theatre* will, in the future, be published by Messrs. Eglington, who will also issue the *Theatre Annual* at Christmas.

UNIVERSITY JOTTINGS.

TERM begins at both Oxford and Cambridge this week.

AT Oxford, Dr. Bellamy, president of St. John's, having been nominated vice-chancellor for the fourth and last year of his tenure of that office, delivered the usual Latin address in convocation on October 9, reviewing the events of the past academic year. During the vacation Mr. T. Case, of Corpus, has been elected to the Waynflete chair of moral philosophy, vacant by the death of H. W. Chandler; and Mr. C. B. Heberden has been elected principal of Brasenose, in succession to the Rev. Albert Watson, who resigned. Mr. Falconer Madan, sub-librarian of the Bodleian, has also been re-elected to a fellowship at Brasenose.

AT Cambridge, Dr. Butler, master of Trinity, was admitted vice-chancellor on October 1, his predecessor, Dr. Searle, master of Pembroke, having held that office—as the result of recent reforms—for the period of only nine months. Dr. Searle's address, which was delivered in Eng-

lish, referred in graceful language to the changes that have taken place in the professorial staff. Of the two new professors, Prof. Jebb is announced to lecture this term on the *Philoctetes* of Sophocles, his edition of which play is already in the press.

THOUGH it is apparently necessary that two persons should be nominated by the council to the senate, it is understood that Mr. F. J. H. Jenkinson, of Trinity College—the editor of Henry Bradshaw's collected papers—will be unanimously elected to the university librarianship at Cambridge, vacant by the appointment of Dr. W. Robertson Smith to Sir Thomas Adams's chair of Arabic. Mr. J. Willis Clark has withdrawn his candidature.

MANSFIELD COLLEGE—the new Congregational institution at Oxford, under the charge of Principal Fairbairn, of which the buildings have been erected by Mr. Basil Champneys—is to be inaugurated with much festivity on Tuesday next. Among those who will be present is Prof. Blackie, of Edinburgh.

PROF. W. M. RAMSAY, of Aberdeen, will deliver a lecture at Cambridge, on Thursday next, October 17, in connexion with the University Clerical Society, upon "Some Points in Early Christian Life in Asia Minor."

MR. WILFRED A. GILL, of Magdalene College, Cambridge, will deliver a course of lectures on "Modern English Ethics" at 13 Kensington Square, W. (King's College Lectures to Ladies), beginning on Tuesday next, October 15.

THE sum of £2000 has been presented to the University of St. Andrews for the building and equipping of a laboratory in connexion with the chemical chair.

THE late Alderman George, of Leeds, has bequeathed £10,000 to the Yorkshire College.

THE University of Sydney, New South Wales, will shortly come into the bequest made by the late Mr. J. H. Challis of property to the extent of £200,000. With a portion of this endowment it has determined to establish a full law school with a professor and four lecturers, a professorship of history, a professorship of logic and mental philosophy in place of the present lectureship, and to separate the chair of anatomy and physiology by appointing a new professor of anatomy—the present occupant of the chair taking physiology. The lectureship in biology has also been made into a Challis professorship of biology; and the two chairs of engineering and modern literature have been placed upon the Challis foundation in order to relieve the general fund. Applications are now being invited for some of the new chairs.

THE late Prof. Elias Loomis, of Yale, has bequeathed to the University the greater part of his estate, which is valued at from 250,000 to 300,000 dollars (£50,000 to £80,000).

THE *American Journal of Psychology* will henceforth be published at Clark University, Worcester, Mass., where the editor, Mr. G. Stanley Hall, is a professor; and not at Johns Hopkins University, Baltimore.

WE quote the following from the *New York Nation*:

"Mr. William Cary has edited with skill and Mr. De Vinne has printed with taste 'A Record of the Dinner of the New York Graduates of Yale University in Commemoration of Victories in Rowing, Baseball, and other Athletic Contests, February 18, 1889.' The complete text of a dozen or more after-dinner speeches is given here, and two other things more concrete may be found also. First, a letter from Mr. J. D. Wickham, of the class of 1815, the oldest living graduate, who records that he was well acquainted with Nathan Birdseye of the class of 1736. And second, the significant assertion of Mr. Twitchell, who rowed in the race of 1859, that every member of the Yale

crew and every member of the rival Harvard crew went to the war which broke out two years later.

ORIGINAL VERSE.

THE UNFILLABLE GRAVE.

FILL up the grave
With the heaped mould—enough there is and more
To level higher than it was before
Its hollow cave.

But that grave new
Scooped in the tend'rest tissues of the heart,
That dread dark void—hid as a thing apart
From human view—

The yawning cleft
Sunk deep in the sweet fulness of our life,
Hunger creating where once food was rife
—Of all bereft.

Ah, who may fill
That spirit-chasm, dark and broad and deep!
What Lethæan spell can hush to lasting sleep
Its craving chill?

We take new ties,
New interests, hopes—plan out life's work anew,
And these we use like mould to fill from view
Of tear-filled eyes

The yawning void.
Alas, our sextoning efforts are in vain
To fill deep spirit-graves! We might remain
All unemployed.

We might as well
Pour water into an unbottomed cup,
Hoping we may, when we have brimm'd it up,
Its measure tell.

Rather we seem,
By filling essays, further to expand
Its gaping sides and depths on every hand
To bounds extreme.

Alas, no skill
We on that spirit-gulf can ever spend
Will level it! We cannot till life's end
Its dark depths fill.

JOHN OWEN.

MESSRS. REMINGTON & CO.'S ANNOUNCEMENTS.

"SONNETS and other Poems," by the Earl of Roselyn; "Idols of the French Stage," by H. Sutherland Edwards, in 2 vols.; "The Waverley Proverbial Birthday Book," by the Bishop of St. Andrews; "Recollections of Foreign Travel," by A. J. Duffield; "London to Melbourne," by Marchamp Longway; "Elf Knights: a Story for Children," by M. A. Curtois; "Lovely Homes: Poems," by C. Adley; "Woman Suffrage Wrong in Principle and Practice," by James McGrigor Allan.

Novels.—"John Clifford," by William Earl Hodgson; "Wronged," by Charles H. Eden; "The Child of Ocean," by Ronald Ross; "Sin of Joost Avelingh," by Maarten Maartens, in 2 vols.; "A Loyal Mind," by Eleanor C. Price; "The Touch of a Vanished Hand," by Francis Arthur; "Olympias," by T. Sparrow; "Eleanor Lewknor," by B. Pullenbury, in 2 vols.; "The Black Box Murder," by the Man who discovered the Murderer; "A Ne'er Do Well," by D. Cecil Gibbs; "To Him that Overcometh," by Mona; "Boycotted," by Mabel Morley; "A Life's Retribution," by Angus MacDonald; "Currie Curtis & Co.: Crammers," by C. J. Hyne; "A Stage Romance," by Lilith Ellis.

MESSRS. DIGBY & LONG'S ANNOUNCEMENTS.

Novels.—"Wildwater Terrace," in 2 vols., by Reginald E. Salwey; "Mrs. Danby Kaufman of Bayswater," by Mrs. Mark Herbert; "Within an Ace: a Modern Sensation," by Mark Eastwood; "The Wreck of a World," by W. Grove, forming No. 2 of "Long's Albion Library";

"Lord Allanroe," by B. E. T. A.; "Ivor; or, Woman's Wiles," by Edith Bent; "A Gipsy Singer," by Warren-Townsend; "For the Good of the Family," by Kate Eyre; "The Red Hill Mystery," by Kate Wood.

"The Cold Heart," translated from the German of Wilhelm Hauff, by Agnes Henry; "Clamtown Chronicles: a Book of Humorous Sketches," by "Quip"; "The Experiences of Richard Jones: a Story of School Life," by J. Jones; "Desborough Hold: a Story for Boys," by an Old Boy; "The Knight of the Golden Key, and other Stories," by Mrs. S. D. Wilson; "Pen and Ink Sketches, from Naples to the North Cape," by Emily A. Richings; "Arrows Shot at a Venture," Sermons by the Rev. B. S. Berrington; "The Vampires of the Anglican Church," by the Rev. Amos Gomeriah; "Truth and Trinity: the New Reformation," new edition; "Idonea: a Poem," by E. W. Bewley; "A Fallen Woman, and other Sermons," by the Rev. J. Edgar Foster.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

ADAMY, R. Architektur auf historischer u. ästhetischer Grundlage. 2. Bd. Architektur d. Mittelalters. 8. Abt. Architektur d. goth. Stils. Hannover: Helwing. 15 M.

BESCHREIBUNG der antiken Münzen in den königl. Museen zu Berlin. 2. Bd. Paeonien, Macedonien, die macedon. Könige bis Perdiccas III. Berlin: Spemann. 10 M.

BESING, K. Funde römischer Münzen im Grossherzogth. Baden. Karlsruhe: Bielefeld. 1 M. 60 Pf.

BRÜCKEN, K. Zwischen Joseph Freiherrn von Lössberg u. Johann Caspar Zellweger. Hrg. v. E. Ritter von Trogen. St. Gallen: Hubner. 4 M.

FOVILLE, A. de. La France économique: statistique raisonnée et comparative, année 1889. Paris: Colin. 6 fr.

GÖTTLICH-JAHREBUCH. Gesamtregister zu den Bdn. I.—X., 1890—1899. Frankfurt-a.-M.: Lit. Anstalt. 3 M.

GREVILLE, Henry. L'Avenir d'Aline. Paris: Plon. 8 fr. 60 c.

MULLER et CACHEUX. Les habitations ouvrières en tous pays. 2^e édition, entièrement refondue. Paris: Baudry. 60 fr.

WIEBER, Ch. Ohlil et Ohliens. Paris: Cerf. 10 fr.

THEOLOGY, ETC.

DE CARA, C. A. GH Hykros, o Re pastori di Egitto. Ricerche di archeologia egizio-biblica. Rome: Spithöver. 16 fr.

NEZSCH, F. Die Idee u. die Stufen d. Opferkultus. Kiel: Universitäts-Buchhandlung. 1 M.

NOVUM TESTAMENTUM, e Oedoe Vaticano 1809 nativi textus graeci primo omnium phototypice representatum, auspice Leone XIII. Pont. Max., curante Josepho Cozza-Luzi. Rome: Spithöver. 200 fr.

TRENDL, Th. Das Heidentum in der römischen Kirche. Bilder aus dem religiösen u. ästhet. Leben Südtaliens. 1. Th. Gotha: Perthes. 5 M.

HISTORY, LAW, ETC.

BOEHMER, J. F. Regesta imperii. I. Unter den Karolingern. 751—918. Neu bearb. v. E. Mühlbacher. 1. Bd. 8. Lfg. 10 M. VIII. Additamentum I. Unter Kaiser Karl IV. 1346—1378. Von A. Huber. 6 M. Innsbruck: Wagner.

COHN, F. Kauf nach hanseatischen Quellen. Berlin: Weber. 2 M.

DEJARDINS, A. Traité de droit commercial maritime. Paris: Durand. 64 fr.

GESCHICHTE der europäischen Staaten. 51. Lfg. 1. Abt. Geschichte Baierns. Von S. Riezler. 8. Bd. (1847—1868). Gotha: Perthes. 19 M.

GESCHICHTS-BIBLIOTHEK, thüringisch-sächsische, Begründet u. red. v. P. Mitzschke. 1. Bd. Gotha: Perthes. 7 M.

JURITSCH, G. Geschichte d. Bisthofs Otto I. v. Bamberg, d. Pommern-Apostels. (1103—1189). Gotha: Perthes. 9 M.

PARIS, le Blocus de, et la première armée de la Loire. Par A. G. 1^{re} Partie. Paris: Baudoin. 3 fr.

PICHL, F. V. Kritische Abhandlungen über die älteste Geschichte Salzburgs. Innsbruck: Wagner. 4 M.

RODOCANACHI, E. Coda di Rienzo: histoire de Rome de 1342 à 1361. Paris: Lahure. 7 fr. 60 c.

SCHROEDER, K. Lehrbuch der deutschen Rechtsgeschichte. Leipzig: Veit. 20 M.

STAMPFER, O. Geschichte v. Meran, von der ältesten Zeit bis zur Gegenwart. Innsbruck: Wagner. 4 M.

WAGNER, M. Untersuchung über die Ryswijker Religions-Klausel. Berlin: Weber. 1 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

ABHANDLUNGEN, paläontologische, hrg. v. W. Dame u. E. Kayser. Neue Folge. 1. Bd. 1. Hft. Jena: Fischer. 16 M.

BRUGER, H. Geschichte der wissenschaftlichen Erdkunde der Griechen. 2. Abth. Leipzig: Veit. 4 M.

KROKER, P. Die Tugendlehre Schleiermachers m. spezieller Berücksichtigung der Tugendlehre Platons. Leipzig: Gräfe. 1 M. 20 Pf.

MATHIEU, C. Nomenclator pomologicus. Berlin: Parey. 10 M.

MITTHEILUNGEN aus der zoologischen Station zu Neapel. 9 Bd. 2. Hft. Berlin: Friedländer. 9 M.

PARSHALL, A. v. Die Mechanik d. Vogelflügs. Wiesbaden: Bergmann. 5 M.

SANDBERGER, F. v. Ueb. die Entwicklung der unteren Abtheilung d. devonischen Systems in Nassau. Wiesbaden: Bergmann. 5 M.

VOIGT, W. Elementare Mechanik als Einleitung in das Studium der theoretischen Physik. Leipzig: Veit. 12 M.

ZEISE, O. Beitrag zur Kenntnis der Ausbreitung, sowie besonders der Bewegungsrichtungen d. nordeuropäischen Inlandseises in diluvialer Zeit. Altona: Harder. 1 M.

PHILOLOGY.

BEITRÄGE, Erlanger, zur englischen Philologie. Hrg. v. H. Varnhagen. II.—V. Hft. Leipzig: Deichert. 6 M.

KHÄNDGOGJANISHAD. Kritisch hrg. u. übers. v. O. Bühtlingk. Leipzig: Haessel. 12 M.

VOGEL, O. Quaestiones Plutarchaeae. Leipzig: Fock. 1 M. 20 Pf.

CORRESPONDENCE.

SHELLEY'S LODGING-BILL IN LONDON, FEBRUARY, 1818.

3, St. George's Square, N.W.: October 3, 1889.

On Saturday, February 7, 1818, Shelley left Marlow for London. On Monday, February 9, his two children, William, and Clara Everina (whom my father had helped to bring into the world on September 2, 1817) were brought to London by Clara Clairmont, with her daughter Alba; and all three children were baptised the same day at the parish church of St. Giles-in-the-Fields (Dowden, ii. 183). Next day, Tuesday, February 10, Mary Shelley came to town; and on Wednesday, February 11, she enters in her diary, "Look for lodgings," as if she was not satisfied with the rooms Shelley had taken. But from the landlord's entry below on the 13th, I assume that they slept where they first were; and that these lodgings were at No. 119, Great Russell Street, where "day after day Hogg and Peacock came to dine." Any way, a friend sends me a chance-found bit of the bill that Shelley's landlord sent him in:

"Percy Shelly, Esq.,

"Dr. To T. H. Godwin [? the T.H.]

"Took Apartments from February 9, 1818, and came into Ditto 10th of Do., at £3 0 0 per Week, and to find their own Linen and plate,

"To Cash Paid first day for Mr. Shelley.

		£	s.	d.
Feb. 10.	2 half Quarterns of Bread	0	1	2
"	2 half lb. of Butter	0	1	7½
"	11 Paid carriage[sic] of Trunks & Porter	0	8	0
"	Cash Lent Mr. Shelly	0	3	0
"	12 Paid for Parcel Miss O[clairmont]	0	2	0
"	Cash to P. Shelly, Esq.	0	2	6
"	Amelia Broke a Dish	£0	18	3½

" 13 Cash to Do. Do. Do." [sum out off]
Up the side of the figures is "Clairmont's Letter 7d." and "Glaas." On the back of Shelley's bill is another one in the same hand, of extra articles bought, I suppose, for Shelley's rooms:

		£	s.	d.
" Feb. 10.	Bought of Mr. Little 2 pair of Blankets and one Counterpane Rug.	[no sum]		
"	Bought of Mr. Dover 1 Looking Glass	0	12	0
"	Bason and Ewer, Blue figures	0	4	6
"	2 Blankets	1	0	0
"	1 Pillow	0	4	6

This due to Mr. Dover . . . 2 1 0"

It is odd that Shelley should have taken lodgings at the house of a namesake of his father-in-law, William Godwin, who, says Mr. Kegan Paul, was then carrying on his business of a bookseller in Skinner-street, in the city. Mr. Paul also says that this Godwin of Great Russell Street cannot have been a relation of William Godwin.

F. J. FURNIVALL.

ST. PATRICK AND THE HEPTATEUCH.

Ballyclough Vicarage, Mallow: October 7, 1889.

In the notes following the memoir of Muir-chu maccu Machtheni in the Book of Armagh (Hogan, p. 56), St. Patrick is said to have left in certain places "libros legis auangelii libros."

In my edition of the Epistles and Hymn of St. Patrick, I had taken this to mean the Old and New Testaments; but Mr. Whitley Stokes pointed out (Tripartite Life, I., xcvi.) that this would not explain the "Septem libros legis," which, according to Tirechan, St. Patrick gave to Bishop Mune (Hogan, p. 84). I now believe that this and the former expression refer to the Heptateuch, which is thus defined by Forcellini:

"Hoc nomine vocantur quinque libri Moyse prophetarum seu Pentateuchus una cum libro Jeronimo et libro Judicum quicum saepe jungitur etiam Ruth."

These books appear to have been used as a volume apart from the rest of the Old Testament. The earliest instance I have found is that of Sidonius Apollinaris (b. 43), "Librum igitur hic ipse deportat Heptateuchi scriptum velocitate summa, summo nitore" (Lib. v., Epist. 15, Migne lviii.). The word occurs also in Alcimus Avitus about the same date. A poetical version of it was composed by Cyprian—a Gaulish bishop of the middle of the sixth century—of which a critical text has just been published by Prof. Mayor (Cambridge: 1889). To these authorities may be added St. Jerome, the Rule of St. Benedict, Gregory the Great, and Alcuin (see du Cange).

It would appear that St. Patrick followed the usage of Gaul in having this collection transcribed for distribution, possibly as an introduction to the entire Old Testament. His example was followed in the Irish Church, e.g. by St. Finn Barr; for, in the Irish life of that saint (MS. 23 A 44, Royal Irish Academy), it is related that, when parting with the pupils of his ecclesiastical school at Addergoole, in the Queen's County, he gave them, among other gifts, "the seven books of the Law and the four books of the Gospel" (seacht leabar an reachta agus ceithre leabar an t-soisgeil).

T. OLDEN.

P.S.—It should have been mentioned that, when the term Heptateuch was used, the book of Ruth was considered as included in Judges, but when it was treated as a separate book the collection was known as the Octateuch. St. Jerome uses both terms. (Epp. lxxi. cvii. Migne Tom. xxii.) The latter name was that used by Eastern writers.

It is not, perhaps, unworthy of notice that in the passage from the Life of S. Finn Barr "the Gospel" is in the singular number, and is regarded as composed of four books. Irish theologians do not appear to have used the expression "four Gospels," though the book was sometimes spoken of simply as the Four (cattar or catar). Perhaps the word Gospel is used in the sense referred to in the expression "raising the Gospel" [alóft] terebáil int iosccla, and in the description of Elijah opening his Gospel to preach to the birds of Paradise, Osluicid éle iarsuidiu a iosccla (Book of Leinster 280 a).

T. O.

OLD IRISH AND THE SPOKEN LANGUAGE.

Upton, Essex: Oct. 7, 1889.

Some statements in Mr. Alfred Nutt's letter in last week's ACADEMY call for immediate correction. He says:

"Prof. Meyer asks with justice what Mr. Fleming and his friends have done to popularise the study of the living language by means of well-chosen and well-compiled text-books."

It is surprising how little trouble people will sometimes take to be well-informed. Mr. Fleming is well able to take care of himself, in spite of his three score and ten years. He may, however, be excused if he is reluctant to speak of his own labours; and, meantime, I beg to be allowed to show how unjust your correspondents are to the Gaelic Union.

The "First," "Second," and "Third Irish Books" (published by Gill, Dublin), of which some 70,000 copies have been sold during the last few years, were written and prepared altogether by men who subsequently became the nucleus of the Gaelic Union. These little works are still in steady demand in Ireland and America. A member of the Gaelic Union—Mr. David Comyn—issued a cheap edition of the *Laoi Oisín air Thír na n-óg*, and later a new edition of the *Mac-gnímartha Fínn*. Another member—Father Nolan—issued a series of "Lessons in Irish-Gaelic," of which five parts appeared in succession. Father Nolan also edited an Irish prayer-book—the *Cacán go Flaithiamhnas*, and later another work in Irish and English, "St. Patrick's Prayer-book." Dr. Joyce, while a member of the Gaelic Union, gave the public the first part of Keating's *Foras easa ar Éirinn*—containing Irish text, translation, and notes. Another member—the Rev. Euseby Cleaver—brought out at his own expense a *Duanaire*, or collection of poems by living Irish poets. A Munster priest, assisted by Mr. Fleming, has brought out a second edition of Father Daniel O'Sullivan's Irish version of *De Imitatione Christi*—a work which, with all its faults, is the finest specimen of Irish prose of this century, and by far the best piece of modern Irish translation. A distinguished member of the Gaelic Union—Dr. Douglas Hyde—has lately given the world a book of Irish popular tales in the native idiom—a collection which even Mr. Alfred Nutt calls "admirable"; while the cost of the work was mainly, if not entirely, defrayed by another member of the same body—Mr. Cleaver—already mentioned.

This itself is no small list of achievements, and I think quite sufficient to show how unwarranted is the attack made on the Gaelic Union. There are other labours I might mention which have been willingly undertaken and lovingly carried out by members of this society—all with the express purpose of "popularising the study of the living Irish tongue"—but which I omit for brevity's sake. One thing, however, I must not omit. It was this same Gaelic Union which first established the *Irishleabhar na Gaedhilge*, or "Gaelic Journal"—the only periodical at this day in Ireland solely devoted to the interests of the national language, and I think the first journal of the kind ever started in that country. The *Irishleabhar*, of which the fourth volume has just commenced, has been for the last two years under the able management of Mr. John Fleming; and though it may not be all that its friends could wish, its essays, tales, sketches, poems, &c., are calculated to do useful service, and it has been spoken of by scholars at home and abroad in terms of commendation.

Mr. Alfred Nutt may answer that all this work is nothing, because most of it was printed in Irish type and not in ordinary Roman. Let me inform him that there is no desire on the part of any member of the Gaelic Union to

"boycott" any good Irish book, be the type what it may. While a majority are doubtless in favour of retaining Irish type for Irish books, they are one and all ready to welcome any modern Irish work, however printed. Many of the members, even of those most inclined to retain the old letters, have used Roman type in some of their works, e.g. Father Nolan in his "Lessons in Irish Gaelic," the late Canon Bourke in his edition of Bishop O'Gallagher's "Irish Sermons"; and Mr. Fleming himself in his life of *Donnchadh Ruadh MacConmara*—one of the greatest Irish (Gaelic) poets of the last century—used Roman type throughout the work. While some of us would prefer the ordinary type—chiefly because it is easier to print and therefore cheaper—there is none so foolish as to stickle for the old characters in every case.

As to the ancient and mediæval tracts occasionally published in Ireland and England, they are obviously meant for the student and the antiquary; and it is unreasonable to expect the general public to go after them or read them. Let publishers give us something of modern times, with some kind of human interest in it—let them give us cheap grammars, cheap dictionaries, history, biography, legends, stories, poems, sketches, books of religion and devotion, &c., and I feel sure that they would soon have a different tale to tell of Irish books sold.

T. Ó FLANNAOILE.

THE COLOUR "PERS" IN OLD FRENCH.

Stanhoe Grange, Norfolk: Oct. 7, 1889.

I have shown in two former letters to the ACADEMY (September 22 and October 20, 1888) that the word *pers* was used in Old French and Provençal to indicate all shades of blue, ranging from the blue-black of hair to the greenish blue of the turquoise, as well apparently as certain shades of crimson. The following passage from Machault's *Remède de Fortune* shows that, at any rate in heraldry, the word had a well-defined meaning:

"Saches de vray qu'en tout endroit
Qu'on descript armes à droit
La couleur de pers est clamée
Azur, s'elle est à droit nommée,
Le rouge gueules, le noir sable,
Et le blanc argent"

(Ed. Tarbé, p. 84).

It was used, too, in the sense of our "true-blue," for Machault says in another place:

"Sachez que le pers signifie
Loyauté qui hait tricherie."

In the description of William the Conqueror in his *Chronique Rimée* Philippe Mousket says:

"Ses cevaus fu de fier couviers,
Par deuseur et un cendal piers
A flour d'or des armes le roi
De France, et s'ot tout le conroi"

(vv. 17406-9).

Reiffenberg explains *cendal piers* as "éttoffe de soie bleu foncé chargée de fleurs de lys." But *piers* here would be rather "azure," as in the passage from Machault given above; for we learn from Robert Gaguin's *Croniques de France* that the royal blue of the arms of France was "la couleur du ciel serain" (this passage is also interesting as throwing light on the origin of the term "Jean Crapaud" for a Frenchman):

"En ce lieu ne omettray a adjouxter ce que par nul certain aucteur ay trouvé, mais ay ouy reciter et affermer notoirement parla commune renommée, que les roys françoys avoient en leur armoyrie pour le signe de leur noblesse troyz crapos, mais après ce que Clouys eut receu les sauemens chrestiens,

* Cf. Chaucer's "Anelida and Arctite," l. 330, and Skeat's note on the passage (*Chaucer's Minor Poems*, p. 320).

luy fut envoyé du ciel ce que de present portent les roys, c'est assavoir troyz fleurs de lys d'orsouls lesquelles est la couleur du ciel serain que les François appellent azur."

In the "Farce de Pathelin" (p. 12, ed. Jacob) the draper says to Pathelin: "Voulez-vous de ce pers cler cy?" the "pers cler" being apparently a light-blue material.

PAGET TOYNBEE.

A SIGN USED IN OLD-ENGLISH MSS. TO INDICATE VOWEL-SHORTNESS.

Ghent: October 7, 1889.

At the end of his interesting communication in the ACADEMY of October 5, Prof. Napier says he has "a dim recollection of having met with isolated instances of it" (the sign 'over vowels) besides in the passages quoted.

It is just possible that these isolated instances are those that occur in subsequent pages of the same MS. in which Prof. Napier has found it on fol. 43. At any rate, I remember talking to him on that subject some time in 1888, soon after I had copied some treatises of that interesting eleventh-century miscellany. It is even possible that I showed them to him. However, should they not be identical, they would be all the worthier to be mentioned by the side of the goodly array published from the Cleopatra MS.

Gōd (= *deus*) is found six times on fol. 47a and subsequent folios; *god* (= *bonus*) is mostly found as *gōd*, sometimes without any sign over it. In the corresponding passages of the MS. Royal 2 B. v. (both contain an *Oratio pro peccatis*) the words are found without any sign over them. This applies also to the cases to be mentioned lower down.

ēced on fol. 49a. *Min drihten si þe þane þæs þe þu mid þinum clenan muðe 7 tungan ēced 7 eallan bergdest.* (The MS. R. 2 B. v. presents some variant readings, of which of *geallan* instead of *7 eallan* is the most interesting.)

hrife, fol. 49a. *þu mid þinum þain clenan hrife hunger 7 burst 7 cyle browodest.*

agute, *ibidem*, where the ' stands right over the *g*. This is perhaps owing to the well-known fact that the scribes used to put in the accents only when a page was finished, and adding them thus hurriedly they were apt to write them over the wrong letters.

febre, fol. 50b. *þa scylon brūcan deaðes butan-dreame ābo wīdan febre.* The *h* being dropped one would expect this *eo* to be long, but (see Sweet, *History of English Sounds*, § 400) the short vowel may be owing to the analogy of the nominative *feorh*.

ealle, *ibid.* A note in my copy (which is shortly to be published in the *Anglia*) says, with respect to a sign found over the *ea*: "i? or remnant of some letter?" Here again it may be a '.

Now that the attention of editors has been drawn to this sign other instances will possibly be forthcoming; and I think they will establish beyond a doubt the correctness of Prof. Napier's view with regard to its meaning.

H. LOGEMAN.

THE THIRD BASQUE BOOK.

L'Épnette, par Liburne: October 4, 1889.

Mr. Van Eys has mistaken Mr. Dodgson's meaning; and, indeed, Mr. Dodgson's letter was not very clear. Mr. Dodgson intended to speak of the so-called third Basque book, viz.—the *Kalendrea and Catechism*, printed at La Rochelle in October, 1571.

Of this book—a copy of which fetched 900 francs (£36) at M. Burgaud des Maret's sale (1873)—three copies only are known to exist. The first—M. Burgaud des Maret's—is now for sale at M. Jean Maisonneuve's; the second is in the library of the Arsenal; and the third,

with three leaves and a half missing, is in my possession. The book is made up of two pamphlets. The first is a calendar. The second contains, besides some family prayers, a reprint of the Catechism and the Confession of Faith, added as an appendix to Licarrague's New Testament, which Mr. Dodgson should have called the second Basque book. This reprint differs from the original only in slight typographical details, and in a few, but important, linguistic peculiarities.

Of Dechepare's *Primitive*, which is undoubtedly the first printed Basque book, the copy in the Bibliothèque Nationale is, at present, unique.

JULIEN VINSON.

SHAKSPERE'S "MAKE ROPE 'S."

8, St. George's square: October 6, 1889.

In analogy with Shakspeare's "make rope 's" = cause us to be ensnared, I find in 1752 in Louthian's *Form of Process before the Court of Justiciary in Scotland*—which I have just cut up for our Phil. Soc. Dict.—"the judges cause notify to him to apply to them," p. 45; "the Petitioners caused charge Our Advocate and Party concerned," p. 77; "and that you, within fifteen Days thereafter, cause register thir [these] our Letters," p. 82, &c.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 13. 4 p.m. South Place Institute: "Portugals," by Mr. Oswald Crawford.
MONDAY, Oct. 14. 4 p.m. Royal Academy: "The Bones of the Human Body," III. by Prof. John Marshall.
FRIDAY, Oct. 18. 4 p.m. Royal Academy: "The Joints of the Human Body," by Prof. John Marshall.

SCIENCE.

A Commentary on Catullus. By Robinson Ellis. Second Edition. (Oxford: Clarendon Press.)

THE first edition of Mr. Ellis's Commentary on Catullus furnished the learned world with a new basis of study not only of Catullus himself, but of the Alexandrian and Ciceronian literature. The book at once won a position which makes it superfluous to say anything in the way of general compliment on the appearance of a second edition. The new edition contains a great deal of fresh matter, added partly in the course of discussions occasioned by recent works on the same subject, partly from the new stores of learning accumulated by the editor during the last few years. In particular, Mr. Ellis recalls the attention of scholars to the labours of the Italians of the Renaissance—the Guarini, Poliziano, Avancius, and Aldus Manutius.

Among the works on Catullus which have appeared since the first edition of Mr. Ellis's commentary was published, and which are more or less indebted to it for assistance and stimulus, may be mentioned (besides Munro's well-known *Criticisms and Elucidations*) the useful school edition by Riese (1884), the elaborate commentary by Baehrens (1885), and the extremely sound and careful text and biography by Schmidt (1887). Benoist's short notes do not seem to add much to Mr. Ellis's materials; and still less is to be got from the Italian commentary by Toldo (1883).

But a tribute of recognition is due, and may not unfitly be paid in this place, to Emil Baehrens, whose recent death is a serious loss to Latin philology. In saying this, the

present writer does not deny that much of his work was hastily done, that many of his proposed emendations were unfortunate, that he had faults of temper, and a bad tone in controversy. But he was a very considerable Latinist. He had edited a great number of texts—the *Silvae* of Statius, Valerius Flaccus, Catullus, Tibullus, Propertius, the *Panegyrici*, and the *Postae Latini Minores*; and his work has given a great stimulus to scholarship, besides producing some solid results. His palaeographical judgments have sometimes proved erroneous; but his views on the MSS. of Catullus seemed to have been virtually accepted by every scholar of note, except Mr. Ellis, who has written on the subject. His commentary, no doubt, owes much in detail to that of Mr. Ellis, as every modern commentary on Catullus must do; but Baehrens is not (as a sentence in Mr. Ellis's preface might lead a hasty reader to suppose) a disingenuous plagiarist. He adds a good deal, so far as the present writer has observed, to Mr. Ellis's stores; and, what is perhaps more important, his work bears throughout the stamp of independence.

The commentaries of Mr. Ellis and of Baehrens have conferred a service upon Latin scholars which extends far beyond the limits of their subject. There are two kinds of commentaries on an ancient author. One is the neat and terse explanatory handbook, which gives a ready answer to every question which can be asked by the industrious school-boy or the intelligent reader; the other is the commentary which not only explains the author, but fully illustrates his age, surroundings, and literary antecedents. Much of this kind has recently been done for the history and philosophy of the Ciceronian age. It is the great merit of Mr. Ellis, and after him of Baehrens, that they have thrown the same kind of light upon its literary tendencies. In reading commentaries like theirs, the scholar feels himself at home, not only with Catullus, but with his intellectual world—with the contemporaries and predecessors who helped in great measure to make him what he was.

H. NETTLESHIP.

NOTES ON THE ANNALS OF ULSTER.*

III.

III. THE FOOTNOTES.

First, we may correct the following misprints: *combat*, p. 256, n. 4, read *combat*; *memthenga*, p. 332, n. 4, *r. nemthenga* (poison-tongue); *fromau*, p. 364, n. 3, *r. formnu*; *depradatione*, p. 394, l. 8, *r. deprædatione*; *progidy*, p. 403, n. 8, *r. prodigy*; *domniagh*, p. 501, n. 5, *r. domnaigh*; *fiofaidhe*, p. 504, n. 1, *r. fiosaide*; *unsually*, p. 510, n. 5, *r. usually*; *Tywisogion*, pp. 552, n. 4, 575, n. 8, *r. Tywysogion*.

In the Irish note printed from the Bodleian MS., in p. 591 there are eight mistakes, none, however, affecting the sense.

Wrong etymologies may be found in p. 5, n. 9 (*brat* and Latin *præda*); in p. 129, n. 4, where the name *Finsnechta* is explained as "White-snow," *Find-inechta*†: it rather means "Bright-snow,"

* *Annala Uladh* ("Annals of Ulster"), otherwise *Annala Senait* ("Annals of Senat"): a Chronicle of Irish Affairs, from A.D. 431 to A.D. 1540. Edited by W. M. Hennessy. Vol. I., A.D. 431-1056. (Dublin: 1887.)

† For a popular etymology from *fin*=vinum, see O'Mahony's Keating, p. 233.

the Ir. *fin* being cognate with Gr. *Fin* in *ῥῆνι*, *χαλκή*; in p. 155, n. 3 (*bachall* for *baculum*); and in p. 508, n. 4, where the nick-name *carrach* "scaldhead" (cognate with the *squarrosus* of Festus) is apparently regarded as a corruption of *carthach* "loveable."

Of mistranslations the following are the most important. One of the commonest entries in these Annals is to the effect that such and such a layman embraced the monastic life (*clericatum suscepit*, p. 136; *Clericatus Selbach*, p. 174; *Clericatus Echdach*, p. 184), either permanently (*post clericatum obiit*, p. 154, "in clericatu obiit," pp. 322, 380, 402, in *clericatu* . . . *quievit*, p. 376, in *clericatu uitam senilem finivit*, p. 396, in *clericatu finivit*, p. 424), or temporarily (*Domnall in clericatum iterum*, p. 204, where the editor rashly asserts that *clericatus* "is sometimes applied to a pilgrimage"). When the annalist wrote Irish the corresponding expression is *do gabail bachla*, p. 424, l. 2, or simply *bachall*, as in pp. 154, 256, 258. Hereon the editor remarks (pp. 155, n. 13; 256, n. 1; 259, n. 6) that the entry means that the person referred to "assumed the pilgrim's staff," "assumed the 'baculum' or pilgrim's staff." But the Irish word for "pilgrim's staff" is *trostan* (p. 572, n. 1), not *bachall*, which has only the two meanings—(1) "pastoral staff" (as in *bachall Iau*, the Latin *bacillum* or *baculus*, or, rather, as *bachall* is fem., a Low-Latin **bacilla*); (2) "to make or become a pastor." "to tonsure" (as in the Tripartite Life, p. 190, l. 4). And the Irish phrase for going on a pilgrimage is *dul for ailithri*. That *bachall* is quite different from "pilgrimage" is clearly seen from the entry in p. 257 at the year 781: *Bachall Artgaile . . . perigrinatio eius in sequenti anno ad insulam Iae*. The editor would have been saved from these mistakes by looking at Ducange (s.v. *Clericatus* "Vita monastica") and Bishop Reeves's *Columba*, p. 67, note g, and p. 157, note b.

The "pestis que dicitur baccach" which attacked the Irish in the year 708, "cum uentris profluvio," is stated (p. 157, n. 9) to have been "lameness." This it certainly was not. One may conjecture that the word was borrowed from the A.S. *pocca*, and means some kind of eruptive disease: *poccas*, ulcers, W. Voc.; *pokke*, sekeness, *porrigio*, variolus, Prompt. Parv. For Irish *b* from *p* in loanwords compare *bác*, *brolach* from *pácam*, *prologus*.

In p. 172, n. 4, *naidm* is defined as "exaction," "binding." It is translated by "guarantee" in p. 431, l. 20. It means "a covenant."

At the year 751 we have the entry "*Mors Cilleine droctigh anchoritæ Iae*," translated by "Death of Cillene 'droctech' anchorite of Ia." In a note (p. 214, n. 7) the editor renders *droctech* (nom. sg. of *droctigh*) by "bridge-maker." This, no doubt, is its primary meaning. But here it is the Irish translation of "pontifex," which word, in the Latin of these annals, denotes "bishop." Thus, at the year 731, we have the entry "Pontifex Maige heu Saxonum Garaalt [leg. Garalt?] obiit," which commemorates the death of S. Gerald, bishop of Mayo. The editor says that Cillene "appears to have been abbot of Iona." Perhaps he was only one of those bishops attached to monasteries, of whom we read in the Life of S. Mochua of Balla and elsewhere.

In p. 236, n. 5, *Ath-Orc* is rendered by "the Ford of Orc." It means Vadum Porcorum, *orc* (here a gen. pl.) being cognate with the Latin *porcus*.

P. 563, n. 8. Here *fogabhar*, "is got," is misrendered "was got." Compare the transla-

* Compare the cognate Middle Breton verb, *ex baesquer* "on t'ordonne prêtre," Ernault, *Dictionnaire Étymologique du Breton Moyen*, p. 222, a *arvel* of industry and learning.

tions above quoted of *asamberidh, lecar, orc* and *gaill*.

Two other notes seem to call for remark. At the year 773 the annalist has the entry "Comixtio agonis la Donnchad," translated by "Disturbance of a fair by Donnchad." Hereon the editor (pp. 242, n. 4) notes that Dr. O'Connor thought that the fair (or assembly) meant was the fair of Tailtiu, and that he was "possibly right in this instance." There is no doubt of it. Compare the Book of Armagh, fo. 10a1: "Prima feria uenit ad Taltanam nbi fit [leg. fuit?] agon [i.e., *ἀγών*] regale"; and the Tripartite Life, p. 68: "Prima [autem] feria Patricius ad Taltanam baili i raba in t-oinach rigdai." "Now, on the first day of the week, Patrick came to Tailtiu, a stead wherein was the royal assembly." The "assembly of Tailtiu" (now Teltown in the co. Meath) was the *agon* of Ireland *par excellence*, and interference with it was as serious a matter in the eyes of the Irish as the abolition of the Olympic festival was in those of the Greeks.

At the year 1040 the annalist records the death of Harold Harefoot thus: "Aralt ri Saxan giuais moritnr." The editor (p. 577, n. 11) honestly confesses that "the meaning of the epithet *giuais*, which Dr. O'Connor prints *guais*, and translates 'ferorum,' is not plain." It is the *Giuys* of the *Annales Cambriae*, ad a. 1040, and Prof. Napier has pointed out to me that it is an Irish corruption of *gewissa*—an epithet for the West Saxons: see Baeda, H. E. ii. 5, iii. 7. As to the election of Harold by the Witan of Wessex, see Freeman's *Norman Conquest*, 3rd edit., vol. i., p. 503.

A paper like the present, chiefly composed of lists of corrigenda, is apt to convey an erroneous impression of the value of the book under notice. Let me, therefore, end by saying that, with all its defects, this new edition of the first half of the *Annals of Ulster* is not unworthy of the gifted, generous, and modest scholar whose last work on earth it was. No one now living in Ireland is able to complete it; and I venture to suggest that the Royal Irish Academy, instead of employing an apprentice to botch the work of the deceased master, should spend the funds at their disposal in making and publishing photographs of the Book of Lecan and the Book of Fermoy, two ancient MSS. now in their library. The sun, even in Dublin, will not guess and blunder.

WHITLEY STOKES.

Corrigenda.—In the ACADEMY for September 28, 1889, p. 207, col. 3, l. 47, for *ppf. read pp.*; l. 48, for *o. read of*; l. 51, for *ab ath read abath*; l. 79, for *has the read has*; l. 83, for *when read where*. P. 208, col. 1, l. 11, for *foigiuallnaig read fo-giallnai*.

CORRESPONDENCE.

THE YENISSEI INSCRIPTIONS.

Settlington Rectory, York: Oct. 7, 1889.

Through the kind courtesy of Prof. Donner of Helsingfors, I have received a copy of the facsimiles of inscriptions in an unknown alphabet and language, and of certain very curious rock-sculptures, which have been discovered on the Upper Yenisei.

Those who are familiar with Prof. George Stephens's book on *The Runic Monuments* can hardly fail to notice the resemblance in artistic style, and in the way of portraying animals and the human figure, between these sculptures and the reliefs on the two golden horns found near Gallehus in Jutland. The headdress, with long feathers resembling horns, is the same; and there is a curious resemblance in some of the hunting scenes. One of the Gallehus horns has an inscription in very ancient

runes. Of the fifteen runes which appear on the horn ten are identical in form with letters which are found in the Yenisei inscriptions. Two very peculiar letters in the Yenisei inscriptions are, to the best of my knowledge, found in no known alphabet except the earliest Runic Futhorc. The inscriptions also contain two letters which I have, in my book on the runes, hypothetically assigned as conjectural archaic forms of certain runes, although they have not yet been found in any actual inscription.

ISAAC TAYLOR.

THE MODE IN WHICH THE CUNEIFORM INSCRIPTIONS WERE WRITTEN.

München: October 5, 1889.

It is, perhaps, not altogether superfluous to mention that the mode of writing cuneiform characters, adopted by Dr. Zehnfund, as described in the ACADEMY, of September 21 (p. 190), is a practical application of an old idea—so old, indeed, that few members of the Oriental Congress can have heard of it.

I recollect seeing Prof. Cowper, of King's College, London, showing his class, some forty-nine years ago, how the larger cuneiform characters might have been impressed on soft clay by one of the angles at the end of a wooden parallelopipedon, held at an acute angle to the surface of the clay. He also mentioned that he had exhibited this mode of impressing such characters at a public lecture in London some time before; but whether he was the originator of the idea, or not, I cannot say.

E. W. WEST.

SCIENCE NOTES.

PROF. J. F. BLAKE has published in the *Proceedings* of the Geologists' Association an interesting account of a recent visit to the volcanoes of Italy. After exploring the Campi Bianchi in the Isle of Lipari—the only locality which yields the pumice-stone of commerce—he has been led to oppose the usual view, which regards pumice as a loose frothy form of obsidian, or volcanic glass, and to suggest that instead of the pumice having been derived from obsidian, the obsidian has resulted from the fusion or consolidation of a pumiceous rock.

PHILOLOGY NOTES.

PROF. ZUPITZA has undertaken the editorship of Herrig's *Archiv*, and has secured the help of many new contributors.

DON JOAQUIN COSTA has printed, in the *Boletinos* of the Institucion libre de Enseñanza (Madrid), a series of studies on the presumed bilingual Ibero-Latin inscription of Jodar. They are contained in the numbers June 30 to September 15 inclusive. Every point of etymology or of grammar advanced may not find acceptance; but the papers are highly suggestive towards the decipherment of the still unknown Keltiberian, and the last throws real light on the varying relations between the Romans and the native Iberian tribes during the conquest of Spain.

FINE ART.

ART BOOKS.

Notes on some Examples of Early Persian Lustre Ware. By Henry Wallis. (Bernard Quaritch.) If not the most beautiful, at least the most remarkable, of the illustrations of this last contribution of Mr. Wallis to the literature about Persian-China is a figure of a dish dug up by M. Dienlafoy, at Susa, and now comprised in the Susa collection at the Louvre. We are told that it was found with coins of

the Sassanian Dynasty, and may belong to the period immediately anterior to the conquest of Persia by the Arabs. The design is quite unlike the decoration of any Persian pottery with which we are acquainted, and reminds us more of a masonic badge, perhaps, than anything else. It consists of a trefoil-like figure in the centre, surmounted by a triangle; in the middle of this is a small circle, within which again is a triangular arrangement of strokes, each carried beyond the angle that it helps to make, as if three sticks were laid across one another so as to form a triangle in their midst. From the apices of the outer triangle spring riband-like curls, and from corresponding points in the trefoil spring convoluted-like forms. Mr. Wallis describes the object "as a flat dish with straight upright sides, and standing on three feet. It has a hole pierced in the bottom, which would allow liquid to flow away without tilting the dish. The ornamentation is painted in blue and green, on a pale greyish white ground." He adds that there is a tolerable certainty that the design has a mystical, symbolical intention, and that the markings in the centre have a rough resemblance to some of the early monograms of Christ; but except that he calls attention to the fact that Susa claimed an episcopal see before the Arab domination, and that one triangle placed upon another was the design said to have been engraved on Solomon's seal, he does not attempt a solution of the enigma. However, as betokened by the title, the main subject of these Notes is early Persian lustre ware. They may be regarded as a continuation of No. 1 of the series, which dealt with a few rare specimens exhibited at the Burlington Fine Arts Club in 1885, most of which were decorated with female figures, and showed a certain affinity with the brown lusted tiles which, as we know from the dates some of them bear, belong to the thirteenth century. Some of those specimens were fragments discovered in the ruins of Rhages; and, as that city was destroyed in the year 1221 there is a strong probability that not only those fragments, but at least some of the better preserved specimens with similar decoration, belong to the same period as the dated tiles. The examples of lustre ware which illustrate the present number of the Notes are more diverse in character; and, except that these are "of singular brilliance and rarity," their is little to connect them together, and their origin and period are open to much conjecture. First, we have three pieces unearthed by Mr. Wallis at Fostat—a city which was destroyed early in the twelfth century. Two of these are candlesticks, similar in shape to some well-known Oriental candlesticks made of brass; and the other a small hand-lamp, resembling the terra-cotta lamps of the Romans. They are all modelled with a more or less uneven surface, as if to show off the lustre to advantage; but their decoration is of a rough and elementary character. Then we have a series of five bowls, one of which (British Museum) is said to have been found in Mesopotamia, another (National Porcelain Factory, Sevres) at Beyrout, and the other three (Museum of Industrial Art, Berlin) in Syria. The first is decorated with simple circles and curves and rude leaf forms, the last three with designs of a Byzantine character; but the other is distinctly the work of an artist, and represents a fearful and wonderful bird surrounded by conventional sprigs, and sham Arabic. The painter knew, apparently, as little of natural history as he did of letters, but he was a born decorator. The other plates represent two vases found in Sicily, and lately acquired by the South Kensington Museum. They have been described at different times as "Saracenic" (whatever that may mean) and "Siculo-Arab." One bears a dedication to a sultan, and Mr.

Wallis thinks that he was a sultan of the fourteenth century, and that the vase was probably made "in his own city of Damascus." But here, as elsewhere, we fear that, wherever it is attempted to suggest any precise date or fact about this class of pottery, we are on very insecure ground. Indeed, after re-reading all Mr. Wallis's Notes, we find it impossible to make an accurate summary of the result of his researches. There are a thousand reasons to be found for doubting previous conclusions, but very few reasons to adopt others in their place. It may be said that, previous to the time of Shah Abbas, we have no sure footing till we get to the thirteenth-century tiles. There seems reason to believe that within this interval, and before it, lustre ware was made in many places outside of Persia; but whether the place of its origin was Persia or Egypt or elsewhere, we have no means of knowing. Further, as to decoration, Persia appears to have been influenced by China and ancient Greece, and in a measure by Byzantium; but it seems probable that pieces like the three bowls in plates 5 and 6, which show this influence very strongly, were made in Syria. No piece of which we are aware whose origin can be safely traced to Persia proper, shows this influence so unmodified, if, indeed, one can be said to show it at all. Without any precise knowledge as to place of production, the fact that a piece is decorated with illegible inscriptions is suspicious; and it may, at all events, be said that such pieces were more likely to be produced in places where the purchasers would not discover the errors—that is to say, where Arabic was not the current language, or, at least, in places distant from centres of Arab civilisation. Altogether, Mr. Wallis's Notes amount to little more than a learned statement of the difficulties surrounding the subject; but this is something, and he has certainly arranged a number of specimens into groups in a manner which will assist future students, and assembled a number of notes and suggestions which are ingenious and may be fruitful. Such industry as his, employed with such intelligence over so wide a field, must be welcomed with gratitude; and it is to be hoped that it may eventually be crowned with its due reward—the solution of some of the mysteries which have hitherto baffled other inquirers. As is well known, Mr. Wallis's interest is not confined to Persia, but extends to Egypt, Assyria, and Babylonia, and all the cradles of Oriental art. We are glad to see that an important work by him on the ceramic art of Egypt is announced for publication.

Artistic Japan. Vol. I. Conducted by S. Bing. (Sampson Low.) M. Bing, in his "programme" to this beautiful work, declares his intention of furnishing the lovers of Japanese art, by the aid of the best processes of engraving, with a continuous series of diversified specimens, taken from every branch of that art at all its various epochs. The practical benefit of such a "graphic encyclopædia" to technical designers, and all those interested in the future of industrial art in Europe, furnishes another motive to the promoter of this enterprise. Such, in a few words, is the excuse for a periodical which, indeed, needs no other excuse than its beauty. It is not, however, a mere portfolio of pictures which each month, in a different cover, bearing some delightful reproduction of a coloured Japanese wood-engraving, comes like a surprise to the subscribers to *Artistic Japan*, for M. Bing has called the pens as well as the collections of connoisseurs to his aid; and, as is well known, many of those who possess the rarest specimens are also men distinguished in letters. Thus, in short, but bright and competent, essays, M. Louis Gonse gives his reasons for thinking that the Japanese are the greatest decorators in the world; M. Victor Champier explains the

characteristic features of Japanese architecture; M. Falize writes of those little masterpieces in worked metal which serve instead of jewellery to this art-loving nation; and M. Edmond de Goncourt tells again the noble story of the forty Ronin, apropos of a travelling writing-set which was made by one of them, and is now a prized possession of the author. Nor is the reader left without a guide to the numerous and diverse plates which have no specific connexion with the essays; for these are all accompanied with explanatory notes, full of varied and interesting information. The English edition is produced under the able editorship of Mr. Huish, and loses little of the charm of the original. If in one sense the Japanese artist is inimitable, we know at least how to reproduce their designs with something not far from perfection. Every page of the text of this periodical is decorated with scraps of Japanese drawings or woodcuts, most faithfully rendered with typographic blocks; and the loose plates, whether in monochrome or in colour, quite justify the praise bestowed on M. Gillot by the editor. Some, like the water-colour *hakemono* of monkeys by Mori Sosen, which was given in the first number, or the figure of a woman in the double-page plate in No. 2, are exceptionally successful in giving the delicacy of tone and the sober harmony of the originals.

PROF. POOLE'S LECTURES ON ARCHAEOLOGY.

PROF. R. S. POOLE's autumn course of lectures on archaeology at University College, London, will be wholly devoted to the mediæval branches of the subject. They will be given in the Botanical Theatre on Wednesdays, at five p.m., from October 16 to December 11, and most often will be illustrated by limelight. Mr. Poole will be aided by Mr. Cecil Harcourt Smith, of the British Museum, and Mr. Henry Wallis, the well known artist and collector.

The greater part of the course will treat of the mediæval art of the East, and the details of English art in the middle ages will occupy the next course in the winter term.

Besides the general subjects, the special ones of the Mosque, and the Cairene House will be treated by Mr. Poole, and those of Persian Art by Mr. Cecil Smith. Mr. Wallis will lecture on Oriental Ceramic Art, and its movements from Spain to the other western countries. All the lectures—nine in number—will be free, and open to the public without tickets.

There will also be eight demonstrations at the British Museum and the South Kensington Museum, for which students will pay £1 1s. for the whole series.

The object of this course is to illustrate the history of mediæval art, especially that of the Mohammedans, and to make the treasures of our national museums useful to artists and art students.

CORRESPONDENCE.

APOLLO MELANTHIOS IN CYPRUS.

British School, Athens: September 20, 1889.

In the *ACADEMY* of September 14 (p. 176), I notice a statement which may mislead some of your readers. You report a meeting of the Académie des Inscriptions at Paris, in which M. S. Reinach "called attention to an inscription found in Cyprus, in the neighbourhood of Paphos, which contains a dedication to a divinity called Opaon Melanthios." I do not know whether the inscription referred to is one of those found in 1888 by the Cyprus Exploration Fund. There were ten dedications to this divinity, more or less fragmentary. In one he is called Apollo Melanthios. But these were dug up by Mr. Hogarth at Anargetti, a village

in the hills, about ten miles distant from Paphos; and there can hardly be a doubt that another dedication to the same divinity, assigned by Cesnola and others to Paphos, belongs really to the same site. This is probably the one quoted by M. Clermont-Ganneau at the meeting, as already published. The ten I refer to were certainly underground till May, 1888, and were published in the *Journal of Hellenic Studies* for that year.

ERNEST GARDNER.

NOTES ON ART AND ARCHAEOLOGY.

THE American exploring expedition to Babylonia has reason to be congratulated on the success of its first year's campaign. The scene of its operations was Nipper, the ancient Nipur, one of the centres of early Chaldean culture and religion. It had previously been supposed that the great temple of Bel there was built by Ur-Bau, king of Ur, about 3000 B.C. It now turns out, however, that it was only restored by this king, bricks having been found belonging to Naram-Sin, the son of Sargon I. (3750 B.C.). The library of the temple was brought to light in the course of the excavations. More than 2000 tablets were discovered, many of them unfortunately broken, the age of which ranges from 2000 B.C. to the reign of Artaxerxes Longimanus. Among them are hymns to the gods, magical incantations, astronomical texts, contracts, dynastic lists, historical pieces, and grammatical or lexical works. The excavations will be resumed in a few weeks.

THE second exhibition of pastels at the Grosvenor Gallery will open next week.

THE National Association for the Advancement of Art and its Application to Industry—which was founded last year for the purpose of holding an annual congress in the principal manufacturing towns, to discuss problems of a practical nature connected with the welfare of the arts, fine and applied—will hold its second meeting at Edinburgh during the week beginning on Sunday, October 27. On that day a special sermon will be preached in St. Giles's Cathedral by Prof. Flint. On Monday the Marquis of Lorne will deliver his address as president of the congress. The presidents of sections are—painting, Mr. Britton Riviere; sculpture, Mr. E. Onslow Ford; architecture, Dr. B. Rowand Anderson; applied art, Mr. William Morris. A fifth section deals with museums and national and municipal encouragement of art. The sectional meetings will be held in the new rooms of the Scottish National Portrait Gallery; and there will also be free evening meetings for working men in the Museum of Science and Art.

MESSRS. SEELEY & Co. will issue this winter in volume form, two reprints from the *Portfolio*—"The Earlier English Water-colour Painters," by Mr. Cosmo Monkhouse, with thirteen copper-plates, and numerous minor illustrations; and "Westminster Abbey," by the Rev. W. J. Loftie, with twelve large copper-plates and other illustrations, from drawings by Messrs. Herbert Railton and Reginald Blomfield, and from photographs. Of each of these books there will be a limited large-paper edition.

A meeting of subscribers to the testimonial to Sir Charles Newton will be held at 22 Albemarle Street, on Tuesday, October 15, at 5 p.m., for the purpose of presenting the testimonial to Sir Charles Newton, who is about to leave England for some months. The Earl of Carnarvon, as chairman of the committee, will preside. The sum raised hitherto amounts to about £430. Of this about £150 will be required for the bust by Sir J. E. Boehm, which it is intended to place in the British Museum. The balance, after paying necessary expenses, will, by Sir Charles Newton's

particular request, be devoted to the establishment of a prize in connexion with the British School at Athens. As, however, the sum available for this purpose falls considerably short of the expectations of the committee, subscriptions are still invited, and may be sent to the hon. treasurer, Mr. George Macmillan, 29, Bedford Street, Covent Garden.

MESSRS. J. HERBERT SNELL and J. M. Mackintosh have been elected members of the Royal Society of British Artists.

LADY FORESTER has, through the Earl of Northesk, offered a donation of £25, and an annual subscription of £4, if nine others will do the same, to the Society for Preserving the Memorials of the Dead.

THE STAGE.

"THE DEAD HEART" AT THE LYCEUM.

NEVER did Mr. Irving show better judgment than in the revival of "The Dead Heart" at the Lyceum. It is not his fault that our stage-literature contains no play that deals with finer artistic quality than this of Mr. Watts Phillips's with the period of the French Revolution. The period itself will always fascinate, and the play is sufficient. Beholding it, we are more or less in the presence of a conflict which interests the artistic mind very deeply, in part because of the picturesqueness of its conditions, and in part because it is impossible to withhold from either side something of a man's sympathy. On the one hand, there is the grace and suavity, the pretty ways, the perfect manners, of the *ancien régime*; on the other, the lurid light of Revolution, the sense of brotherhood, the fascination of the new ideal.

But, though we may congratulate the Lyceum management very sincerely on what it has now done, and on the fashion in which it has done it, it is a duty—and an easy one—to point out the two deficiencies of the play. The play is effective melodrama. Of its two important faults, one is a fault to which the spectator of melodrama does well to accustom himself betimes; and that is the absence of reasonable motive for a good deal of the action. A certain *naïveté* in the construction of the play brings people together without much ceremony, when it is desirable for the purposes of the story that together they shall come. But more important absence of motive is discernible in the conduct in the that is pursued by two of the chief characters—Catherine Duval and the Abbé Latour. Why did Catherine Duval marry the Comte de St. Valéry? In the prologue, not only did she resent his coming into her bedroom. She might have disapproved of that, and have forgiven it, had she been in love with him; but she was not in love. He was distasteful to her. She behaved as if she detested him; and he had a hand in the consigning of her chosen lover to the Bastille. Yet, not long after Robert Landry has been provided for in this way by the state, Catherine marries the man whom she had been accustomed to scorn. Francis I.'s famous couplet on the inconstancy of woman-kind might well have been written after a period of acquaintance with Catherine Duval. That young woman would appear to have been one of the most "transferable" of the daughters of Eve.

The second instance in which we discern the want of any other motive than the laudable but insufficient one of being of a certain convenience to the playwright is the conduct of L'Abbé Latour. Or was it that Watts Phillips saw only with jaundiced eyes the secular ecclesiastic of pre-revolutionary days? Monsters there may have been in those days as in our own; but Mr. Phillips's Latour is not a typical abbé: for not only does he wink, and more than wink, at the consignment to the Bastille of a very worthy person; years afterwards, or months it may be, when St. Valéry has repented of his share of the business, this abbé, being charged with the conveyance of a reprieve to the man who has suffered unjustly, invents the story that the prisoner is dead, and so ensures, as he considers, his continual confinement. The typical abbé never behaved in this fashion. He was not above encouraging an interesting intrigue. Sometimes he went so far as to engage in one. He had a pretty taste in literature. He had a keen appreciation of the kind of illustration to the fable that the *Fermiers Généraux* edition of the *Contes* of La Fontaine affords. Baudouin has represented him taking his pleasure in a boudoir. Lavreince has painted him a dictator of women's dress in "Qu'en dit l'Abbé?"—the abbé must be consulted. He was never happier than when laying down the law in these matters—see, again, the Lavreince subject, "Le Directeur des Toilettes." But he did not often concern himself with the lifelong incarceration of people not exactly to his liking. Suave and gracious, gay and cultivated, he was inhuman only when he forgot the Bastille (the wrong of the existence of it), not when he remembered it.

The second fault—on which I will ask leave to be permitted to touch more briefly—is the character of the dialogue, or, rather, its scantiness. This is not a habitual fault in melodrama; and it is only here instead of a worse one. For Mr. Walter Pollock—a man of our day essentially—has revised the text, has set the dialogue in a key we understand—no longer the hysteric sentiment, the flowery simile, of melodrama. But I surmise that his revision of the piece has been a little too purely excision or paraphrase. Anyhow there are moments in the piece—not a few of them—at which the actors would be helped not hindered, by the presence of some added dialogue, were it, as it would be, appropriate dialogue. Thanks to Mr. Pollock, the language is no longer ridiculous—it is no longer an anachronism—yet it remains a trifle bald.

And now to the conspicuous merits of the piece, which are really chiefly in the acting and the mounting. Though the spectacle may not seem specially remarkable to the playgoer who reckons quantity as more than quality, it is precisely what it should be; it is singularly complete. The crowd before the falling Bastille is managed—seems now to manage itself—as crowds were never managed, I suppose, upon the English stage before the Dutch players came to us from Rotterdam, or the Meiningen company from the little Residenz-town which—like the Weimar of the day of Goethe—has done so much for the true art of the theatre. Again, the grace of one dance, and the madness of another—they are things to behold. Then

the correct simplicity of the room in which Catherine Duval sees her lovers, and the unassuming luxury of the statelier apartment in which the Comtesse de St. Valéry receives unwillingly the abbé! And Miss Terry's dress!—a veritable *ouvrière en modes* she suggests, in some respects, in the first; a veritable Marquise, a Marie-Antoinette, in the second. Nothing has ever been in better taste; nothing has suited the personality of the actress more absolutely.

I have arrived at the acting. Miss Terry is herself fortunate in a part which permits to her the exercise of well nigh the whole—it is not quite the whole—of the range of her art. From the humble but radiant little *bourgeoise* of the prologue, to the weary pathos, the nobly faded grace, of the middle-aged aristocrat of the later acts—that is no slight distance for any artist to travel. The gaiety, the sprightliness, the simplicity—always wonderfully *évoilée*—of the first! The distinction, the tenderness, the gentle affection of the second! Mr. Irving's range is actually yet greater than that of his sister-artist; but the character of Robert Landry has not quite the mental changes of the character of Catherine. It follows, therefore, obviously, that Mr. Irving is provided for less well. Still, here too, the transition, the mere transition—from prosperous early manhood to an old age utterly decayed and disintegrated—is, in all conscience, marked enough. A remarkable imagination has guided Mr. Irving in what is a remarkable make-up. In one act, we have the lover, elegant and prosperous. In another, a mouldy gentleman—with vanished mind, and tangled hair, and a "sorry rheum" in the lack-lustre eyes—emerges from behind the prison walls which have caged him too securely. For facial expression, nothing is finer—nothing at once subtler, more tender, and more manly—than Mr. Irving's aspect as the curtain falls upon the prologue, and Robert Landry acquiesces, without a scene, in his removal to the Bastille. Afterwards there is point after point: now of energy, now of revenge, and now of gentleness. The duel scene is, of course, memorable; so is the final moment of sacrifice. The Abbé Latour of Mr. Bancroft is a performance of perfect polish and discretion. Sleek and subtle in the earlier scenes, audacious and abandoned in the later, this always interesting and conscientious artist suggests now an infinite capacity for elegant evil, and now no little aptitude for a blithe and manly method of departure from a world which the abbé, in his own way, has thoroughly enjoyed. He had drunk of the cup, and there were lees, to be taken with no wry face, at the bottom of it. Mr. Arthur Stirling easily, and I think skilfully, convinces us of the excellence of Legrand; and Mr. Righton—ingenious character-actor and comedian—is as funny as it is possibly to be with the not very funny part of Toupet—a fashionable barber under Louis Seize, and gaoler later on, when there were fewer ladies who could bethink themselves of elaborate hair-dressing.

The revival of "The Dead Heart"—though it has not the importance of the revival of "Macbeth"—is one of the most honourable, and one of the most completely justified, of the efforts of the Lyceum management.

FREDERICK WEDMORE.

STAGE NOTES.

THE New York papers speak in cordial terms of the first appearance in America of Mr. and Mrs. Kendal. The place chosen was the capital of the Empire State. The play in which Mr. and Mrs. Kendal elected to appear was "A Scrap of Paper," the late Mr. Palgrave Simpson's adaptation of Victorien Sardou's "Pattes de Mouche."

"CASTE" has been brought out at the Criterion Theatre during Mr. Wyndham's absence in the United States. The piece has, as usual, been favourably received, Mr. David James, Miss Lottie Venne, and Miss Olga Brandon, creating a particularly good impression.

THE Garrick Theatre has reopened with further performances of "The Profligate." Mr. Lewis Waller, Mr. Forbes Robertson, and Miss Kate Rorke are still in the cast; but the name of Mr. Hare is for the present "out of the bill."

OF Mr. Sims's drama of London life, lately produced at the Adelphi with an unusually strong cast, including Mr. George Alexander and Mr. Beveridge, Miss Alma Murray and Miss Mary Rorke, we hope to speak in detail almost immediately.

MISS FLORENCE WADE has added to the repertory of her company in the provinces the plays of "Gwynne's Oath" and "Puck." The latter is from Ouida's novel, and is found very effective. Miss Wade's performance of the heroine in Mr. Buchanan's "Old Home" continues to be appreciated for its unobtrusive skill, its refinement, and its quiet grace.

THE Vaudeville Theatre—at which "In Danger" was kept in the bills for a considerable time—is now closed until the return of Mr. Thomas Thorne and the Vaudeville company in the latter part of November.

MUSIC.

THE LEEDS MUSICAL FESTIVAL.

Leeds: Oct. 9, 1889.

A SPECIAL feature of these great musical gatherings, since the "new departure" in 1880, has been the prominence given to English works. In the year just mentioned there were two specially written for the occasion; in 1883, three; in 1886, no less than four; and again this year, four. The prominence is specially marked now, inasmuch as there is no foreign novelty. It was not the original intention of the festival committee to draw exclusively from native sources. Correspondence was entered into with Herr Brahms, the greatest of living German composers. He, however, declined the offer to write a new work on the plea of ill-health. No exception can be taken to the names of Dr. Hubert Parry, Dr. Villiers Stanford, and Mr. Frederick Corder, who—especially the first two—have distinguished themselves repeatedly at festival gatherings at Leeds and elsewhere. Dr. W. Creser is a new man; but as a Leeds musician he may claim to be heard. The absence from the programme of the "Messiah" and the "Elijah" may probably provoke some comment," say the directors in their report. The reason why these favourite oratorios have been omitted is an excellent one. It is done to make room for other and less familiar works. It is not the first time that the Leeds committee have ventured to remove these festival pillars; and they have found that they were not absolutely necessary—as some maintained—to the support of the musical edifice, or even to the financial success of the enterprise. We trust that the

committee will find results equally favourable again this year.

The general excellence of the scheme with regard to the works selected deserves special mention. Berlioz's dramatic legend, "Faust," has become so popular in England that it is well entitled to a place of honour. We are also glad to find Brahms's Requiem in the programme. It is a noble work, and the great difficulties which it presents to the singers are such as the Leeds choir will be able, and no doubt proud, to conquer. Schubert's Mass in E flat, Beethoven's Choral Symphony, Mendelssohn's "Hymn of Praise," Cantatas by Bach and Handel, Sullivan's "Golden Legend," a new violin concerto, written by Dr. A. C. Mackenzie specially for Señor Sarasate, and many shorter works testify to the catholic taste and good judgment of the directors.

Sir Arthur Sullivan is, for the fourth time, conductor of the festival; and, by his firmness, tact, and experience, he is acknowledged to be the best man that could be chosen to occupy a post of such great responsibility.

The band—consisting, for the most part, of English players, with Mr. J. T. Carrodus as principal—is one of the finest ever heard here. It is but right to notice the careful work of preparation—first, at the band rehearsals held in London, and then at the two days' full rehearsals here on the Monday and Tuesday previous to the opening of the festival. We notice it, not because it is new, but because we are glad to find that prosperity has not, as is sometimes the case, begotten carelessness. One clear day's rest between rehearsals and the first performance would be indeed welcome to band and probably to chorus conductor. It would, of course, be an expensive luxury, for time is money; yet one, from an art point of view, highly to be commended.

This week we shall only be able to notice the first day's proceedings. The hall was crowded, and the attraction was Berlioz's "Faust." The singing of the National Anthem at once revealed the excellent quality of tone of the voices. So far as we can judge from this morning, the sopranos are the best part of the choir. Their intonation is exceedingly pure, and the volume of tone most pleasing. Next to them we would place the basses. The tenors were at times out of tune this morning, and, generally, they seem to be the weakest part of the choir. We shall tell better later on. Everything is, of course, relative, and if we were listening to the Leeds choir for the first time, we should think highly of it; but we doubt whether it has the ring and the energy of the choirs of 1883 and 1886. The performance of "Faust" may be briefly described. The Easter Hymn was disappointing, but the Chorus of Sylphs and Gnomes was admirably rendered. The solo vocalists were Mme. Albani and Messrs. Lloyd, Watkin Mills, and Brereton, who were all heard at their best. The Hungarian March was given with great spirit, and the Ballet of Sylphs with wonderful delicacy. The work was received favourably but not enthusiastically.

In the evening was produced Mr. F. Corder's Dramatic Cantata, "The Sword of Argantyr." Of the libretto we have already spoken. The first scene, "On board ship," opens with a brief orchestral introduction—not forshadowing, according to modern practice, the principal personages of the drama, but only some of the subject matter connected with this first scene. The male chorus describing how, at grim grey dawn, the sailors were looking out for land is a clever and effective piece of writing. The orchestral accompaniment is light, but expressive. Then follows, in excellent contrast, an animated "Reindeer" song by the women. The music and the words have quite the character of a national air. The men sing again, and then comes a polyphonic passage for orchestra,

which betokens much skill on the composer's part. After another "Reindeer" stanza, the music becomes more agitated. The men are weary of their voyage, their patience is exhausted; they revolt and threaten the captain's life. This movement, which contains some good, free, fugal writing, is worked up to an effective climax. There is, however, no formal close. Eric, the captain, calls Hervor, and we pass, by means of a skilful modulation, to her *scena* with chorus. The heroine has a representative theme, one not very imposing in itself; but during the course of the work it is developed in a variety of ways. At its first entry it attracts but little attention. Not so with the characteristic sword motive, which is given out by the brass when Hervor tells the wondrous tale by King Argantyr's sword. There is a certain popular element about the ballad sung by the captain which may, perhaps, be in keeping with the scene, but which does not make it very attractive. Neither do we care for the melodramatic refrain for the chorus. The next scene for Hervor in which she announces her intention to free her folk from the yoke of oppression is dramatic and exciting. The elaborate use made of the "Hervor" theme shows that Mr. Corder does not fear those who may accuse him of writing on the Wagner lines. The genius of that composer has certainly made it difficult for those coming immediately after him, but composers attempted the Symphony even after Beethoven. The chorus of men which follows is bold and spirited, and the orchestral accompaniment to the middle section is exceedingly clever. A chorus of sirens is also a well-constructed, if conventional, movement, with some melodious passages for the voices, and some pleasing orchestration. It contains more than one reminiscence of Wagner. The final chorus of the first scene is full of life; there is in it wonderful variety of rhythm. An intermezzo for orchestra has, so far as we can see, no particular *raison d'être*; and the music, if melodious and clever, is not of a high order. Scene 2, "On the Island of Samsøe," opens with a pretty tenor solo (which was much applauded this evening); our only objection to it is its place in a Dramatic Cantata. The description of the passing through the fire by Hervor and the shepherd Hjalmar is exciting, but the music is not particularly interesting. Scene 3, "At the Grave of Argantyr," opens with some exceedingly dramatic music, among which we may notice the summons to Argantyr to awake; the close of this first movement descends, however, to a lower level. The solo for Argantyr contains some good points, but is somewhat extravagant in its harmonies. A trio for the monarch, the maiden, and the shepherd shows more skill than charm. Scene 4, "In the Valley," includes a love duet specially noticeable for a clever and passionate allegro in 5-4 time, and a fine lament over the dead body of the shepherd. The closing number for chorus is not particularly strong.

Mr. Corder displays in this cantata great dramatic power and musical skill; but, so far as we can judge, there is not sufficient homogeneity of style in it, and in places one traces too much effort after originality. It is, however, a work which will add to his reputation. We have only time, with regard to the performance, to say that Mme. Valleria, through illness or some cause, did not do anything like justice to her part. Messrs. Barington Foote, Piercy, and Ferguson rendered efficient service. The composer was cheered and recalled at the close.

A performance of the third act of "Tannhäuser" followed, in which Mr. Lloyd greatly distinguished himself.

J. S. SHEDLOCK.

SATURDAY, OCTOBER 19, 1889.

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LITERATURE.

The Life of Richard Steele. By George A. Aitken. In 2 vols. (Isbister.)

NOTHING but intense enthusiasm for his subject could have successfully carried Mr. Aitken to the end of the labour which he set himself to accomplish. It leads him to condemn the unfavourable estimate of Steele which was formed by Macaulay, and to deprecate the excess of pity which Thackeray poured out over the unhappiness of Steele's life. For good or for evil he has taken to himself the delineation and the defence of his hero, and in this self-imposed duty has spared no pains to make his task complete. He has explored every likely source of information in England, in Ireland, or in the West Indies, and from all alike has found corrections of the erroneous statements of previous biographers. Rarely, indeed, has a work of biography issued from the press showing a greater desire for accurate information on all points left previously in doubt, or a better good fortune in obtaining the facts which had eluded the search of earlier enquirers. Mr. Aitken is evidently possessed with a consuming passion for the investigation of points of detail, and such a chronicler was needed for the solution of the vexed questions surrounding Steele's life. It will be a difficult task for any subsequent labourer to glean from the fields which his latest biographer has passed through.

Hitherto the parentage of Sir Richard Steele has been a question of dispute. His father's name, as we know from the entry of the child's baptism at St. Bridget's, Dublin, was Richard Steele; but there all definite knowledge ceases, unless, indeed, we can place reliance on Steele's statement many years later that "whoever talks with me is speaking to a gentleman born." The mother's name has "almost always been said to be either Gascoigne or Devereux"; but this uncertainty is now for ever set at rest. Mr. Aitken has found in the records of the diocese of Dublin the license of marriage in June 1670 between Richard Steele and Elinor Symes, a widow; and from earlier books the maiden name, Elinor Sheyles, of the widow and that of her first husband are revealed. Through the Duke of Ormond's influence, the boy of less than thirteen was sent to school at the Charterhouse; and there Addison made his acquaintance about two years later. Steele visited his schoolfellow's father at the deanery of Lichfield, and has left us in the *Tatler* a sketch, as Mr. Aitken points out, of the domestic life passed in that quiet retreat. The two lads went to Oxford; but, after a residence of several years, Steele left without taking a degree. From his letters of this

period there is evidence of a lack of means, and this is probably the reason why he left his collegiate course incomplete.

The undergraduate now became a private soldier in the regiment of Guards which was commanded by the Duke of Ormond. The name of the precise regiment has up to the present been attended with some doubt; but we now know, thanks to the latest biographer, that it was the second troop of Royal Horse Guards—a special body of troopers, composed of young men drawn from all ranks of society, and enjoying "great privileges and good pay." Lord Cutts, whom Steele had propitiated by a flattering dedication prefixed to a poem on the death of Queen Mary, made his friend "a member of his household, and obtained for him an ensign's commission in his own regiment of the Coldstream Guards." The documents given by Mr. Aitken show the intimate nature of the friendship which existed at that time between the patron and his protégé; but they were afterwards, for a time at all events, estranged. Steele, it has long been known, was drawn into one duel, if not into two; and from an entry in Luttrell's diary, followed by a searching examination of the newspapers of the period, Mr. Aitken is now able to fix the date as June 16, 1700, the other combatant as "Captain Kelly, an Irish gentleman," and the scene as Hyde Park. On another point doubt now gives place to certainty. Steele did not, as has ordinarily been stated, become a captain in Lord Lucas's regiment of fusiliers about the year 1700. The body of which that peer was the colonel was the Thirty-fourth Regiment of Foot. It was raised shortly before the death of William III. in 1702; and, though the captaincy was given to Steele by the Duke of Marlborough, the appointment was in "pursuance of a list made by King William." Sometime early in 1705, when his income was confined within very narrow limits, Steele, like most other improvident men, married. Tradition has always asserted that the object of his choice was "a gentlewoman of Barbados," but the lady's name has remained a mystery. Through the perseverance of Mr. Aitken the records in that island and at Somerset House have now disclosed the secret. Her maiden name was Margaret Ford, her sister was the wife of Governor Trant, and her niece was the Countess of Cavan. She was a widow, the relict of a certain John Stretch, of whom nothing definite is known, except that in 1679 he was "the possessor of one negro." On her brother's death she became entitled to an estate of considerable value, although encumbered with debt; and this property she speedily conveyed to her husband. After this date the fierce light of a public life began to shine around Steele, and the discoveries of Mr. Aitken become of less importance.

The love of detail brings a biographer pain as well as pleasure. He is insensibly drawn into dwelling at excessive length on minute matters and into describing incidents which have little effect on the career of his subject. Steele writes verses "upon having Mrs. Selwyn, by lot, my valentine"; and the reader is told all that is known about her husband, except that the family were staunch Whigs. Colonel Selwyn "was afterwards governor of Jamaica and died in 1702," an event, perhaps, worthy of mention; but, as

Lord Cutts was also a patron of Steele, there follows the superfluous assertion that this peer "was offered the post of governor of Jamaica in 1702, but desired to be excused." In the same fashion, when Steele retorts on Sir Richard Blackmore's allusion to Garth as both a wit and a doctor, an unnecessary note is appended that "Garth's *Dispensary* appeared in 1696." The Kit-cat club is mentioned as a favourite visiting-place for the leisure moments of both Steele and Addison, whereupon the reader is presented with four pages of print describing the origin of the club and the various solutions which have been suggested for its whimsical title. If this superfluity of detail sometimes hides Steele's character, it must be pardoned for the sake of the worthier matter that Mr. Aitken has brought together.

The countless actions for debt which involved Steele in never-ending trouble have been unearthed with pitiless energy. They run from Michaelmas, 1700, when he was but twenty-eight years old, to the time, some thirty years later, when the sands of his life ran out. It is an appalling list of obligations incurred without thought, never adequately met, and ultimately postponed by the creation of further embarrassments. The total was not large; but for a man situated as Steele was, without definite income for a great part of his life and possessed of a rare talent for spending, a deficiency comparatively small ever remains undischarged. It could not crush his buoyancy of disposition, nor "stale the infinite variety" of his humour. In his sanguine disposition his debts were always on the point of being discharged. But they constantly involved him in discredit, and lowered him in the eyes of his contemporaries. His expedients for removing his troubles were often amusing. At one time he was furthering a patent for the improvement of the hoops which enveloped the persons of fashionable ladies; but the scheme soon came to nothing. A second and more promising experiment, one which deluded persons far more practical than Steele, was then tried. This was the fish-pool project, the invention of a vessel by which fish, wherever caught, could be carried to any place, however distant, alive and in health. Letters patent were duly granted, and the advantages of the plan were set out at length in a pamphlet written by Steele and another enthusiast. The undertaking was not finally abandoned for some years. In 1720 a paragraph in the papers announced that ten ships of this pattern were "on the stocks in several docks along the river," and that they would be launched the next spring tide. That season came, and four vessels, if no more, rode safely on the waters of the Thames; but the scheme at once collapsed, through the perversity of the fish in battering themselves to pieces against the sides of the vessels in which they were carried.

All his contemporaries unite in praising the unfailing good temper of Sir Richard Steele. "The best-natured creature in the world" is Young's enthusiastic phrase; and Benjamin Victor, who fell under Steele's spell in his declining days, learned that he, although an exile in Wales, retained his cheerful sweetness of temper to the last. This quality is conspicuously displayed in the delightful letters

to his wife and children, of which Mr. Aitken has with great judgment reprinted the larger portion. The age was not marked by exclusive devotion of husband to wife, nor by any excess of affection from a father to his children. But Steele never failed, however tried by an exacting Prue, in proper feeling for his help-mate; and the well of kindly regard for his children never dried up. The playful letters which he wrote to his daughters contain the most delightful nonsense in the world, far surpassing in simplicity and naturalness those of Swift to Stella. They conveyed amusement to his children, and even at this present date are invested with interest to the critical reader. His relations to his political contemporaries are none the less marked by nobility of character. He endeavoured to strike hard at his opponents, and often succeeded in his object; but his blows were more frequently prompted by the good of his country than for his own personal benefit, and he was often punished for his imprudence both by his enemies and his own political allies. A striking proof of the unscrupulousness which a peer of his own side could show comes out in the action taken by the Duke of Newcastle against Steele's theatrical patent—action, which, if not altered, would have ended in the victim's complete ruin. Steele's manliness of sentiment shines through every line of the feeling words which, after Harley's fall, he addressed to that defeated statesman. The language of the letter is as well-chosen as the expressions are noble.

When the narrative of Steele's life is finished, five appendices, with more elaborate information, are provided for the reader's delectation. Two of these discuss at some length the Steeles of Cheshire and other places, with whom the subject of the biography may have been akin; and the Fords of Barbados, a family of which his wife was a member. The remaining three deal with Steele's literary labours. One is a chronological table, showing the dates of the various performances of his plays, and the names of the several persons for whose benefit they were performed; a second reprints the music to which many of Steele's songs were set in his day. The third contains an exhaustive bibliography of the works composed by Sir Richard Steele and the pamphlets which relate to his troubled life. The editions of the *Spectator* alone occupy four pages, and to them may be added the long catalogue of the various periodicals with names the same as, or similar to, those adopted by Steele. Mr. Aitken's labours are all-inclusive. Is not a reviewer justified in asking whether more could have been done by any student for the elucidation of Steele's career?

W. P. COURTNEY.

Plays. By John Davidson. (Greenock: published by the Author.)

A CHILL October day, when the sun is in no mood to shine, and the falling and fallen leaves yield a sad assent to the complaining of the wind—this is the time to draw closer to one's fire, and banish gloomy reflections with a book. But with the every-day world wide awake and busy outside one's window it is not a time for a merely idle book. The purveyors of sensation must keep their wares

till all the day's thinking and remembering—aye, and wholesome dreaming—have been done. Their turn may come when the lamps are lit, and the tired brain has earned a little relaxation of the sort they supply. There are moods of the mind, however, common enough in chill October days, when learned books all seem dry, and wise books are weary reading. We turn from them with a consciousness that we are weak, irresolute creatures; but we turn from them all the same. It is enough if we can condone the weakness by resisting the temptation to take a flight with the last sensational novelist who is on good terms with Mr. Mudie. Then is the time of the poet. If there be a poet at hand who possesses the true magic of his art let him come in, and he will charm away the gloom as no one else can. Here is such a poet at hand. Let anybody who feels the sadness of these autumnal glooms take up Mr. Davidson's *Plays*, and his soul must be duller than the weather if he do not forget that the summer is gone and the winter coming. It is not a big book. There are only three plays in it, and the midmost one may be skipped; but the other two have the sunshine of a golden age in them.

The first is called "An Unhistorical Pastoral." Besides being unhistorical it treats of people who never lived, and of places that never were. But it is full of human nature, dressed in an old-world garb, and speaking a language that Ben Jonson might have given to it. A king and one of his courtiers are wrecked at sea, and a year afterwards land on their own shores, when all the country supposes them to be lost. The king's son was in the wreck, and the king saw him washed overboard and drowned:

"I watched the sneaking waves, the subtle waves,
The sly, the pitiless, the sinewy waves,
Swarm from the cuttle-sea like suckers lithe,
And steal my son to feed his hungry maw."

But the prince escaped from the maw of the sea, and got back to Belmarie to rule as regent in his father's place. For, as became a good prince and devoted son, he was unwilling to leap at once into the throne. It so happened that Conrad, the courtier with the king, had also lost a son, who was stolen away years before in childhood. The two way-worn men were so changed that they were not recognised by their familiars in Belmarie; and King Alardo sees how his son rules, and enters as spectator and adviser into a charming little love plot, which gives to the play its central interest. Conrad's son is also revealed and restored to him; and this young man, too, has his fond entanglements, that make a pretty fringe to the story. It is he who first meets the wanderers on their return. The youth, who has been brought up as a shepherd but is in love with a high-born beauty, was then on his way to one Sebastian, to get him to take his lady-love and himself to some far-off coral isle. This Cinthio was an eloquent lover. He says of himself and of the maiden of his choice:

"I am a lowly youth, and love a maid
More high than I am low, and O, so fair!
Her brow might lend the noon-day heaven aid
To shine upon the world with richer glare;
Her eyebrows are twin rainbows; and her eyes,
Pierced suns, excelling all that ever shone,
For they illuminate bright red-rose skies
Of cheeks celestial with a day-long dawn:

Day being ended, scarcely night's blue veils,
Her fringed eyelids, can enshroud their beams:
Setting or rising radiance never falls
To mark their absence in the land of dreams."

Prince Rupert, for whose edification all this and much else is said, describes the damsel of his own heart in a vein of like exaggeration, which has a touch of Elizabethan quaintness. That little maiden, until she blossoms into a princess like every heroine of a fairy tale, is only a cottage girl, but for her beauty she has been made the May Queen. Prince Rupert is the lord of May; and little Eulalie, in preferring the request of the Mayers to him that he should take that office, lets her love for him find words. Whereof she afterwards tells the stars:

"Poor, weary stars, no wonder 'tis you wink!
But I have dared to tell myself I love,
And madly to confess to him 'tis he.
'O daring, swift such madness to conceive!
O madness, with untimely haste brought forth!
Now will I venture on another thing.
The birds are all asleep; so are the winds;
The trees?—Ah, they have tongues and must
have ears:

Dear trees, beseech you tell no tales on me;
And never, when the wind would have you sing,
Chant this sweet name which I will utter now,
Hereafter dreaming nevermore of Rupert.
Nay, gentle trees, you may sigh low his name,
And make all winds in love with that sole word,
Till northern pine trees rustle it, and know,
As well as southern palmy groves, to teach
Their feathered choirs the syllables I love:
Ye streams and rivers, thou deep-swelling sea,
Confine your far-ranged voices to that theme:
Ye crystal ringing spheres the echo catch."

There is a delightful underplot, in which a good deal of pleasant fun comes of the attempted wooing of Eulalie by a love-sick lord of Belmarie, whose affections are much practised upon by his friends. They tie him to a stake in a river and make him pronounce the most laughable incantations. He is released by Puck, for the fairies turn up to celebrate their annual Maying in the moonlight. Truth to say, Mr. Davidson's fairies are a little dull. They speechify rather too much, and their songs are not light enough in the lilt. But none the less the play moves prettily to a happy conclusion, and the reader almost feels that he has been breathing an air to which these later centuries have given no taint.

"Scaramouch in Naxos," the third of the plays, is described as a pantomime, and is a fine piece of fooling, through which runs a genuine vein of poetry. The characters include Bacchus, Ariadne, Silenus, Glaucus, and other mythological personages, with Scaramouch, who is a showman, and has bargained with Harlequin to buy the god Bacchus and ship him off for exhibition. Silenus poses as the god till towards the end of the play, and Glaucus is made to believe that his daughter is Ariadne. Glaucus is inimitable. It is impossible, by extracts, to give any fair impression of the drollery of the piece; but this passage, in which Glaucus soliloquises, may count for something:

"Suppose, now, my daughter were to marry a god; she would become a goddess, and I, the father of a goddess and the father-in-law of a god, would perforce be made a god also—a minor god. I would have been contented to be a baronet; in my dreams I have sometimes beheld myself a lord; but to be a god!—Ha! . . . Ione, I want to speak to you. Would you like your father to be a god—a minor god?

"Ione. No.

"Glaucus. But I would develop god-like qualities, of which the chief is tolerance. I begin to feel more dignified and wiser already. Then, as these qualities—by friction with other gods, and a rational indulgence in ambrosia and nectar—become brighter and solidier, my minority may end, and they may give me a seat at Jove's table on Olympus. Ione, think; a little intrigue has brought about a greater matter than a divorce: Juno must be old: her successor —"

is of course to be Ione, and Glaucus will be Jove's father-in-law.

The poetic touches are abundant, and they crop up in the midst of the fun with a striking effect—as where Silenus says:

"What is the highest life that mortals live?
A finger-length—time, fame, oblivion—
A slate, a pencil, and a sponge! Then drink."

Or where Bacchus declares:

"But memory goes afoot—invalid here:
Love has a high-commanding minister,
Imagination; and it serves alone
Beings who yield their moods and bow their
minds
To its obedient masterdom: stout thought,
That trudges, blind and lame, the dusty way,
And memory, that casts its broken net
In Lethe's waves, keep not among your train."

Good as they are, the final impression left by these plays is that Mr. Davidson is equal to better work still. Every reader of them will certainly wish for something more from the same hand.

GEORGE COTTERELL.

The Political Life of our Time. By David Nicol. In 2 vols. (Chapman & Hall.)

THIS is an intelligent book of a sort which has become almost obsolete, because intelligent persons have for the most part come, not without good reasons, to believe that such books now correspond to no real want and serve no real purpose. Some few writers still feel impelled to grapple with the abstract problems of political philosophy; many devote themselves to the detailed study of periods or institutions, of chronological evolution on the one hand, or the persistency of local or racial characteristics on the other, to the most minute comparison between parallel forms of society or the most searching analysis of their variations. But few moderns venture in the space of two poor volumes to trace the course of human development from the imperial democracy of ancient China through republican Rome and mediæval Europe to modern England and the United States.

This is what Mr. Nicol is rash enough to profess to undertake; and the result is rather a collection of essays—*à propos* of his own serious studies—than a book which other students can accept as an authority or a substitute for more concrete information. Portly French octavos, consisting of articles reprinted from the *Revue des Deux Mondes*, sometimes command the same kind of respect for the industry and intelligence manifested in their laborious generalisations, which, however, like those of our author, are too wide to be either significant or interesting to readers who have not mastered the same materials, while those who have done so can, of course, make their own generalisations unassisted.

Mr. Nicol writes under the influence of Goethe, Carlyle, and Emerson. He has read the Chinese classics with an open mind; and he has been struck, as every candid student of Chinese literature must be, with the extreme reasonableness of Chinese religion, and the essentially democratic character of the Chinese constitution. He exaggerates, as the modern Chinese themselves do, the hieroglyphic character of their writing; but he does full justice to the influence on Chinese society exercised by some few primary moral notions, which have been inculcated so universally and persistently as to have become fairly ingrained as a part of the national character. He observes that "an exhaustive study of Chinese civilisation would do more to enrich the political culture of our time than the greatest of our modern political treatises"; and he does no more than justice to the Middle Kingdom in maintaining that, though Chinese civilisation is not of the highest order which Western culture can conceive, it is more nearly perfect in its own style than any of its modern rivals. Unfortunately, however, in the absence of that exhaustive study of Chinese civilisation which he desiderates, these laudatory conclusions will strike the general reader as paradoxical, while the few specialists who might agree with him as to the quality of Chinese culture will demur at the attempt to treat China as in any sense the parent of Indian or European civilisation.

The chapter on "The Intellectual Life of India" is unsatisfactory as a chapter in the history of modern political life, and inadequate as a sketch of such tendencies or conceptions as have received their most typical development in India. In any serious study of Hindu thought or usage, the Vedas and the so-called Laws of Manu are at least as often contrasted as compared; but Mr. Nicol treats them as coeval illustrations of the intellectual life. And with a similar confusion of perspective in another direction, he appeals to the higher intelligence of British rule to deal with the ever-recurring danger of famine, which he seems to accuse the native village system of increasing, though, under native rule, the cheapest and most natural provision against scarcity was customary in India as in China. It is only under the evil inspiration of Western economists that India has learnt to export grain when it is cheap and abundant so as to be obliged to starve or import at famine prices in years of scarcity.

Still less ambitious is the chapter destined to bridge, in less than a hundred pages, the interval between the ancient East and the modern West. One sweeping generalisation after another provokes a query, and this not so much from errors of judgment or errors of fact as because the author wishes to pass in review more and wider ranges of events than his pages suffice to characterise; and so his propositions appear without the qualifying clauses that might make them unassailable. Thus it may be true in a sense that, as compared with the civilisations of Western Asia, Rome was the first great empire which secularised politics; but even apart from the fact that Greek politics were as irreligious as those of Rome, it is startling to find a chapter begin with the statement that "the earliest people to free the govern-

ment of men from the priestly domination of ages were the patricians of Rome," when the volume itself begins with a correct appreciation of the secular and rationalistic theory of Chinese government, which, in its own way, rests as much as that of any Western republic upon "the consent of the governed." A little further on we find the following: "All that is vitally characteristic of the feudal system, of the papal power, and of the constitutional usages of Europe, is traceable to the patrician, pontifical, and burgher life of Rome." Half-a-dozen instructive books have been, or might be, written upon a single aspect of this wide contention; and the writer of it no doubt has in his mind the existence of Mr. Seeböhm's volume on the Roman origin of the manor, and similar materials. But what about the voluminous evidence on the other side, and all the arguments which attribute to the Roman fathers themselves a past parallel to that of village communities in other ages and countries, but in no sense the progenitor of such communities in Western Europe? The fact is that historical propositions of which whole races or nations are the subjects must be either empty or inexact. Nothing at once true and instructive can be said off hand of "the Roman people" or "the Celtic race" without so many explanatory circumstances or qualifying explanations that the proposition becomes a treatise. The chapter at which we are cavilling represents the propositions in which Mr. Nicol sums up the conclusions to which he himself has been led by the perusal of a fair number of fairly reliable treatises; but he has not had the skill to weld them into one luminous self-evident whole, and so he does not succeed in fascinating where space fails him to convince.

The latter half of his first volume deals with "the political characteristics of our time in Great Britain and America"—or, to be more accurate, with Carlyle's estimate of, and attitude towards, these characteristics. Mr. Nicol thinks the Scot and the Chinaman represents the two poles of humanity; and the unity of his volume as a composition lies herein—that the world has proceeded from the pre-Confucian recognition of the sovereignty of the community to the Scotch respect for the sovereignty of the individual, which in Carlyle took the form of hero-worship, on the one hand, and general dissatisfaction with an unheroic age, on the other. Yet, even in the days when Carlyle's reputation as a thinker was at its height, it would have seemed to most people overmuch to claim for him "that he has become for us, now, the one wise, natural, intellectual, and conservative force, in the religion and politics of our day." As a matter of course, when Carlyle stands for England Emerson stands for America, and with at least as good a right; for, while Carlyle spent his time in scolding his age for not possessing certain hazily defined characteristics the want of which was grievous to him, Emerson marked himself off as completely, though less contentiously, from his countrymen by exemplifying in his literary career every quality which in the average American citizen is conspicuous by its absence. The America which Emerson does not represent would serve better than Scotland to illustrate the extreme development of Western individual-

ism, brought to the point at which it is driven, in self-defence, to socialise its institutions and so revert, with a difference, towards the primitive social democracy of China. All Mr. Nicol's references to the United States appear to have been written before the publication of Mr. Bryce's work; and, as a measure of the total absence of concrete details, it may be added that there is nothing in them which appears to have been re-written since.

The second volume of the work contains three chapters on the political resources, the labour interests, and the political action of our time. Land, capital, coinage, and taxation are dealt with under the first heading in the same unsystematic fashion. The chapter on the labour interests of our time is somewhat more historical—that is to say, the author has consulted various consular reports as to the condition of the working classes in different countries, though his information is so far out of date that he singles out the miners of Germany and Austria as an exceptionally favoured and contented class, and claims for the Swiss Confederation that it affords a solitary instance "of harmonious relations existing between employers and employed without interruption." Apart from these inaccuracies, the author discusses labour as a commodity and labour as a legislative force, with a commendable recognition of the fact that the payment of wages for labour is not necessarily associated with the dependence of the labourer on his employer, or with a permanently low scale of wages. The workman who employs himself, as a cultivator of the soil or in any other way, is not necessarily better off than a workman who receives a money payment by agreement from other members of the community to whom his work is useful. Such wages are a sign of the division of labour and the complexity of society arising where such division is carried to an advanced point; but it is just as much open to the manual specialist as to the professional man to charge a high price for his skilled services. The author takes a less independent view of the functions of capital, and, therefore, does not press his theory of wages to its logical outcome; and he does not expect labour legislation to do more than clear away patent abuses and leave the field clear for individual action and voluntary combination. He anticipates, however, that by a judicious reliance on "Time and the Vote," the whole people may in time turn the theory of self-government into a reality, and "on the well-ascertained lines of civil equality, national unity, and international equity" establish a cosmopolitan order as durable and harmonious as that of China, without the limitations imposed by her timid materialism and want of imagination. This sanguine forecast is so judiciously expressed, that is to say, it sums up so justly the hopes that we should all wish to cherish, that, in spite of its radically faulty plan and purpose, the work leaves the reader more in charity with its author than is often the case with better works.

EDITH SIMCOX.

Chaucer's Canterbury Tales. Annotated and Accented, with Illustrations of English Life in Chaucer's Time, by John Saunders. New and Revised Edition, with Illustrations from the Ellesmere MS. (Dent.)

EVERY honest worker in a good cause deserves a welcome; and Mr. Saunders's admiration for Chaucer is so hearty, and his desire to win fresh readers for the *Canterbury Tales* so obviously sincere, that he establishes at the outset a claim to kindly treatment at the hands of all his fellow students. Again, the responsibility for the republication of his book rests with Mr. Churton Collins, who cried aloud that this excellent work should be reprinted, rather than with the author himself; and before that *rara avis*, a book genuinely "published by request," criticism is disarmed. So much may be cheerfully granted, and yet the words of welcome stick in the throat. To begin with, the title of Mr. Saunders's volume is altogether misleading. We have not here an edition of "Chaucer's *Canterbury Tales* annotated and accented," but paraphrases and dissertations by Mr. Saunders, linked together by quotations, short and long. In fine, we have a book partly about Chaucer, partly of Chaucer as seen through Mr. Saunders's spectacles, but of Chaucer himself only bits and scraps.

The worst of it is that Mr. Saunders has let slip a great opportunity. In a graceful dedication he acknowledges the aid he has received from Dr. Furnivall; and there is reason to suppose that had he cared to make the attempt we might have had a version of the *Canterbury Tales* modernised under the direct supervision of one of the two or three living Englishmen who possess a really profound knowledge of Chaucer's works. For such a task Mr. Saunders himself appears to have considerable qualifications. Left to himself he occasionally trips, and trips badly, as when he translates "hende" (civil, courteous) as "handy," and talks of the clerk in the Miller's Tale as "handy Nicholas" (p. 438); or, again, when he thus misaccentuates in single quotations two lines which he gives quite rightly in their context:

"Husbandes at the church-door had she five,"
for

"Husbands at churchè-door she had had five";
and

"for rainè nor thondér"
for

"[And he ne leftè not] for rain nor thunder."

Again, for some of Chaucer's finer metrical effects Mr. Saunders's ears are deaf. Like Sir Walter Scott's Antiquary, he thinks the Clerk's

"Twenty bookes clad in blak and rede"

incomplete without a preliminary "A," and treats in the same way Mr. Skeat's stock quotation about the

"Twenty thousand freres in a route."

But when these pitfalls are out of the way the work of modernisation is well and faithfully done; and this description of the Knight's Yeoman certainly hits the happy mean between pedantry and mere meddling:

"A yeoman had he, and servants no mo
At that time, for him lustè ride so;
And he was clad in coat and hood of green.
A sheaf of peacock arrows, bright and keen,

Under his belt he bare full thriffully.
Well could he dress his tackle yeomanly:
His arrows drooped not with feathers low,
And in his hand he bare a mighty bow.
A not-head had he, with a brown visage.
Of wood craft could he well all the usage.
Upon his arm he bare a gay bracer,
And by his side a sword and a buckler;
And on that other side a gay dagger
Harnessed well, and sharp as point of spear.
A Christopher on his breast of silver sheen.
A horn he bare, the baudrick was of green;
A forester was he, soothly as I guess."

This is excellent work; and if Mr. Collins can persuade Mr. Saunders to modernise the whole of the *Tales* in this style he will have conferred a real service on his Extension Students and all other people who are too busy to give a week's work to master the really very slight difficulties of Chaucer's language, and thereby gain the rich reward of being able to read the *Canterbury Tales* in all the delightful flavour of the original text. Should Mr. Saunders, however, be tempted to undertake this task, it may be hoped that he will take the Ellesmere rather than the Harleian MS. as his basis. Its text is certainly not more difficult, and the readings almost always preferable. To take a trivial instance, it is true that Harry Bailey had not yet declared his intention of going with the Pilgrims when he proposed that the best story-teller should be rewarded with a gratuitous supper, but he had the intention in his mind; and it is not to be believed of the free-hearted host (as in the Harleian) that he proposed to his guests that the supper should be given at "your aller cost," and did not (as in the Ellesmere "our aller cost") include himself as a contributor. For a really serious slip five lines before this Mr. Saunders cannot blame the Harleian. It is rather a remarkable fact in connexion with the *Canterbury Tales* that except in their Prologues none of the Pilgrims tell us anything of their personal adventures. The subjects of the *Tales* are almost without exception dug from well-known mediæval storehouses, and have no relation to their narrators save that of appropriateness. Yet Mr. Saunders makes the host bid his guests tell their tales

"Of adventures that them have befall"
a reading which surely has no right to displace the

"Of adventures that whilom han befall"
with which we are familiar.

Mr. Saunders's book has other aspects than that under which we have so far been regarding it. In its first part it brings together a large amount of illustrative matter, in order to make the status and occupations of Chaucer's pilgrims thoroughly intelligible to the modern reader; in the second, there is a prose paraphrase filling the gaps between the quotations. Of the paraphrase an example may be given from where the book happens to open (p. 323, the beginning of the Second Part of the Squire's Tale):

"Their heads were full of fumes, that cause dreams of no consequence. They slept, for the most part, until it was full day. Canace only excepted. She had been, like women, very moderate; for she had taken her leave of her father, in order to go to rest, soon after it was evening. She did not desire to grow pale, nor to appear on the morrow unfit for feasts. She kept her firstè sleep, and then awoke
For such a joy she in her heartè took
Both of her quaintè ring and her mirror,
That twenty timè changed her colour."

And in her sleep, through the impression of her mirror, she had a vision. Wherefore, ere the sun began to glide upwards, she calleth upon her mistress beside her, and said she wished to get up."

At least this is not "Wardour Street English"; but the prose comes in rather raggedly between Chaucer's verse, and Mr. Saunders shows more skill as a moderniser than in his paraphrases. For his illustrations, on the other hand, there would be nothing to be said but praise, only that at times the cicerone is rather long-winded, and we sigh to be allowed to look at the next picture. Mr. Saunders's disquisitions are at the rate of a page of prose to six lines of the Prologue; and it may be questioned whether it would not be better for the student to obtain a general acquaintance with contemporary manners from works like Browne's *Chaucer's England* or Jusserand's *English Wayfaring Life in the Fourteenth Century*, and then read his Chaucer *en bloc*, rather than to have his enjoyment interrupted by this perpetual commentary.

ALFRED W. POLLARD.

Handbook of Commercial Geography. By G. G. Chisholm. (Longmans.)

ON opening this book one is struck by the practical manner in which the author has set about his work; on closing it the chief feeling is that of amazement at the amount of information he has been able to impart in so interesting a manner. Mr. Chisholm's attempt, to which he alludes in the preface, has been successful. He has accomplished the task of adding an intellectual interest to the study of the geographical facts relating to commerce; and he has done so without any sacrifice of accuracy. This, no doubt, is high praise, but anyone who takes the book up must acknowledge its truth. There is no attempt to embellish the bare facts of commercial geography by a picturesqueness which usually consists in the choice of elaborate epithets—the savage, for once, is not termed "noble," and the eye looks in vain for descriptions of the beauty of the harbours of Sydney or Rio Janeiro. Facts and statistics, of which latter there are abundance, are stated clearly and concisely in the simplest form; and the interest attaching to their recital consists in the connexion existing between the one and the other, which Mr. Chisholm has sought so successfully to indicate. If we turn to New South Wales, we find there a brief explanation of the material causes which have conduced to its greater progress in recent times when compared with Victoria. As the author shows, the wool of Australia has had a greater and more stable influence in establishing her commerce than her gold has had.

But now let us look at the general plan of the book. It may be roughly divided into two parts. The first, about two hundred pages in extent, treats of the various agents affecting the production, exchange, and distribution of commodities. These range from soil and climate to means of exchange, including token money. After this come four chapters dealing with products dependent directly or indirectly on climate, products of fisheries, animal products, and manufactured articles. Under the first of these headings

Mr. Chisholm has attempted a subdivision of commodities included in it according to the various zones in which they are produced. In the second part of the book, the various countries are passed in review, their climate and chief characteristics alluded to in such a manner as to betoken the probability of their producing particular commodities, which are then stated with the addition of the chief places to which such commodities are sent for consumption, manufacture, or exchange. The book is thus made to serve two purposes. In the first place, it can be referred to for the purpose of finding out the chief countries producing certain articles and the amounts of their production, while in the second place the total capacity of each separate country is displayed. So far as I know, it stands alone in successfully combining these important functions. It can be used as Sherzer's Handbook can be used, while fulfilling with equal success the purposes of an ordinary work on commercial geography.

There are two further features which call for special notice. The maps included in this book are of great interest, indicating the connexion between geographical position and density of population on the one hand, and the development of particular industries on the other. They suggest the lesson, which is so hard to realise, that history is a stream of closely interwoven tendencies which act and re-act upon one another. If we turn, for instance, to the map of the British Isles (facing p. 200), we see at a glance the enormous density of the population in Lancashire and Yorkshire, while the position of the ports and the neighbourhood of coal, as indicated in the adjoining text, suggest reasons for the early growth of both. And, again, the careful arrangement of the statistics, and the frequent use of comparison, gives a living value to figures which, when quoted alone, serve only to cumber the page.

There can be no doubt about the value of this book; and as little about its interesting nature. It is admirably suited for the purpose of teaching, and it should find its way into the hands of all those who have any interest in the trade relations of England with foreign countries. But this is not all. It deserves a word of praise all its own, because it is conceived in that truly scientific spirit which, dissatisfied with the mere enumeration of facts, is always striving to penetrate the secret of their connexion, and to display them in the relation of cause and effect.

E. C. K. GOWNER.

NEW NOVELS.

Apples of Sodom. By M. Bramston. In 2 vols. (Walter Smith & Innes.)

A Trust Betrayed. By John Tipton. In 3 vols. (Ward & Downey.)

Matron and Maid. By Mrs. Edward Kennard. In 3 vols. (White.)

The Crime of Keziah Keene. By Mrs. Vere Campbell. (Ward & Downey.)

A Modern Delilah. By the Author of "Barcaldine." (Spencer Blackett & Hallam.)

The Veiled Picture. By Elizabeth J. Ly-saght. (Simpkin Marshall & Co.)

A Masque of Honour: a Saratoga Romance By Caroline Washburn Rockwood. (New York: Funk & Wagnalls.)

CALF-LOVE is not a very safe subject to take as the foundation of a romance. We are accustomed to regard the tender passion of the schoolboy or the undergraduate with a smile of amusement rather than with any deep-seated concern, and a novel with no more powerful mainspring of interest than this runs a serious chance of proving a failure. The author of *Apples of Sodom* has, however, got over this difficulty, to some extent, by giving to the hero, yet *in statu pupillari*, the understanding and development of a man of thirty; while the woman who engages his affections is fully his match in intellectual powers and force of character. The novel opens with speech-day at Harchester School; and Marcus Brand, captain of the sixth form and hero of the playground, is introduced to Armine Constable, daughter of a famous professor in the University of Oxbridge, whither Marcus is bound after the summer vacation. It is unnecessary to say that the intimacy is renewed and maintained during the next four years of undergraduate life; and the only obstacle to a complete *rapprochement* between the pair lies in the fact that Marcus in a moment of generous infatuation has pledged himself, on the occasion of the speech-day above mentioned, to Jenny Fernor, a young lady of colourless nature and pink cheeks, who occupies a dependent position in the family of Dr. Cranham, headmaster of Harchester. The subsequent developments of the story is treated with a considerable amount of skill; and the narrative not only shows good literary execution but a cultured tone on the part of the author. Whether the characters include any living academical personages in disguise is a question which will, no doubt, exercise the minds of the inquisitive.

From the disparaging epithet of "poor pages," as applied to his own book, we may infer some diffidence on the part of the author of *A Trust Betrayed* in presenting the work to the public. It cannot honestly be said that his novel is one of particularly thrilling interest; but there is much work of sterling merit in it, coupled with evidence of considerable knowledge of the shady side of London upper-class life. Whether his description of Mr. Eugene Hamilton, secret promoter of bubble companies, is strictly true to life may possibly be called in question; but it bears all the outward impress of probability, and has, at all events, the merit of exciting the reader's interest. At the outset of the book we find George Chalmers, a rising young artist, rescuing from death a young girl who has fainted on his doorstep. When afterwards we learn that Sir Frederick Curtis, a dissipated *roué*, has been left, by his father's will, guardian to his infant half-sister, who shares equally with him the fortune he had expected to receive in full, it is not difficult to foresee the plot of the story, and conjecture its ending. Though not devoid of faults, this is on the whole a commendable book.

Matron and Maid is in several respects a better novel than the last product of Mrs. Kennard's pen, which was reviewed by the present writer in the ACADEMY of June 22. It is true there is displayed the same inability

to depict a decently respectable type of hero, or to admit that much good is possible in the male nature; but there is less of overdone description, and an absence of some of the painfully objectionable incidents that distinguished *Landing a Prize*, while the action is better sustained throughout. In Mrs. Stapleton, a widow of thirty-five, we have a singularly well-delineated picture of a fiery, impetuous woman, whose passionate adoration of the shuffling hero, Beau Dornay, is the leading feature of the story, and the direct cause of all complications and catastrophes. On the other hand, Dolly, the heroine, a pleasing, lovable girl enough, is scarcely worthy to be compared with the Norwegian maiden of *Landing a Prize*, either in regard to her own personal characteristics, or to the power exhibited by the author in sketching her portrait. Mrs. Kennard may, however, be fairly congratulated upon having produced a novel of superior type to her last attempt.

Elaborate explanations of a woman's lapse from virtue, conveyed in such a way as to invite condonation of it, are favourite themes with novelists of a certain class. Fortunately, to the healthier-minded among the readers of fiction adultery and nothing else, so that there may safely be prophesied for *The Crime of Keziah Keene* only such popularity as books of this class here and there achieve for the moment before sinking into well-deserved oblivion. Keziah Keene is a young lady who is left an orphan; and who, being introduced into London society under the chaperonage of her Aunt Eunice, becomes fascinated by the attractions of Paul Feramors, a violinist, who returns her affection. For three or four months the pair live in an atmosphere of rapturous bliss, dreamy ecstasy, &c., at the end of which time, discovering that Feramors is a married man, she allows herself to be persuaded to elope with him to the continent, where the usual story is enacted, the lover deserting his victim after about a year's enjoyment of her society. From this brief outline of the plot it will be seen that the book is mainly a tale of an every-day seduction, and nothing else. The fact that the narrative is plentifully embellished with allusions to Paradise and Hell, and intoxication of the soul, and all the easy-flowing gush which in books of this sort is served up in the hope of passing for profound metaphysical speculation, does little to raise it from the level of commonplace vulgarity inherent in the nature of the subject. It is an undisputed fact that the qualities of mind and character possessed by many a professional burglar might have won honourable success for him in any decent walk of life; and it is only a pity that the literary free-lances who write books of this sort will not turn their undoubted talents to the production of some more wholesome kind of fiction.

Critical readers of the first chapter of *A Modern Delilah* will probably be impressed by the author's free-and-easy style of writing, disregard for commonplace facts, and lazy indifference to grammatical accuracy. "Outsprang Reggie," we read, from a railway carriage, "followed by his collie dog," an animal which would certainly have been relegated to the canine travelling compartment

on any well-regulated English line. This, perhaps, is an unimportant slip; but the sentence, "This might be accounted for by his being of a more affectionate disposition and displayed more tenderness towards his mother," certainly requires mending. Then on p. 6, l. 33, "ever" should be "never," if the passage is to make any sense at all; and so on. Nevertheless the story is, on the whole, well conceived, and the perusal of it is sufficiently absorbing to make us forget the trifling blemishes of detail to which attention has been called above. The title is sufficiently suggestive of the contents. Mrs. McTavish Lester is the ordinary fast woman of society, with a complaisant husband and any number of lovers. She succeeds in alluring within her toils Reginald Trevor, the hero, who forthwith becomes her *cavalier serventi*, and throws over the country rector's daughter who had been the passion of his youth. The gradual disillusionment of the errant lover, with the discomfiture and death of Delilah, forms the subject of a story racy written throughout, and in point of quantity, at all events, leaving little to be desired.

Lovers of the marvellous and supernatural have a treat provided for them in *The Veiled Picture*, which is a well-written novelette, and, apart from the intrinsic improbability of the mystery involved, contains little to which exception can fairly be taken. The picture which gives its name to the book, having been washed ashore from a wreck, finds its way into the house of Colonel Chesham, whose granddaughter, Daffodil, is the heroine. There is plenty of sensational incident in the story. The picture—which is represented as endowed with a sort of life, being, in fact, one of those goblin creations whose only *raison d'être* is to "frighten foolish babes, the Lord knows why"—contrives to set the whole household in a frenzy of terror; and later on there is an attempt made to poison Daffodil by her villain uncle. Altogether, within the 160 pages of this volume there is sufficient of the marvellous and exciting to satisfy the most exacting of readers.

In an introductory note to a *Masque of Honor*, Mr. Lew Vanderpoole states that the publication of this work originated as follows. A small gathering of literary men were deploring the objectionable tendencies in modern fiction, a noted critic who was present observing that "On one hand we have didactic dryness meted out according to mathematical measure, and on the other there is the most loathsome realism," and alleging that the want of anything pleasing in the productions of the present day compelled him to go back to the writers of a past generation—Scott, Dickens, Thackeray, Nathaniel Hawthorne, and others—when he desired fiction he could really enjoy. Returning from the conference to his lodgings, Mr. Vanderpoole found on his desk the MS. of *A Masque of Honor*, sent for his approval. Upon perusing it he was delighted to find that it lacked all the elements which his critical friend had been deploring; and that it also abounded with other praiseworthy attributes, upon the strength of which he "not only advised but urged its publication." With all desire to refrain from anything like captious disparagement of New World

genius, we are bound to admit that the work before us does not in any particular recall to mind the great masters above mentioned. It has all the appearance of a "maiden effort"; and, although the plot is of average merit, the action is impeded by the introduction of a host of personages who have no important bearing on the narrative. Frequently there occur what to Cisatlantic eyes look like curiosities of orthography, such as "neice," "holocaust," "preliminaries," &c. The author may do well in the future, if only she can manage to save herself from her friends.

J. BARROW ALLEN.

RECENT THEOLOGY.

A Short Life of Christ. By Cunningham Geikie, D.D. (Hatchards.) We cannot pronounce Dr. Geikie's *Short Life* a success. The preface informs us that "this is a new book, not an abridgment, and is written for the multitudes, older or younger," who shrink from a life of Christ in two volumes. But this *Short Life* contains nearly 500 closely-printed pages. The desire to convey useful information interferes continually with the course of the narrative. The passage on dress on p. 47, beginning: "The dress of the pilgrims was, we may suppose, very much the same as that of the people in the Holy Land now," may be noted as an instance of the sort of digression which "the multitudes, older or younger," find dull, and which, from the artist's point of view, seriously interferes with the story; and the frequent employment of the potential mood is another fault of the same kind. We do not think, then, that Dr. Geikie's life will be read for its vividness or its style; but the student who is seriously studying his New Testament will find it of use. It is, in fact, a careful abridgment of Dr. Geikie's larger work. It has, however, one grave defect common to all popular Lives of Christ. It does not discuss disputed matters, considering, apparently, that such discussion is out of place in a Short Life. Even the history of the Last Supper is told without any hint that there is any other account of it than Dr. Geikie's. But if disputed points are not discussed, it should be made quite clear that they exist. The impression ought not to be left upon readers' minds that such a narrative as Dr. Geikie's is the natural and obvious result of a comparison of the Gospels; the tentative character of much of the narrative ought rather to be insisted on. As soon as divines will candidly admit the uncertain and fragmentary character of their documents, secularist arguments will lose half their sting. A popular Life of Christ which does not honestly state the uncertainty of many of its conclusions, and give some short account of the nature of the materials it has employed, is inadequate, and leaves undone the first things it ought to do.

Bishop Selwyn: a Sketch of His Life and Work. With some further Gleanings from His Letters, Sermons, and Speeches. By G. H. Curteis. (Kegan Paul, Trench & Co.) Canon Curteis's "sketch" of Bishop Selwyn's life and career is not intended to supersede the two volumes of the Rev. H. W. Tucker; but it adds to those volumes a more full and special account of the bishop's work in England, the importance of which we have only recently begun to appreciate. Canon Curteis observes that Selwyn's return from New Zealand "was felt by many like a blast of fresh and wholesome colonial air let in abruptly upon a somewhat close and asphyxiating atmosphere of old-world precedent and custom"; and he points out the importance of the bishop's work in bringing about the Pan-Anglican Congress,

and in organising mixed diocesan conferences. We have scarcely yet realised how important these things may become. Bishop Selwyn learned in his vast province of New Zealand the necessity and the value of wise and careful organisation, and he endeavoured to give the English Church the benefit of his experience when he became Bishop of Lichfield. That the English Church has at last fully understood the value of this lesson is best proved by the appearance of Canon Curtis's book. It is well-arranged and pleasantly written, and will not be superseded as the best and handiest summary of the bishop's striking career.

Sermon preached at Great Staughton in Memory of H. B. Wilson. By R. B. Kennard. (Kegan Paul, Trench & Co.) Few recent thinkers among the liberal section of the English clergy better deserved some kind of "In Memoriam" record than the late Rev. H. B. Wilson, who, after sixteen years patient suffering, quietly passed to his rest in August of last year. Mr. Kennard has, therefore, done well in printing the sermon which he preached on that occasion, and adding a preface, which may be described as a brief memoir of his friend. Those who knew Mr. Wilson personally or through his writings (unhappily too few) will not be inclined to dispute Mr. Kennard's high estimate of his teaching, as given in the following extract (p. 11):

"It is," says the late Archdeacon Hare, "the great problem of the age to reconcile faith with knowledge, philosophy with religion." No theologian of the present century has devoted himself with greater earnestness to the solution of this problem than Mr. Wilson, and none has contributed more to what we may humbly believe to be an approach to its solution."

Mr. Kennard refers his readers to Mr. Wilson's published works as justifying this high claim; but we may add that those who have no opportunity of doing this will find a very able and complete account of Mr. Wilson's teaching in this sermon, with its Preface and Appendices.

Some Urgent Questions in Christian Lights. (Rivingtons.) It is becoming the fashion nowadays for energetic clergymen to organise courses of sermons or lectures in their churches, and publish a volume containing the best of them when the course is over. The fashion is to be encouraged, because the result is usually a much more interesting and readable book than the ordinary volume of sermons. *Some Urgent Questions in Christian Lights* is a "selection from some Sunday afternoon lectures delivered at St. Philip's, Regent-street," and organised by the Rev. Harry Jones. The lectures were "not prepared after any concerted scheme," except that Mr. Jones seems to have been careful to secure only able and experienced lecturers. There are fourteen lectures in all. Dr. Jessop treats of the Monastic Life and its Teachings; the Rev. W. Page Roberts of Positivism; the Rev. J. L. Davies of Training; the Bishop of Sydney of Christianity and Socialism; Professor Mayor of Vegetarianism; and the Rev. H. C. Shuttleworth of Contemporary Fiction. The Rev. S. A. Barnett, the Rev. C. W. Stubbs, the Rev. J. Perceval, and Mr. Jones himself also contribute papers. This list of names will show the extremely varied character of the lectures, and the impossibility of criticising them with any minuteness. Considered as a course, they are fresh and interesting, and admirably adapted for the place and occasion of their delivery. The reader of them will find it necessary to sort them a little as he reads. He will notice also that the lecturers are not all of one mind upon all things; but every one of the fourteen lectures is worth reading as well as readable.

Present-Day Tracts on Man in Relation to the Bible and Christianity. (Religious Tract

Society.) Tracts on the history of man, written to prove that the science of anthropology in no way clashes with the account of the creation in Genesis, are singularly unedifying. It may be conceded at once that the science of anthropology has not yet come to a clear and definite conclusion on the subject of man's antiquity, but this does not make the account of the Creation given in Genesis satisfactory or even clear. That account must be shown to be no allegory and to be reasonable before it can be accepted as a scientific statement of the origin of man. Tracts xiii. and ix. on man's antiquity, by Dr. F. Pfaff and Canon Rawlinson, are well written and interesting, but they do not convince us. We fear the religious public will read them rather for their geological and historical information than for their bearing on the trustworthiness of Genesis. Dr. Macalister's paper on "Man physiologically considered" (No. xxxix.) contains a great deal of information carefully arranged; and Sir William Dawson on "Points of Contact between Revelation and Natural Science" (No. xlii.) is suggestive and thoughtful. There are eight tracts in the volume, all of them carefully written.

"THE FATHERS FOR ENGLISH READERS."—*St. Athanasius.* By the Rev. R. Wheler Bush. (S.P.C.K.) Mr. Bush has already proved his capacity as a writer of ecclesiastical biography. His task in this short sketch of the life of Athanasius is for him a very modest one, but he has not been tempted to carelessness on that account. We are given a judicious and accurate summary of the facts of the life of the great Father, with some attempt at an account of his writings. Mr. Bush's volume is somewhat stouter than its companions, in spite of his efforts to be concise, and, in spite of his self-restraint in refraining from superfluous comment; but this was inevitable and necessary. Whether Mr. Bush is quite just to Arius may perhaps be doubted, but, if not, he errs in good company. His work fully maintains the excellence of an unusually excellent series.

Bible Truths and Church Errors. Including a Lecture upon John Bunyan not a Baptist. By William Urwick. (Fisher Unwin.) Mr. Urwick published some time ago a volume of Puritan biography, entitled *Nonconformity in Hertfordshire*. We noticed it at some length at the time (*ACADEMY*, August 4, 1884), and have found it a useful book of reference. We cannot help wishing that the volume before us had been of the same character. The greater portion of it is taken up with theological disquisitions on subjects of vital interest, but concerning which Mr. Urwick has nothing new to tell. All persons who take interest in modern theology know what is the point of view of a Congregationalist minister on such questions as baptism, the ecclesiastical hierarchy, and the eucharist. Mr. Urwick has stated once again the Protestant view on these matters, substantially as it was held by the Nonconformists of the seventeenth century. The only part of the book in which we can discover anything new is the paper in which Mr. Urwick endeavours to prove that John Bunyan was not a Baptist. If he has not absolutely made out his case, he has, at least, raised what most of us have hitherto regarded as a paradox to the rank of a probable opinion. In this, as in so much else where the strife between the various religious sects of the Commonwealth time is concerned, nearly everything depends on the exact meaning which we give to the word Baptist. We apprehend that Bunyan was in a great measure indifferent to those controversies which separated the Independents from the Baptists, and various sections of the latter body from each other. Mr. Urwick has added a fabulous pedigree of the Bunyan family, founded, we believe, on the

facts garnered in Dr. Brown's *Life*. It will be found very useful to future inquirers. We wish that he had carried the lines, where possible, down to the present day.

The Origin and Development of Christian Dogma. By Charles A. H. Tuthill. (Kegan Paul, Trench & Co.) This little book displays a considerable amount of research as well as an aptitude for philosophical thought. Mr. Tuthill's aim is to show the evolution of Christianity from its dual sources of Judaism and Paganism. The book is, however, not free from the constructive fancies which so often beset the path of the systematic evolutionist, and is occasionally marred by a too dogmatic tone. To take an example, we call the following passage from chap. vii. on "The Permanence of Dogmatic Religion":

"Within the last half century Christianity has declined considerably. Thought and culture have broken loose from it. Fifty years ago the vast majority of the men of letters and science of Europe professed some form of it; now only a small minority do so, and even this minority is steadily growing smaller. We might predict with almost absolute certainty that fifty years hence hardly a single believer in dogmatic Christianity will be found among the leading men of European literature and science. Christianity is dying at the top" (p. 161).

This, it seems to us, is much too strongly put. The passage, however, may be taken as illustrative of a hasty induction, a tendency to mould facts to suit preconceived hypotheses, which is perceptible in other parts of the book. Mr. Tuthill would do well to cultivate a broader and more comprehensive spirit. He may usefully be reminded that if $3+3=6$, exactly the same six-making property may be ascribed to $4+2$ and to $5+1$. The factors in religious movements, as in all great evolutions, are not quite so simple and uniform as he seems to think.

The Heart of the Creeds. By A. W. Eaton. (Putnam's.) Mr. Eaton has here attempted a very important task, viz.—to determine, with a certain amount of precision, the perennial and indestructible elements which underlie the chief phases of the Christian faith. The author is a liberal and earnest thinker, and his work will be useful for that large class of persons who seem dismayed at the inroads which modern research is making into the traditional Christianity of the past. They will probably be surprised at the considerable amount and undeniable value of the salvage which thinkers like Mr. Eaton are able to secure from what such alarmists deem the wreck of Christianity.

The City of Faith. By S. B. Bleau. (Elliot Stock.) The author of this little work, believing that faith is the great spiritual desideratum of our time, here attempts an exposition of what he regards its true origin and operation. The book is largely made up of quotations from well-known writers connected by the author's comments. These are by no means destitute of spiritual insight; but the book, as a whole, cannot claim to be original, nor can it be said to add much to our knowledge of a subject which has been so much and so variously discussed.

The Worship of Heaven, and Other Sermons. By the late D. Trinder. (Kegan Paul, Trench & Co.) This is a memorial volume, and, therefore, in our opinion, above profane criticism. The sermons here gathered together may indeed be said only to justify their publication by the solemn occasion that prompted it. Apart from this, their significance is not great. The late vicar of Highgate was a good and estimable, but he was not an original, thinker, nor in any high sense of the term eloquent. The Bishop of Derry, who furnishes a short

memorial preface, has "spotted" the most eloquent passage in the volume (p. x. note).

The Inspiration of the Old Testament. By Alfred Cave. (Congregational Union.) Principal Cave has accumulated in this work whatever can be urged for the traditional view of scriptural inspiration. He seems aware that he is defending a falling cause, but he argues with courtesy and with a considerable amount of learning drawn with impartiality from every available source. To those who desire to see what plea can be made for that side of the question, the work may be conscientiously commended.

The Form of the Christian Temple. By Thomas Witherow. (Edinburgh: T. & T. Clark.) By the "Form" of the Christian Temple, Prof. Witherow means the constitution of the Early Church. It is the author's reply to Bishop Wordsworth's generous and comprehensive work, *The Outlines of the Christian Ministry*. Both are attempts to ascertain the basis on which the differences between Episcopacy and Presbyterianism might possibly be adjusted. We wish we could add that the professor is the equal of the bishop in sweet reasonableness, in ecclesiastical statesmanship, and in insight into the essentials of Christianity; but we cannot. The tone and temper of the work are as narrow and full of prejudice as its learning and reasoning are one-sided.

NOTES AND NEWS.

WE are able to state that Mr. Browning's forthcoming new volume is not, as has been supposed, a single poem, but a collection of short poems.

IN *The Constitutional Documents of the Puritan Revolution*, shortly to be issued by the Clarendon Press, Mr. S. R. Gardiner will print, together with many well-known State Papers, four hitherto unpublished documents. (1) The Bill of the House of Lords on Church Reform in 1641; (2) a proposal for a compromise between Charles I. and the English and Scottish Presbyterians, made in January, 1647, and forming the basis of the alliance which made the second Civil War possible; (3) the engagement between Charles I. and the Scottish Commissioners in December, 1647; (4) the Constitutional Bill of the first Protectorate Parliament. The last of these is taken from the MSS. of John Brown, Clerk of the Parliaments, now in the possession of Lord Bray, at Stanford Hall, who has kindly given permission for its publication. Its historical importance is very great, as it gives us for the first time the full text of this scheme, and thus enables us to form a judgment on the conduct of Cromwell in forcing on a dissolution, and converting what might have been a constitutional into an absolute government.

The History of Dulwich College is the title of a work by Mr. William Young, one of the governors of the college, which will shortly be published by T. B. Bumpus, of 2, George Yard. The work, which will consist of two volumes, will be very fully illustrated. It will contain not only the history of the College and Picture Gallery, but a full account of the place and neighbourhood, to which will be added also a life of Edward Alleyn, the founder of the College, with an accurate transcript of his diary from 1617 to 1622, and a history of the Fortune Theatre.

MR. T. FISHER UNWIN will publish on Monday next the first part of *The Century Dictionary*, edited by Prof. Whitney, of Yale. From the prospectus, it appears that the work is intended to occupy an intermediate position between Dr. J. A. H. Murray's *New English Dictionary* and *The Imperial Dictionary*. Like the former, it will pay special attention to the

derivation and history of words; like the latter, it will give illustrations and some other features of an encyclopaedia. It is hoped to complete the whole work in twenty-four monthly parts, which will ultimately form six quarto volumes. If this promise is redeemed, it will be infinitely creditable both to the editorial staff and to the American publishers.

MESSRS. RICHARD BENTLEY & SON will publish, in the course of the next few weeks, Lord Wolseley's *Life and Military Career of the Duke of Marlborough*, with portraits and plans; *The Life and Letters of Mary Wolstonecraft Shelley*, by Mrs. Julian Marshall, in two volumes, with portraits and facsimiles; Mr. G. A. Sala's *Autobiography*; a third volume of *Recollections*, by Mr. Adolphus Trollope; and Mr. W. H. Mallock's account of his visit this year to Cyprus, entitled *In an Enchanted Island*.

MR. JOHN MURRAY announces two important works of travel—*Among Cannibals: An Account of Four Years spent in Queensland*, partly among the Aborigines, by Mr. Carl Lumholtz, of Christiania; and *A Naturalist in North Celebes: Zoological and Anthropological Researches during some Months' Residence*, by Mr. Sydney J. Hickson, late deputy-professor of comparative anatomy at Oxford. Both books will have maps and illustrations.

PROF. G. G. A. MURRAY, Mr. Jebb's successor at Glasgow, has written a romance of adventure, the scene of which is laid in Central Asia, with ancient Greeks for the heroes. It will be published by Messrs. Longmans, under the title of *Gobi or Shamo: a Story of Three Songs*.

MR. GRANT ALLEN has written a "Shilling Shocker," *The Jaws of Death*, which deals with a highly sensational incident in a chamber of horrors at San Francisco. It forms No. III. of the "O. U. R. Books," and will be published almost immediately. For the same series Miss Florence Warden has written a story relating a remarkable experience in the life of a hospital nurse. It bears the title of *Nurse Revel's Mistake*.

MR. ALFRED FITZMAURICE KING has followed up his Irish farce, *A Change of Clothes*, with "a tale for the burgling season," called *The Clerical Crackman*. Miss E. C. Somerville has designed for the story twenty humorous illustrations, and it will be published before the end of the month.

MR. GARRETT HORDER's new book, *The Hymn Lover*, an account of the rise and growth of English hymnody, will be published on November 1, by Messrs. J. Curwen & Sons.

The God of the Children; or, How the Voices of Nature speak to us, is the title of a new volume of "Evenings with the Young," announced by Mr. Elliot Stock.

MR. E. FERDINAND LEMAIRE has written a work on *Indian Clubs, and How to Use Them*, which will be issued during the present month by Messrs. Iliffe & Son, with 218 illustrations by the author.

Rambles in Book-Land, which Mr. Elliot Stock is about to bring out shortly, is not, as stated in the ACADEMY of last week, the work of Mr. W. H. Davenport Adams, but of his son, Mr. W. Davenport Adams, author of the "Dictionary of English Literature," "By-Ways in Book-Land," &c.

THE committee of the Sunday Lecture Society have decided that twenty-one lectures shall be given, during the winter, in St. George's Hall, Langham Place, on Sunday afternoons at 4 p.m., as in former years. The first lecture, on "The Origin and Uses of the Colours of Animals," with oxy-hydrogen lantern illustrations, will

be delivered by Dr. Alfred Russel Wallace on October 20. This will be followed by lectures by Mr. John M. Robertson, Mr. Arthur Nicola, Mr. C. Cassal, Dr. Andrew Wilson, Prof. Percy Frankland, and Sir R. S. Ball.

EVERY year we expect a new issue of *The Complete Angler*, distinguished by some special feature. This time it comes to us from across the Atlantic, in the form of an illustrated edition (in two volumes, pagged as one), very handsomely printed at the Cambridge (U.S.) Press, and published in this country by Messrs. Macmillan. To some, the principal attraction will be the introduction by Mr. James Russell Lowell. But, though this is gracefully written, it will hardly satisfy either enthusiastic anglers or enthusiastic bibliographers. Both of these classes (which are by no means exclusive one of the other) will still venture to think that the true faith in Isaak Walton is confined to this island. And they will be confirmed in their opinion by the notes, as also by what is called "the Linnaean arrangement of the fish." What censure can be too severe for a note which gravely informs us that Sir Henry Wootton was "educated at Winchester School, in New Oxford" (p. 430)? or of another (p. 427) that omits to say that some part at least of Tradescant's collection of curiosities is still to be seen in the Ashmolean Museum. It is more pleasing to turn to the illustrations, which consist of etchings and engravings that are really illustrative of the text. Many of them are exceedingly good representations of the fishes described; others are portraits of personages mentioned; but the majority are original landscapes and sketches by artists who, with American faithfulness, have tracked the haunts of Isaak Walton on the Lea and the Dove. The typography shows what excellent work American printers can produce when they abjure stereotyped plates. The edition is limited to 500 copies, for both countries.

Corrections.—P. 239, col. 2, l. 20 from bottom, for "et" read "ot"; last line, for "saemens" read "sacremens"; col. 3, l. 2 from top, for "soulz" read "soubz."

UNIVERSITY JOTTINGS.

THE new buildings of Mansfield College at Oxford have been inaugurated this week with three days of festivities and speeches. Many of the heads of houses and professors took part in the proceedings. Among the representative visitors was Prof. Ray Palmer, of Yale, who brought with him the diploma of D.D. for Principal Fairbairn.

THE rooms in the High-street formerly occupied by Mansfield College have now passed into the possession of the Unitarian body called Manchester New College, which has moved from London to Oxford. Hereafter it is proposed to build a permanent home, probably in Holywell Street.

MR. F. J. H. JENKINSON has been unanimously elected university librarian at Cambridge. Dr. H. Jackson's rival nomination by the council was only made in order to satisfy a formality.

PROF. JEBB's introductory lecture at Cambridge, to be delivered on Friday of this week, was upon "The Story of Philoctetes in Classical Literature and Art."

MR. T. CASE, the newly-appointed Waynflete professor of moral and metaphysical philosophy at Oxford, was to deliver his inaugural lecture on Thursday of this week.

PROF. FREEMAN is delivering a course of lectures at Oxford this term upon "The Bayeux Tapestry," illustrated with the full-size reproduction of the original worked at Leek in Staffordshire.

PROF. SEELEY is continuing his lectures at Cambridge on "The European System in the Eighteenth Century," which, it is understood, will also form the subject of his next book.

THE committee of the British School at Athens have offered a studentship of £50 for one year, entailing three months' residence at Athens, to be awarded by the University of Oxford.

THE Rev. Robert Barlow Gardiner, editor of the Admission Registers of St. Paul's School, has been for some years past engaged upon a similar work for Wadham College, Oxford, of which he was formerly a scholar. The first part, covering the century from the foundation of the college in 1613 to the year 1719, is now finished, and will be issued to subscribers (through Messrs. George Bell & Sons) on December 1. There will be a brief introduction describing the special characteristics of the foundation; and an appendix containing a plan and an account of the chambers as they existed in 1654.

SEVERAL scarce Spanish works from the Sunderland Library have recently been secured for Oxford, the curators of the Taylorian Institution having acquired, through Mr. Quaritch—besides some rare editions of Spanish poets, such as Juan de Mena's *Tresientas Coplas* (Alcala, 1586), Montemayor's *Diana* (Madrid, 1622), and the works of Juana Tres de la Cruz, a celebrated Spanish-American poetess, who died in 1695—the Chronicle of James I. of Aragon (1218-76), originally written in Latin, and then in Castilian by Bernardino Gomez Miedes (*La Historia del rey Don Jayme de Aragon*, with portrait, folio, Valencia, 1584), as well as the Portuguese Chronicle recording the achievements of the liberator and founder of the Portuguese State, Nuño Alvarez Pereira, who died at Lisbon in 1431 (*Coronica do Coolestabre [i.e., Connétable] de Portugal Dom Nun'alvrez Pereyra, principiaador da casa de Braganca*, small folio, Lisboa, 1623). According to Brunet this was first printed at Lisbon in 1526, and is of the greatest rarity.

IN connexion with the teachers' training syndicate at Cambridge, Mr. H. Courthope Bowen will deliver a course of twelve lectures this term on "The Theory of Education."

THE *Oxford Magazine* for October 16 contains an obituary notice of the Rev. W. O. Salter, the last principal of St. Alban Hall—now united with Merton College—signed with the initials "D. P. C."; and also a list of freshmen. Christ Church takes the lead with 58, closely followed by New College with 54; then come Keble (48), Non-Collegiate (47), Balliol (45), Exeter (38), Trinity (37), and Magdalen (34).

THE Rev. Dr. William P. Dickson, professor of divinity at Glasgow, and the translator of Mommsen, is also curator of the university library, in which capacity he has issued (Glasgow: Maclehose) a *Plea for the Increase of its Resources*. It appears that the total sum annually available for the purchase of books is only £850, of which £210 is expended upon scientific transactions and periodicals. In comparison with these figures, Prof. Dickson quotes figures showing the much larger resources of some of the universities in Germany, Scandinavia, and (above all) in America. Not anticipating much benefit in this respect from the Scotch University Commission, he concludes with an earnest appeal to private benefactors, that they should divert their munificence from the endowment of additional bursaries to the more practical object of making the university library worthy of its position and the growing demands upon it.

At a meeting of the council of Liverpool University College, on October 15, Mr. Robert

Gladstone, the treasurer, announced that he had received a donation of £500 from Mr. Samuel Thompson, of Thingwall. A letter was read from Mr. G. R. Rogerson offering to the college his observatory and telescope, which were accepted with thanks. Prof. Lodge also stated that an anonymous donor had placed at his disposal £500 for promoting original research in physical science.

ORIGINAL VERSE.

FAME, WEALTH, LIFE, DEATH.

WHAT IS FAME?

'Tis the sun-gleam on the mountain,
Spreading brightly ere it flies,
'Tis the bubble on the fountain,
Rising lightly ere it dies;
Or, if here and there a hero
Be remembered through the years,
Yet to him the gain is zero;
Death hath stilled his hopes and fears.
Yet what dangers men will dare
If but only in the air
May be heard some eager mention of their name;
Though they hear it not themselves, 'tis much the same.

WHAT IS WEALTH?

'Tis a rainbow, still receding
As the panting fool pursues;
Or a toy that youth, unheeding,
Seeks the readiest way to lose;
But the wise man keeps due measure,
Neither out of breath nor base;
He but holds in trust his treasure
For the welfare of the race.
Yet what crimes some men will dare
But to gain their slender share
In some profit, though with loss of name or health,
In some plunder, spent on vices or by stealth.

WHAT IS LIFE?

'Tis the earthly hour of trial
For a life that's but begun;
When the prize of self-denial
May be quickly lost or won;
'Tis the hour when love may burgeon
To an everlasting flower;
Or when lusts their victims urge on
To defy immortal power.
Yet how lightly men ignore
All the future holds in store,
Spending brief but golden moments all in strife;
Or in suicidal madness grasp the knife.

WHAT IS DEATH?

Past its dark mysterious portal
Human eye may never roam;
Yet the hope still springs immortal
That it leads the wanderer home.
Oh, the bliss that lies before us
When the secret shall be known,
And the vast angelic chorus
Sounds the hymn before the throne!
What is fame, or wealth, or life?
Past are praises, fortune, strife;
All but love, that lives for ever, cast beneath,
When the good and faithful servant takes the wreath.

WALTER W. SKEAT.

MAGAZINES AND REVIEWS.

THE October number of the *Archaeological Review* (David Nutt) opens with a second paper by Mr. J. R. Boyle upon "The Roman Wall," which will have a special interest to those who recently visited Newcastle in connexion with the meeting of the British Association. Mr. Boyle's object is of a controversial nature, aiming to disprove the main thesis of Dr. Collingwood Bruce—that the entire system was substantially the work of Hadrian. Strong arguments are adduced by Mr. Boyle in favour of a composite theory—that the stations were the frontier camps of Agricola, that the vallum alone is due to Hadrian,

and that the murus proper was built by Severus. Mr. David MacRitchie has a further contribution on the subject of the Picts or Pechts, in whom he finds the original of legendary dwarfs, fairies, Finns, and Fenians.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AUERBACH, L. Das Judenthum u. seine Bekenner in Preussen u. in den anderen deutschen Bundesstaaten. Berlin: Mehling. 6 M.
BENJAMIN, G. Voltaire: bibliographie de ses oeuvres. T. 2. Paris: Didier. 20 fr.
BIBER, A. Das Metaphorische in der dichterischen Phantasie. Berlin: Haack. 1 M. 80 Pf.
BOISGOSSET, Fortuné du. Marie Bas-de-laine. Paris: Plon. 8 fr. 50 c.
BRASCH, M. Philosophie u. Politik. Studien ab. Ferd. Lassalle u. Joh. Jacoby. Leipzig: Friedrich. 3 M.
COHN, G. System der Nationalökonomie. 2. Bd. Finanzwissenschaft. Stuttgart: Enke. 16 M.
DARGENNE, J. Le feu à Formose. Paris: Lib. de la Nouvelle Revue. 8 fr. 50 c.
FIDUS, Journal de. La révolution de Septembre. T. 2. La capitulation; la commune. Paris: Savine. 8 fr. 50 c.
GAMIER, H. et Jules FACHLICH. Voyage aux châteaux historiques des Vosges septentrionales. Paris: Berger Levrault. 16 fr.
GELIS-DIDOT, P. et H. LAFFILLÈRE. La peinture décorative en France du 11^e au 16^e siècle. Paris: Motterot. 180 fr.
MALOT, Hector. Mariage riche. Paris: Marpon. 8 fr. 50 c.
RABUSSON, H. L'illusion de Florestan. Paris: Calmann Lévy. 8 fr. 50 c.
ROD, E. Scènes de la vie cosmopolite. Paris: Didier. 8 fr. 50 c.
RUPRICH-ROBERT, V. L'architecture normande au 11^e et 12^e siècles en Normandie et en Angleterre. Paris: Motterot. 240 fr.
SPRINGEN, A. Der Bilderschmuck in den Sacramentarien d. frühen Mittelalters. Leipzig: Hirzel. 2 M.

THEOLOGY, ETC.

- JOSEPHI, F. opera, edita et apparatus critico instruxit B. Niese. Vol. V. De Judaorum vestitate sive contra Apionem libri II. Berlin: Weidmann. 5 M.
WÜSCHE, A. Der babylonische Talmud in seinen haggadischen Bestandtheilen übers. u. erläutert. 2. Halbbd. 4. Abth. Leipzig: Schulze. 7 M.

HISTORY, ETC.

- MARX, J. Die Vita Gregorii IX., quellenkritisch untersucht. Berlin: Speyer. 1 M. 75 Pf.
MONTMORENTIN, Ant. de. Traité de l'économie politique, dédié en 1615 au roy et à la reine, mère du roy. Avec une introduction et des notes par Th. Funck-Brentano. Paris: Plon. 10 fr.
NOAILLES, le duc de. Cent ans de république aux États-Unis. T. 2. Paris: Calmann Lévy. 7 fr. 50 c.
PUBLICATIONEN aus den k. preussischen Staatsarchiven. 40. Bd. Urkundenbuch d. Hochstifts Halberstadt u. seiner Bischöfe. Hrg. v. G. Schmidt. 4. Thl. 1839-1435. Leipzig: Hirzel. 15 M.
SCHULTZ, A. Das höfische Leben zur Zeit der Minnesänger. 2. Aufl. Leipzig: Hirzel. 14 M.
WEBER, M. Zur Geschichte der Handelsgesellschaften im Mittelalter. Nach südeurop. Quellen. Stuttgart: Enke. 6 M.
WENDT, H. Der deutsche Reichstag unter König Sigmund bis zum Ende der Reichskriege gegen die Hussiten. 1410-1431. Breslau: Koebner. 3 M. 60 Pf.

PHYSICAL SCIENCE.

- BÄBER, W. J. van. Lehrbuch der Meteorologie f. Studierende. Stuttgart: Enke. 10 M.
BEHRENS, W. A. Kossel u. P. SCHIEFFERDECKER. Die Gewebe d. menschlichen Körpers u. ihre mikroskopische Untersuchung. 1. Bd. Braunschweig: Bruhn. 8 M. 60 Pf.
CHESABO, G. Les formes cristallines de la calotte de Rhénane. Paris: Baudry. 10 fr.
HALLIER, E. Kulturgeschichte d. 19. Jahrh. in ihren Beziehungen zu der Entwicklung der Naturwissenschaften geschildert. Stuttgart: Enke. 20 M.
SCHULEN, F. E., u. R. v. LEBDENFELD. Ueb. die Bezeichnung der Spangennadeln. Berlin: Reimer. 4 M.
STUDIEN, historische, aus dem pharmakologischen Institute der kaiserl. Universität Dorpat. Hrg. v. R. Robert. I. Halle-a-S.: Tausch. 8 M.

PHILOLOGY.

- ESER, G. Papyrus Ebers. Die Maasse u. das Kapital ab. die Augenkrankheiten. Leipzig: Hirzel. 10 M.
ELLINGER, J. Ueb. die sprachlichen u. metrischen Eigentümlichkeiten in "The Romance of Sir Perceval of Gales." Leipzig: Fock. 1 M.
KURZ, P. Th. Die Syntax d. Verbums in Aelfrics "Heliigenleben." Leipzig: Gräfe. 1 M. 60 Pf.
WILAMOWITZ-MOELLENDORFF, U. v. Euripides' Herakles, erklärt. Berlin: Weidmann. 22 M.

CORRESPONDENCE.

THE ETYMOLOGY OF "NEORXNAWANG."

London: October 5, 1889.

The word *neorxrawing*, used in Old English as the equivalent of the Latin *paradisus*, is usually regarded as of unknown origin. The etymological conjectures given by Grein are certainly untenable, and I am not aware that anything better has been proposed. I venture to offer the suggestion that the primary application of the word may have been to the *celestial* paradise (which, indeed, is the sense in the great majority of instances); and that it is a contraction of a fuller form **neo-rôhna wang*, the Gothic equivalent of which would be **nawi-rôhna wagg*, "field of the palaces of the dead." The stem *nawi-*, "dead person," is represented in Old English compounds by *neo-*, as in the words *neo-bed*, *neo-sib*, &c.; and the disappearance of a long vowel in the unstressed second element of a compound occurs in many unquestioned instances:—*cf. ælc*, *æfst*, *fylst*, *orð* (Sievers, *Ag. Gr.* § 43). The sense yielded by the proposed explanation may be compared with that of *wælheal*, "Valhalla." The Teutonic word *nawi-z* does not, any more than its probable cognate *vikur*, mean exclusively "corpses." The wider meaning of "dead person" is fully authenticated. It is true that the word **rôhna* (? *rêhen*)=Gothic *rôhans* (stem *rôhnet-*), "palace," is not recorded in Old English; but I do not see that this constitutes a serious difficulty.

Since the above was written it has been pointed out to me that Prof. Kluge, in Kuhn's *Zeitschrift*, vol. xxvi. (1883), p. 84, has suggested that the word may be a compound of *neo*=*nawi-*, which partly anticipates my conjecture. The second element of the compound, however, he leaves unexplained.

HENRY BRADLEY.

A SIGN USED IN OLD-ENGLISH MSS. TO INDICATE VOWEL SHORTNESS.

Oxford: Oct. 18, 1889.

I am glad to see that my letter has so soon called forth further evidence favourable to my view. The instances published by Prof. Logeman are quite new to me; for he is mistaken in thinking that he ever showed me them, or that either my letter or my "dim recollection" has anything whatever to do with any conversation I may have had with him. As a matter of fact, the notes which I published in the *ACADEMY* of October 5 were made eight years ago, when I was preparing my edition of *Wulfstan* for the press; and they would have appeared in due course in the second volume of that work, had not Prof. Kluge, to whom I recently mentioned their existence, asked me to send them at once to the *ACADEMY*, so that he might be able to refer to them in his forthcoming article on the English language in Paul's *Grundriss der germanischen Philologie*. And when I stated that I had "a dim recollection of having met with isolated instances [of the sign in question] elsewhere," I was alluding to MSS. which had passed through my hands in 1880 or 1881, years before I had the pleasure of Prof. Logeman's acquaintance.

Since writing my former letter I have looked through some of my MS. copies made in those years, with the result that I have found three more instances of the use of the sign "no doubt the very instances of which I had "a dim recollection"—which, as they all occur in *Wulfstan*, ought to have been included in my notes in the *ACADEMY* of October 5. I do not understand how I came to overlook them. They are:

genamod on p. 215 of MS. 421 in the library of Corpus Christi College, Cambridge. In

Wulfstan (270, 8) I suggested that the ' denoted vowel shortness.

gelæged (= decreed, ordained) on p. 218 of the same MS. (*Wulfstan*, 272, 8).

gôd (= deus) on p. 61 of MS. 419 in the same library. The sign is here turned over on its side (*Wulfstan*, 211, 28, *cf. note*).

A. S. NAPIER.

"THE ANNUAL REGISTER."

London: October 12, 1889.

The *Annual Register* is so valuable an aid to so large a body of enquirers in various fields of research that I may, perhaps, be allowed—in no unfriendly or carping spirit—to direct attention to what I cannot help considering its shortcomings of late years.

It can hardly be denied, I think, that an odd volume of the *Annual Register* of last century, taken up at random, will afford the reader more entertainment than one of the recent volumes. One misses, in particular, the sections devoted to "Characters" and "Miscellaneous Essays"; but no doubt considerations of space preclude the possibility of these features being restored. What I am more concerned with is the curtailment, or omission, of matters of practical everyday value.

Contrast, for instance, that most important section, the "Chronicle"—epitomising the events of the year—of to-day with the "Chronicle" of thirty or forty years ago. Now it is a very meagre and bald compilation (almost as brief as the index-like "Remarkable Occurrences" in *Whitaker's Almanack*); whereas a couple of decades ago it was what it professed to be—a genuine "Chronicle," sufficient in detail to serve the purpose of the enquirer, yet so carefully and cleverly summarised that no space can be said to have been wasted. Moreover, being written both with spirit and judgment, it threw an almost priceless sidelight upon the habits of the period. I make bold to assert that the "Chronicle" in the *Annual Register* of to-day will be practically useless to the student a century hence. I say "practically," instead of "utterly" useless, because it will serve as a kind of guide or index to the files of the *Times*—little else.

The new series of the *Annual Register* began in 1863; and the preface to the 1862 volume, foreshadowing the change, contained the following passage:

"Independently of its value as a history of public events, both at home and abroad, it preserves in its Chronicle a record of those incidents of daily life which, while they interest the reader for their own sake, serve to illustrate the state of society, and the manners and customs of the time. Its collection of state papers and public documents furnishes a rich mine of authentic materials for the use of the politician and historian. In its law cases and trials are to be found the *causes célèbres* which have attracted the attention and riveted the interest of the public during the last hundred years."

Testing the present by the past, and using the 1862 volume as our guide, what do we find? The number of pages devoted to the "Chronicle" in that year was 206; in 1888 it was only 63 pages; in 1887 also 63 pages. In 1862 space was found for 35 pages of *causes célèbres*; in 1888 *nil*; in 1887 also *nil*; in 1888 exactly four and a half lines devoted to the three days' trial of Messrs. C. Graham, M.P., and Burns at the Old Bailey—a case involving the important question of the right of public meeting in Trafalgar Square; in 1888, for days and weeks England was excited over the disappearance of "the missing journalist"—an occurrence dismissed in the *Annual Register* in two lines. A paragraph of less than five lines and a passing allusion in the historical section are deemed sufficient for "O'Donnell v. Walter"; the proceedings before the Special Commission

on "Parnellism and Crime" are dismissed with equal curtiness. One is almost tempted to inquire—is *précis*-writing and epitomising a lost art?

A new development of aeronautics—the Baldwin parachute descents—is summarily shelved in three and a half lines. Not a syllable in description of the parachute or explanation of its working. In 1887, again, the Lipaki case and the Cass case have a few lines apiece, so vague and meagre that the reader in twenty years' time will wonder what it all means. In 1887 one of the most cold-blooded poisoning cases of modern times—the wife-murder by Dr. Cross—is entirely ignored; in 1888 two lines mention his execution. Will the Maybrick case be similarly disposed of and choked off in the 1889 volume? Instances could be multiplied.

The political and historical part of the *Annual Register* is so admirably done that it is a genuine disappointment to find the rest of the work robbed of so many of its old admirable characteristics. One misses also the abstracts of the finance accounts, import and export tables, corn and meat averages, the Registrar General's returns, &c., which used to obviate the necessity, when one had his *Annual Register* at his elbow, of turning to blue books and similar works of reference.

The excuse cannot be urged that sacrifices must be made here and there in order to keep the bulk of the volume within reasonable limits; for what do we find? The *Annual Register* for 1888 consisted of 642 pp.; for 1887, 571 pp.; while, in 1862, there were 757; and in 1855 (which I take off my shelf haphazard), 802. So that the tendency is towards a shrinkage, not an increase of bulk.

I conclude as I began, by assuring the conductors of the *Annual Register* that my criticisms are well meant. Their difficulties, I know, are great; the task of sifting, discarding, deciding what shall and what shall not find a permanent resting-place in their honoured pages, must be well-nigh Herculean. But may a reader who, times out of number, has had to thank the *Annual Register* for ready information and authoritative guidance, put in a plea for a more copious "Chronicle," and a revival of that most interesting section headed "Trials and Law Cases"? Think of the reward—the thanks, not only of the present humble suppliant, but of posterity!

D. W. E.

OLD IRISH AND THE SPOKEN LANGUAGE.

London: Oct. 15, 1889.

By the easy process of imperfect quotation Mr. T. Ó Flannaoile has misconstrued my strictures upon the apathy of the Irish public at large in supporting the native literature into an attack upon the Gaelic Union. His defence of that body is unnecessary and irrelevant. I am well acquainted with its work. To express my appreciation of it would be impertinent in every sense of the word. But if Mr. T. Ó Flannaoile holds that the publication in the course of some sixteen years of a dozen volumes, chiefly reprints, and of the *Gaelic Journal*, is evidence of generous support afforded to native studies by the Irish public, I can only differ from him. Mr. Ó Flannaoile's indirect criticism of the Gaelic Union is indeed sharper than any I should care to pen. To hear him, the Irish public thirst for "history, biography, legends, stories, &c., and for cheap dictionaries." I am sceptical on this point, my scepticism being based upon the fact that the Gaelic Union has only brought out some three or four works of the classes he mentions, and only two of these—one, Mr. Hyde's *Tales*, of first-rate importance it is true—are new works. As for "cheap dictionaries," well compiled and fairly complete dialect vocabu-

larities are among the most pressing needs of Irish study. But would they pay?

If justification for my remarks were needed, Mr. T. Ó Flannaoile's closing paragraph would supply it. The claims of the "student and antiquary" are mentioned in a way that shows how little the writer appreciates what it is that constitutes the supreme interest of Irish speech and writ. *Je suis payé*, as the French say, for knowing that works of the kind I have in view can never be popular; but is it too much to expect that Ireland should accord them at least the same measure of support as Scotland and England? Yet according to my experience such an expectation would be woefully out of reckoning. I venture to think that a patriotic Irishman would be better employed in remedying this state of things than in resenting criticism, frank it may be, but dictated by a sincere and warm enthusiasm for every manifestation of Celtic genius.

I cannot imagine why Mr. T. Ó Flannaoile should fancy I am prejudiced against the Irish type. If prejudiced at all, it is rather in its favour. My interest in the matter is that an understanding should be arrived at, and publishers relieved from the dread of offending one or other influential section of interested opinion. I renew my suggestion that the question should be referred to a committee of experts—consisting, say, of one mediaevalist, one "modern," a publisher, and a typesetter—whose decision should be accepted as final. As for the boycotting of Roman type editions I am glad to hear there has been a change for the better in this respect. The practice obtained four years ago, as I know to my cost. I may add that I have found opponents of Irish type as unreasonable often as its advocates.

I gladly turn from matters such as these to a new illustration of the light which the early Irish literature—the care of which Mr. T. Ó Flannaoile would abandon to a few students and antiquaries—can throw upon the vexed and interesting problems of literary history. In my *Grail Legend* I traced many incidents of the North French Arthurian romances to Celtic, and more specifically to Irish, sources. Prof. Kuno Meyer has now drawn my attention to a fresh and most suggestive parallel. The loathly damsel of the Conte du Graal, the messenger of the Grail-King, has evidently borrowed features from the female messenger of the court of King Conchobor, Leborcham, whose portrait, from a tract in the Book of Leinster, Prof. Meyer gives to me as follows:

"Ugly was the shape of the maiden. Her two feet and her two knees were turned backward, her two haunches and her two heels forwards. She would travel through Ireland in one day. Whatever good or evil was done in Ireland, she would relate to Conchobor in the Oisebrúad at the close of the day."

The chief points of interest are two—firstly, this Irish "loathly damsel" is, at least 160, and probably 300, years older than the North French one; secondly, the Irish presentment is closer to that of Wolfram von Eschenbach than to that of Chrestien. Now, Wolfram asserts that he had another French original besides Chrestien. That original has disappeared, and its existence has been contested. The Leborcham parallel is one of many features in which Wolfram's account is more popular in tone than Chrestien's, and leads me to suspect a French source in more direct contact than Chrestien with Celtic tradition.

While on this subject, I may be permitted to add that, among the Gaelic tales collected by the Rev. D. MacInnes—which my firm will shortly publish—one, at least, presents closer analogies to the Grail story than any of the Celtic tales I have commented upon in my *Studies*.

ALFRED NUTT.

SHALLOW'S "LITTLE JOHN DOIT OF STAFFORDSHIRE."—2 HENRY IV. III. ii.

8 St. George's Square, N.W.: October 16, 1889.

I do not know whether this companion of Shallow has been identified in any edition of Shakspeare; but Harwood, in his *History of Lichfield*, 1807, p. 420, claims that this John Doit is either the

"John Dyott, a civilian and proctor in the list of bailiffs of Lichfield in the years 1558, 1561, and 1572, or his nephew John Dyott, a brother of Sir Richard Dyott of Lichfield. The Dyotts were a well-known Staffordshire family in and before Shakspeare's day, and they are now represented by Colonel Dyott of Freeford Hall, near Lichfield. If Doit does not mean a penny or a farthing, it may well be a variant of Dyott; and as John Dyott was a civilian and proctor, he must have been an Inns-of-Court man, and his name may legitimately have been taken as that of Shallow's friend:

"There was I, and little John Doit of Staffordshire, and blacke George Bare, and Francis Pick-Bone, and Will Squale, a Cot-sal-man: you had not four such Swindge-bucklers in all the Innes of Court againe."

F. J. FURNIVALL.

BLAKE'S HOUSE AT BRIDGWATER.

London: Oct. 16, 1889.

May I, as a Bridgwater man, correct a slight error in Mr. Charles Elton's review of Mr. S. G. Jarman's *History of Bridgwater*, which appeared in the ACADEMY of October 12?

Blake's house no longer stands near "the old stone bridge." The old bridge was replaced in 1797 by a cast iron one made by the Coalbrookdale Company, and this was replaced in its turn in 1883 by another iron structure. The dates are taken from Mr. Jarman's book.

LOUIS T. ROWE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 20, 4 p.m. South Place Institute: "Bulgaria," by Mr. A. R. Fairfield.

4 p.m. Sunday Lecture Society: "The Origin and Uses of the Colours of Animals," by Mr. A. R. Wallace.

MONDAY, Oct. 21, 4 p.m. Royal Academy: "The Muscles of the Human Body," I., by Prof. John Marshall.

5 p.m. Hellenic: "An Archæological Lekythos recently presented to the British Museum by Mr. Malcolm Macmillan," by Mr. Cecil Smith; "An Account of Recent Excavations in Cyprus," by Mr. J. A. R. Munro.

FRIDAY, Oct. 25, 4 p.m. Royal Academy: "The Muscles of the Human Body," II., by Prof. John Marshall.

SCIENCE.

P. Ovidi Nasonis Tristium libri v. Recensuit S. G. Owen, A.M. Accedunt libri Marciani et libri Turonensis simulacra. (Oxonii: Typographeo Clarendoniano.)

IN the small edition with an English commentary which Mr. Owen published of the first book of the *Tristia* some few years ago, he promised a revision of the text of the whole five books on a larger and more elaborate scale. This promise he has now fulfilled in the finely executed volume just issued by the Clarendon Press. To begin with a point which all scholars will now admit to be of primary importance: the collotype facsimiles of two MSS.—the Marcianus at Florence and the Turonensis at Tours—are sufficient by themselves to ensure the interest of all who care not only to compare the printed variants of MSS. as recorded in the *apparatus criticus*, but to study the actual forms of the letters in which two scribes, presumably in different countries,

and one certainly French (for the exquisiteness of the writing and the general finish of the Turonensis are unmistakably French) have, at an interval probably of at least 200 years, transmitted to us the lugubrious verses of the exile of Tomi. The Tours MS. it was my happiness to first bring into notice, as I used it for my edition of the *Ibis*, published in 1881; and the photograph has succeeded very well in reproducing the page selected, though it gives only a faint idea of the fineness as a whole of the MS., and none of the curious and predominantly serpentine or draconine character of the illuminations which so greatly help in fixing the date at which it was written. The other photograph brings before the reader an even more interesting codex; for the Marcianus is not only our purest source for the *Tristia*, but is also our best authority in the *Nux* and the *Medicamina Faciei*. It was Mr. Owen's careful examination of this MS., marked by him L, which gave such a value to his former little volume; and nothing in the present elaborate work is more likely to make it widely read and minutely studied than the collation, here published, for the first time in its entirety, of this, the most uncorrupted source of the text of the *Tristia*. The collations of L by Merkel and Riese were imperfect, and not quite reliable; that of Wilamowitz, who examined the MS. for his edition of the *Nux*, and lent some excerpts from the *Tristia* to Tank, as also that of Ehwald, and another used by Gütthling for his edition, were all partial. I have attended to nothing so minutely as this point in Mr. Owen's volume, and would signalise it as conferring upon the work a value of the very first importance, for which he deserves the gratitude of the numerous Ovid readers who cannot travel to foreign libraries and examine the MS. with their own eyes.

A noticeable feature in this edition is the relegation to the end of the volume of the numerous and, alas, too often valueless, conjectures of previous critics! Only when a conjecture is certain, or admitted into the text by the editor as sufficiently probable to have come from Ovid, is it allowed a place in the *apparatus criticus*. This plan has been followed, also, by the editors of the later volumes of Ritschl's *Plantius*, greatly to the advantage of Plautine students; and, on the whole, it is in many ways a gain. I say on the whole, for the trouble of referring to the appendix to see what has been done for any doubtful or corrupt passage somewhat counterbalances the advantage of simplicity thus gained for an *apparatus criticus* in which only MS. readings are exhibited.

The MSS. collated are very numerous indeed. The table on p. cxi. numbers them at thirty-nine. This is exclusive of the deflections, or MSS. containing excerpts, of which there are seven, and early editions, of which there are fourteen. Fortunately, in a large part of the *Tristia* we have the safe guidance of L; but I confess to a slight sense of perplexity when L fails us, for no other MS. can claim an equal authority. Yet, on the whole, there is great perspicuity; while, from its extent, it may be said that no passage, however obscure, will need the supplementing which a less comprehensive *apparatus criticus* makes necessary. And what

an infinity to be learnt from the MS. variations! I can think of no better introduction to the "art of conjectural criticism as based on MS. divergences" than a thorough-going study of the variants of these MSS. They have proved to me of the greatest value in correcting other Latin poets similarly or identically corrupted; and I venture to believe that many others will turn them to the same account.

Mr. Owen gives his view of the interrelation of his MSS. in a special chapter, which should be carefully studied and weighed before the critic pronounces on any passage. He himself, wherever *L* is preserved, bases his reading, so far as is possible, on that; but it happens not seldom that *L*, either from erasures or other causes of depravation, is an inadequate guide, and only serves as an outline to assist the critic in choosing among the other MSS. Most laudable is our editor's scrupulousness in distinguishing the *minus prima* of *L* from the later corrections or additions. So far as the reconstitution of Ovid's text depends on this one codex, the student will find nothing has been omitted by Mr. Owen.

Among the other chapters which deserve special mention are those on the title "*Tristia*"; on the recensions made of them from the earliest time; on the orthography of certain words; and the chapter headed "*Vindicta*." Those who would estimate Mr. Owen's claims as a Latin scholar will do well to read this, as it discusses many of the most disputed lines, and explains the editor's view about them.

The *Auctores et Imitatores* have very wisely been banished to the end of the book. This is, in my opinion, the most unprofitable of all the lines in which Latin philology can exercise itself. It seems, indeed, to be specially Austrian; and there is nothing I deprecate more than the hours of study which some very eminent scholars of that country condescend to lavish on this unprofitable department of labour. Labour it is, nay drudgery, not interesting to the ordinary reader, soon distasteful even to the professed scholar—a thing to be avoided (except, perhaps, in some very few exceptional cases) by any except the most mechanical type of philologists.

I subjoin one or two suggestions which occur to me in reading books ii.-v. I hope to publish a more detailed paper in *Hermathena*.
ii. 79 read—

Carmina ne nostris te deuenientia libris
quae et de seem interchanged in Manil.
v. 94.

157. The erasure in *L* is not adequately represented by Owen's reading *quae te tuta*. I suggest *quae te et tuta*.

413. Possibly—*Iunxit Aristidis Milesia crimina sextum*. I reserve explanation.

449. Fallere custodes *damnum* docuisse fatetur.

iii. 1.63. For *ceperere* read *peperere*.

iii. 5.47. *dixi uelata* read *dixius elata*.

iv. 4.63. *dimicat ira* of *I*, perhaps, is a corruption of *Sintica terra*.

ROBINSON ELLIS.

THREE BOOKS ON KANT.

Im. Kants Kritik der reinen Vernunft. Mit Einleitung und Anmerkungen herausgegeben von Dr. Erich Adickes. (Berlin.) For the small sum of three shillings Messrs. Mayer & Müller of Berlin offer a new edition of Kant's chief work, edited with introduction and notes by Dr. Erich Adickes of Kiel. A well-printed volume of 723 pages gives the text of the second edition, with a notice in the body of the work of all minor but material variations from the first edition, and with the more extensive variants on the Deduction of the Categories and the criticism of Rational Psychology relegated to an appendix. Pages i.-xxvii. prefixed give a statement of the plan of the edition and a brief introductory sketch of the editor's idea of Kant's aim and of the literary method by which it was carried out. As regards the text, Dr. Adickes has produced what will probably be the most useful edition yet published. He has, like Erdmann and Kirchmann and Hartenstein, but unlike Kehrbach and Rosenkranz, followed the text of the second edition as the expression of Kant's maturer view. In marginal summaries he has condensed the purport of the successive paragraphs, and added footnotes explanatory and critical. The text has been subjected to a careful revision to eliminate the many misprints which Kant's culpable recklessness left in the successive editions. Some of these corrections savour of the schoolmaster's pedantry; and at least four of them, for which the editor takes credit as first discoverer, had already been made in the edition of Rosenkranz and Schubert. Dr. Adickes is by no means a blind admirer of Kant, and deals with his performance almost as trenchantly as a severe tutor with a pupil's exercise. In a previous essay ("*Kant's Systematik*") he had tried to show how Kant allowed himself to mar the simplicity and compactness of his idea by accommodating it to the Procrustean bed of the old scholastic terminology of the Wolfian system; and many of the notes reiterate the proofs of this assertion. He now illustrates, as occasion offers, a view that Kant's *Kritik*, far from being the work of one short period of four or five months, is a construction which includes materials from different years. To a "short outline," embodying the salient and characteristic innovations of doctrine, there are subjoined and conjoined various passages on partially independent topics belonging to previous years; and in it are introduced other developments called for by the architectonic interests of the system. It is only by some hypothesis like this that we can, according to Dr. Adickes, reconcile and explain those defects of arrangement, repetitions, contradictions, and other faults of style and matter, which have been so often noticed by critics. Kant having become a classic, must submit, it seems, to be treated as such; and he now appears as the somewhat careless redactor of essays and studies of his own, separated from each other by an interval of several years. In the one Kant of the *Kritik* we have a rather loose and unsatisfactory union of several Kants, writing from differing standpoints. Such a view leans to exaggeration; but it serves to bring into relief the fact that the *Kritik* reveals itself to close perusal as a work in which the main line of argument is constantly obscured and crossed by other paths along other levels of thought, and in which, therefore, if we stick to verbal criticism, we may land ourselves in a hopeless quagmire. And if this be so, it suggests that a cursory study of Kant, derived from text-books and histories of philosophy, cannot be of any real use, and will convey more erroneous impressions than usually flow in the case of other thinkers from resort-

ing to this contrivance. A prolonged and minute study, such as is given to Plato and Aristotle, is the least that he deserves. And for this, Dr. Adickes's edition can be recommended as a valuable aid, hypercritical perhaps, but suggestive, supplementary to the careful English work of Messrs. Mahaffy and Bernard.

Loose Blätter aus Kants Nachlass ("Loose Leaves from Kant's Remains"), communicated by R. Reicke, Part I (Königsberg), is a contribution to the history of Kant's intellectual development from a scholar who has done much for the publication of the *Anecdota* of the Königsberg philosopher. In the autumn of 1878 there was offered, among other articles, for sale at a charitable bazaar at Dantzic a small packet of papers professing to relate to Kant. Through the intervention of Dr. Mannhardt, the folklorist, the University Library of Königsberg acquired a few of these papers, including four letters and four larger manuscripts in Kant's hand, the oldest of which seemed to be the original draft of the essay sent in competition for the prize offered by the Berlin Academy in 1763. Of the said papers, which had formerly been in the possession of a Dr. Duisburg—a hearer and admirer of Kant's—Dr. Reicke now publishes in pp. 5-49 the four latter manuscripts, along with ten others from the same collection not acquired by the library. For the most part, they belong to the years 1770-80, and may be regarded either as material preparatory to his great work, or not intended for use in lecture. On one of them (p. 24) a list of daily requisites betrays its insertion in his years of decay. The larger bulk of the papers included in these "*Loose Leaves*," however, belong to a collection acquired in earlier years, chiefly by way of gift, by the library, and catalogued by Schubert in thirteen bundles at the time he was engaged in preparing the collected edition of Kant's works (1838). Of these thirteen, the present volume prints four, lettered A, B, C, D. Those in A, mainly mathematical and physical in contents, comprise papers ranging between 1755 and 1795—nearly the whole of his public career. The bundle marked B contains mainly papers referring to the subject of the *Kritik*, and dated about 1780. Bundle C is of more varied complexion. Its earliest papers belong to lecture-notes on Baumgarten's metaphysic (for 1756 probably), while the latest dates from 1798. Between these lie the rest, several of which reply to attacks made on his doctrines or their supposed tendency, e.g., Schiller's criticisms on his ethics in the *Thalia* (1793), Eberhard's articles in the *Philosoph. Magazin*, Garve, and others. The D bundle is the most voluminous, and embraces as wide a range as the preceding. Several pages deal with his defence against the misunderstanding of his views as a mere renewal of Berkeleyan idealism, with the general problem of metaphysics, with the misconceptions attaching to freewill, outlines for a projected essay on the progress of metaphysics (1793), and very largely the metaphysical principles of science. The two papers occupying the last place in this bundle are on the earth's diurnal rotation (1752) and on optimism (1753), papers projected in answer to subjects proposed by the Berlin Academy. The work of deciphering—which, in the case of the earlier MSS., was peculiarly difficult—has been done with Dr. Reicke's usual conscientious fidelity, and to his erudition are further due a number of bibliographical notes. The little book should find a place in every library of Kant's works.

The second edition of Kant's "*Theory of Experience*" (*Theorie der Erfahrung*), by Prof. Hermann Cohen (Berlin), has more than doubled the extent of the first. Among the additions are about eighty pages of

historical introduction, and a much ampler reference to the modern discussions on the critical questions. Cohen's work stands in need of no commendation. It is only doing him mere justice to say that he is one of the most thorough and suggestive expositors of the Kantian system.

W. WALLACE.

SCIENCE NOTES.

A LARGE and detailed drawing of the Milky Way—upon which Mr. Otto Boeddicker, of the Birr Castle Observatory, Parsonstown, has been occupied for the last five years—is at present on view at the rooms of the Royal Astronomical Society, Burlington House. An explanatory note will be read at the next meeting of the society in November.

THE next annual meeting of the Mineralogical Society will be held in the apartments of the Geological Society, Burlington House, London, on Tuesday, November 5, at 8 p.m.

MR. W. H. DALTON, formerly of the Geological Survey, has rendered a service to geologists and chemists by compiling a Bibliography of the Mineral Waters of Great Britain. This list, based upon one prepared some years ago by Mr. W. Whitaker, contains the titles of some 900 works. Those who are in the habit of regarding our spas as neither numerous nor important will be surprised to learn that the subject has so copious a literature. The work is reprinted, with additions, from the last report of the British Association.

PHILOLOGY NOTES.

THE many English admirers of the late Theodor Benfey will be glad to hear that a collection of his Minor Writings has been made by his favourite pupil, Prof. Bezzenberger of Königsberg. It will be in two volumes, of which the first—containing also a sketch of his life—will be published immediately, by Reuther, of Berlin.

A VALUABLE little book on *The Cradle of the Aryans* has been published by Prof. Rendall (Macmillan), to which we would draw the attention of all who are interested in the origin or early history of the Aryan race. The author sums up the arguments that have been advanced by the advocates respectively of an Asiatic and a European birthplace, criticises them very impartially, and adds some pertinent arguments of his own. The conclusion to which he comes is that of Penka. The portion of the white race to which the Indo-European languages properly belong had, he concludes, its first home in Southern Scandinavia, and is best represented by the Swedes and Norwegians of the present day.

WE may also mention an article in the *Revue Critique* for October 7, in which M. Salomon Reinach reviews Father Van den Gheyn's recent pamphlet on the subject—*L'Origine Européenne des Aryas*. (Paris: Bureaux des "Annales de Philosophie Chrétienne.") Father Van den Gheyn summarises the discussion from the point of view of the old theory—that the original home of the Aryans was in the basin of the Oxus and Jaxartes. M. Reinach is equally opposed to the views of Penka, Sayce, and Rendall, but he carries his scepticism so far as to admit only (with Max Müller) that the spot to be sought for is "somewhere in Asia."

WE have received from Messrs. Trübner the *Proceedings of the Cambridge Philological Society for 1888*, containing brief abstracts

of the papers read during the year; and also, as part 2 of vol. iii. of the *Transactions*, "Notes on the Spiritus Asper in Greek," by Mr. H. D. Darbishire, of St. John's, in which he attempts to formulate a number of rules for the presence of the hard breathing in Greek words, and incidentally suggests some novel etymologies. Three several indexes assist in rendering this highly condensed paper easy of consultation.

Correction.—In Mr. Whitley Stokes's second instalment of "Notes on the Annals of Ulster," in the *ACADEMY* of October 5, 1889, p. 224, col. 3, l. 9 from bottom, for "smallness," read "thirst" (O'Cl.).

FINE ART.

A Concise History of Painting. By Mrs. Charles Heaton. New Edition. Revised by Cosmo Monkhouse. Bohn's Artists' Library. (Bell.)

SINCE art historians have made it their task to devote all their labours to particular branches and to become specialists in the field of research, there is not much chance that any one of them will soon take upon himself the burden of compiling a concise history of painting. The public, however, whose interest in the history of the fine arts has of late become very general, naturally has a desire to become acquainted with those prominent facts and figures in the history of painting about the trustworthiness of which there is no dispute. To satisfy these wants it has become desirable to republish some of the earlier books treating of this subject, and among these the handy volume of Mrs. Heaton has special merits.

Within the limits of little more than 400 pages the history of painting is brought down from the earliest times to our own days. The first chapter, on Egyptian and Asiatic painting, is naturally the briefest of all. In this, as well as in the following chapters on classical and early Christian painting, the author, who had evidently consulted the best authorities, has succeeded in condensing the materials within moderate limits; but ample space is awarded in the following chapters to the history of painting in Italy. The deficiencies in statements of detail, which had become antiquated since the publication of the first edition, have been carefully corrected by Mr. Cosmo Monkhouse, who has also occasionally introduced into the text additional information when required. His numerous but short explanatory foot-notes will be of special service to the reader in this chapter, and also in the following chapters on painting in Spain, Germany, the Netherlands, France, and England. They chiefly refer to well-known pictures in public museums. The concluding note on the English school, which has been added by the editor, deserves to be specially noticed. It contains an account of William Blake, D. G. Rossetti, Fred. Walker, and many others who had not been noticed in the first edition. Another useful addition is the chronological list of painters at the end of the volume. The full index of names and places will prove very serviceable to those who may make use of this handbook as a travelling companion in galleries, museums, and churches at home and abroad.

J. P. RICHTER.

NOTES ON ART AND ARCHAEOLOGY.

A FUND is being raised to defray the expenses of excavations on the Cairo Mounds. It is proposed to cut through one or more of those outside Fostat (Old Cairo), as being the most ancient part of the city, the object being archaeological research relating to the early period of the Arab conquest of Egypt. The services of Count d'Hulst, who is now superintending the excavations at Bubastis for the Egypt Exploration Fund, will probably be secured for the proposed work. Corbett Bey, private secretary to the Khedive, who has made a special study of the topography of the Cairo of Magrisy, has offered valuable suggestions as to the locality which should be selected. Subscriptions will be received by Mr. R. S. Poole, Keeper of the Coins, British Museum.

MESSRS CASSELL & Co. have in the press *A Primer of Sculpture*, by Mr. E. Roscoe Mullins.

NEXT week an exhibition of pictures and drawings of birds, by Mr. H. Stacy Marks, will be opened at the Fine Art Society's rooms in New Bond Street; and, also, Messrs. Cassell's exhibition of original drawings of "The Picturesque Mediterranean" at the Polytechnic, Regent Street.

THE twelfth annual exhibition of the Royal Scottish Society of Painters in Water-Colours, together with an exhibition of works in black-and-white and pastels, will open at Glasgow on Monday next, October 21.

THE first general meeting of the Hellenic Society in the new session will be held at 22 Albemarle Street on Monday next at 5 p.m. Mr. Cecil Smith will read a paper on "An Archaic Greek Lekythos recently presented to the British Museum by Mr. Malcolm Macmillan; and Mr. J. A. R. Munro will give an account of recent excavations in Cyprus, and exhibit some of the objects found.

IN All Saints Hall, in connexion with Mr. Street's—or should we say Mr. Randall's?—famous church of All Saints, Clifton, there has been opened this week an interesting miscellaneous exhibition of objects of art. A catalogue has been carefully prepared by Mr. Forster Alleyne. There are some five oil pictures by such acknowledged masters as Andrea del Sarto and Murillo, Terburg, and Gerald Dow. Among the drawings—lent by Mr. Antony Gibbs—there is one of Dewint's favourite subjects, a view near Lincoln, and Turner's exquisite "Exeter," engraved, we believe, in the *England and Wales Series*. There is also a collection of old plate, in addition to valuable miniatures, and some fine china—Sèvres, Chelsea, Worcester, Crown Derby, and other fabrics; but it will not be surprising to find that this loan exhibition is especially rich in examples of fine lace and ecclesiastical embroidery, the Dean and Chapter Sarum, the Dean of Wells, the Dean of Lichfield, and others, having contributed from their stores. Sir Edmund Elton—whose practical interest in art is very well known—gave an address at the opening of the exhibition last Monday; and, to-night and on Monday next, Mr. Frederick Wedmore will address audiences on "Turner" and "The Revival of Etching."

IN the course of the excavations now going on beneath the Guildhall Art Gallery, the foundations of the ancient chapel, built in the reign of Henry VI., have been disclosed. The walls are of Kentish rag and rubble. In the trenches dug to reach the maiden soil Roman tiles have been found, which point to Roman remains having existed there prior to the erection of the Guildhall itself. They also explain to some extent the presence of the alabaster head which, with other objects, is preserved in the museum.

THE STAGE.

STAGE NOTES.

MISS JANET ACHURCH and Mr. Charles Charrington have arrived in Australia, and have made—we hear—their first appearance at the theatre. The piece selected for the occasion was "The Doll's House." Nor, whatever may be the faults of the piece itself, is the choice surprising, seeing that this play was the first in which Miss Achurch obtained in London what may be called anything like unanimity of critical praise.

MR. WILSON BARRETT—who, with Miss Eastlake and Mr. George Barrett and the London company, are, at present, at Boston, Massachusetts—will probably not be seen again in London until September next, when what will be practically a new theatre in Wyck Street, Strand, will open under his management. We shall rejoice to know that Mr. Wilson Barrett is again the possessor of a theatrical home of his own. Whoever may have gained, it is quite clear that the public has not gained, by his departure from the Princess's. Did we ever think that it would?

AT Toole's Theatre, Mr. Glenny, Mr. Yorke Stephens, Miss Helen Forsyth, and Miss Vane Featherstone, have appeared in a light comedy entitled "The Bungalow." It is by Mr. F. Horner, and is received with approval.

MR. WILLARD's far too courageous attempt to perform so exacting a character as that of Blenkarn in "The Middleman" in the afternoon as well as at night has had to be discontinued. He finds it too great a strain upon his voice, and will henceforth confine himself to the evening performances.

If a member of the company of the Comédie Française is eminent, and at the same time rebellious, there will be more quarrelling and more talk over his affairs than if he were a leader of an opposition, willing to disestablish a Church, or to alter the policy of nations. Sarah Bernhardt was quarrelled over; the susceptibilities of M. Delaunay had to be considered. Now, Paris is, as it were, rent asunder by "the question of M. Coquelin." Is he to come back to the Français, after his escapades, his unlicensed tours, his various defiances of the authorities in the Rue Richelieu; and are things to be as they were? Not if M. Mounet-Sully knows it—it seems. He has been obedient and faithful. He has never gone away to make a fortune in America, where he is confident that one awaits him, should he but seek it. These disputes suggest the question whether the close limitations of a guild like that of the Comédie Française—where everybody is supposed to think of his art in the first place, and of his fortune only in the second—are really, in their nature, suited to an age in which nearly every first-rate actor wishes to dominate over his brethren, and scoffs at emoluments which are only equal to the income of an average bishop.

MUSIC.

THE LEEDS FESTIVAL.

(Second Notice.)

THE Thursday morning programme included three works, all of great interest but differing widely in character. The first was Bach's Church Cantata, "God's Time is the best," supposed to have been written in 1711 in memory of the rector of the Weimar school. Though an early work, it is one of great power. The performance was a good one. The basses sang splendidly in the "set in order" movement specially allotted to them; and in the following chorus the rich, pure tone of the

sopranos gave special charm to the expressive "Yea, come, Lord Jesus" phrases. Schubert's Mass in E flat—his last and greatest—was magnificently interpreted. For the first time the choir sang in a manner worthy of its reputation, though we cannot consider it equal to those of the two preceding Festivals. The solo parts were effectively rendered by Miss McIntyre, Miss Hilda Wilson, and Messrs. Piercy, Iver McKay, and Brereton. Handel's "Acis and Galatea" gave the chorus an easy chance of distinguishing themselves. Miss McIntyre and Mr. Piercy were much applauded for their solos.

In the evening the second of the novelties came to a hearing. This was "The Sacrifice of Freia," a Cantata by Dr. W. Cresser, organist of the Parish Church of Leeds. The libretto is by the late Dr. Hueffer. The worshippers of the goddess assemble on May Day in a forest, bringing with them offerings; and the praises of Freia are sung by maidens and warriors. The poem, in rhymed verse, is perhaps one of Dr. Hueffer's best achievements. It should be mentioned that he had intended it only as the first of several scenes; death prevented the completion of his task. Dr. Cresser's music is unsatisfactory; but we cannot help thinking that with less desire to escape the commonplace he might have produced something far better. There is a certain amount of imagination and good feeling in the Cantata; but the music is restless and patchy, and the composer's evident admiration for Wagner has led him into sundry extravagancies. The work was well-performed, and the composer was recalled at the close. Señor Sarasate played for the first time a "Pibroch" Concerto by Dr. A. C. Mackenzie. We are not sufficiently acquainted with "bagpipe" music to say how far the composer has kept faithful to Scottish traditions. The music is peculiar and clever, and of immense difficulty for the solo instrument. The work consists of three movements—a rhapsody, caprice, and dance. The violinist played with immense dash and brilliancy, and both composer (who conducted) and interpreter were summoned to the platform at the close. Señor Sarasate afterwards gave two movements from a Raff Suite, and astonished his audience. A graceful Pastoral Chorus by Mr. Harford Lloyd was admirably sung by the choir under the direction of Mr. A. Broughton, the able chorus master. Mr. Lloyd sang in his best manner the Trial songs from "Die Meistersinger." Spohr's "Consecration of Sound" Symphony, conducted by Sir A. Sullivan, was interpreted in a finished manner.

On Friday morning, Dr. C. H. H. Parry's setting of Pope's Ode, "St. Cecilia's Day," was produced under the composer's direction. Dr. Parry rightly felt that his music ought to have an eighteenth-century flavour; and, accordingly, we meet with diatonic harmonies and solid contrapuntal writing. Had he merely been content with imitating the school of music in vogue in Pope's time, while praising him for the skill displayed, we should have regarded his work as unsatisfactory, for the greatest of living composers cannot compete with Handel in his own style. Dr. Parry has done more. He has infused into his music a modern element, but the old and the new are deftly welded together. It is, perhaps, misleading to speak of the composer as having done this thing or the other. His work is the outcome of a mind stored with knowledge, and of a soul in sympathy with the musical tendencies of the present age. The clearness of form of the various sections, and the masterly orchestration also deserve recognition. The opening chorus, "Descend, ye Nine!" has in it some realistic effects—the "lengthened notes and slow," the "numbers soft and clear," and the

dying fall" are all introduced without pedantry or exaggeration. The chorus, "By the streams that ever flow," is exceedingly quaint. The first solo for baritone is one of the least interesting numbers. The solo for soprano, describing the dreadful sounds heard by Orpheus when he visited the "pale nations of the dead," contains some effective orchestration. The gem of the work, however, is the second soprano solo, with its picturesque accompaniment and closing plaintive "Eurydice" chorus for female voices. Miss McIntyre sang with much charm and feeling, and well deserved the applause which she received. Mr. Brereton was also successful. The choir sang with immense enthusiasm, and at the close of the performance Dr. Parry was heartily applauded. Señor Sarasate next played Mendelssohn's Concerto with his customary charm and *elan*, and the programme concluded with the Choral Symphony. Miss Fillunger, Miss Damian, and Messrs. Iver McKay and Brereton sang efficiently in the second part, but their voices did not blend perfectly. The choir sang remarkably well.

In the evening came the last novelty of the festival, the Ballad for solos, chorus, and orchestra, "The Voyage of Maeldune," by Dr. C. V. Stanford (Op. 34). Lord Tennyson's poem of the chief Maeldune, wandering with his followers from isle to isle in search of the man who had stricken his father dead, is calculated to stimulate the imagination of a musical composer; the scenes are so varied and the contrasts so marked. The only thing that makes one doubt the wisdom of the choice is the amount of music already contained in the words. Dr. Stanford's instrumental exordium is brief: in it we find the leading motive of the work, the motive of revenge. It is a characteristic theme, and in its rhythm and tonality proclaims the nationality of the hero. Another motive, depicting the sailing from isle to isle, is, in its way, equally effective. The narrative portion of the poem is given to the tenor solo. To describe a Silent Isle in musical terms is no easy task; but the composer, especially in the accompaniment, with its sustained soft chords and its pauses, gives appropriate emphasis to the words. The Isle of Shouting, of course, presents less difficulty. The music here is full of vigour. The Isle of Flowers opens with a tenor solo, and the flowing melody is supported by an accompaniment soft in colour and rich in fancy. The harp is here employed to good purpose. The tearing up of "the flowers by the million" is declaimed by the chorus in bold and vigorous strains. For the Isle of Fruits the composer repeats some of the music of the previous scene. There is a fine dramatic passage after the chorus, when Maeldune bids the men remember "my father's death." The orchestra here thunders out the "revenge" theme clad in sombre harmonies. The Isle of Fire music is naturally loud and wild, and Dr. Stanford revels in the "glare and the blare." The chorus is worked up to an exciting climax. And now comes a striking contrast. A solo quartet tells in quiet, delicate tones of the wonders of the Undersea Isle. A notable feature in this movement is an orchestral passage with a winning theme for the violins. The coda for voices is highly expressive. We now come to a very long Chorus of Witches, with an important soprano solo part. The words have been taken, with Lord Tennyson's permission, from his early poem entitled "The Sea Fairies." The music is light and fanciful, but we cannot help thinking the closing *presto* section less refined than the rest of the movement. The florid accompaniment, in which passages for flute and for violin are conspicuous, adds greatly to the general effect. The visit to the Isle of a Saint

contains a dignified bass solo. The work concludes with a quiet, plaintive chorus, while a last reminiscence of the "revenge" theme in the orchestra forms a fitting coda. Dr. Stanford has written a tone-picture which does honour to his skill and fancy. The "Voyage of Maeldune" is a worthy companion to "The Revenge," produced at Leeds three years ago. The performance of the work, under the composer's direction, was exceedingly fine. The chorus was in its best form; and the solo vocalists, M^{rs}. Albani, Miss Hilda Wilson, and Messrs. Lloyd and Barrington Foots, contributed greatly to the general success. Dr. Stanford was received at the close with true Yorkshire heartiness. In the second part of the programme the choir gave a highly finished rendering of Wilbye's fine old Madrigal, "Sweet Honey-sucking Bees." M^{rs}. Albani sang "Softly Sighs," and took part with Miss Hilda Wilson in the duet in Mendelssohn's "Midsummer Night's Dream" music. The orchestra gave a magnificent performance of the "Leonora" Overture (No. 3).

On Saturday morning Brahms' "Requiem" was given. This work presents many difficulties, but it was expected that the Leeds Festival Choir would be able to conquer them. The weather was unfavourable, and probably the singers were feeling the effects of a hard week's work. Anyhow, the performance was not all that could be desired. We must, however, mention the vigour with which the grand chorus, "When the last awful trumpet soundeth," and the fugal ending, "Lord, thou art worthy," were sung. Miss Fillunger, and Mr. Watkin Mills interpreted their parts in a conscientious and artistic manner. Miss Fillunger sang, at short notice, in place of M^{rs}. Valleria.

The Festival concluded in the evening with a "Sullivan" programme; and it must suffice to say that the orchestra in the "Macbeth" music and orchestra and chorus in "The Golden Legend" exerted themselves to the utmost, and that the performances were a brilliant success. The soloists in the latter work were M^{rs}. Albani, Miss Damian, and Messrs. Lloyd, Watkin Mills, and Brereton.

In conclusion, we have to note the able services of Mr. A. Benton at the organ during the week; and also to bear testimony to the care, patience, and intelligence displayed throughout by the conductor, Sir Arthur Sullivan.

J. S. SHEDLOCK.

MUSIC NOTES.

OTTO HEGNER gave the last of four "farewell" concerts at St. James's Hall on Saturday, October 12. At his first recital he gave a clear, bright, and intelligent rendering of Bach's "Italian" Concerto, and played Beethoven's Sonata in E minor (Op. 90) with wonderful feeling for a boy—we refer especially to the first movement. In a Suite of his own composition little Otto showed talent of no mean order; the writing is clever and fresh. The last two concerts, at which we were unable to be present, were crowded, and the young pianist appears to have played with brilliant success.

THERE seems a prospect of hearing a Gluck opera next season; for we learn that M^{rs}. Soalchi, at the request of Mr. Augustus Harris, has been studying the title-*rôle* in "Orfeo."

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LITERATURE.

Englishmen in the French Revolution. By John G. Alger. (Sampson Low.)

MR. ALGER, the author of the *New Paris Sketch Book*, has had the rare good luck to light upon a subject at once novel and enticing. As he points out,

"the French Revolution attracted to Paris men from all parts of the world and of almost all categories—enthusiasts, adventurers, sensation-hunters; some of the best specimens of humanity and some of the worst; some of the most generous minds and some of the most selfish; some of the busiest brains and some of the idlest. Not a few of these moths perished in the flame which they had imprudently approached; others escaped with a singeing of their wings; others, again, were fortunate enough to pass unscathed. Some died in their beds just before the Terror ended, but without any assurance of its ending; others only just saw the end."

In all histories of the Revolution, however, the presence of these aliens is virtually ignored, for the reason that they exercised no direct influence upon the course of the torrent. Mr. Alger, apparently thinking that any picture of the time would be incomplete without an account of them, has undertaken to fill the void so far as Englishmen are concerned; and for that purpose he has been at the pains to make researches at the Hôtel des Archives and the Prefecture of Police in Paris. The earlier portion of the book, it may be remarked, is an elaboration of articles that he has contributed within the last two years to the *Edinburgh Review*.

Many of the figures here set before us have sufficient individuality to impress themselves upon the memory. It is worthy of note that the most sanguinary of revolutions began by restoring two or three Englishmen in Paris to freedom. The chief of these was Lord Massarene who, as though to give the world a new type of the absentee landlord, had undergone an imprisonment of nineteen years or more rather than allow himself to be swindled by creditors, and during that time had lived luxuriously on the proceeds, or a part of the proceeds, of his Irish estates. Macdonagh, formerly an officer in the French service, was released after twelve years' captivity at the Ile Ste. Marguerite, where he had occupied the cell of the Man in the Iron Mask. His story might well be utilised as the groundwork of a novel or a play:

"In 1774, while sub-lieutenant in Dillon's regiment at Lille, he became acquainted with Rose Plunket, daughter of Lord Dunsany, and a boarder in a convent. Touched by her tale of family dissensions, and her repugnance to returning to Ireland, he was secretly married to her by an Irish priest. Her brother shortly

afterwards pursued her to Paris, Macdonagh going in the same coach without appearing to know her. The brother, on discovering the fact, confined her in Port Royal convent; but she appealed to the British Embassy, and there was diplomatic correspondence respecting her. To cut a long story short, Rose proved faithless; and, to prevent Macdonagh's opposition to a second and more brilliant marriage, she got him arrested in 1777 under a *lettre de cachet*."

What became of this strong-minded lady is not known.

The Duke of Dorset, British ambassador in Paris as the old régime was tottering to its fall, seems to have been a poor creature at best. For some months an indiscriminating admirer of the Revolution, even when mob-law became paramount, he suddenly went over to the other side under the influence of private pique. Of the whole personnel of the embassy, and especially its staid old physician, Richard Gem, with his perpetual "Sir, I am serious, I am of a very serious turn," Mr. Alger gives a full account. James Watt, a son of the inventor, is one of the many enthusiasts shown to us at the bar of the Assembly. His faith in the movement was shaken by the September massacres, and Robespierre denounced him to the Jacobites as an emissary of Pitt's. However, thanks to a spirited reply in excellent French, he passed safely through the ordeal, his accuser being "completely silenced." To the same category as Watt belong Mary Wollstonecraft, Godwin's future wife, and Helen Williams, one of whose weekly receptions in the Rue de Bac, at which Vergniaud would rehearse his public speeches, was interrupted by the distressing intelligence that the English in Paris were to be arrested as hostages for Toulon. From an appendix to the volume it will be seen that the total number of prisoners was rather large. Between twenty and thirty of them perished at the guillotine, including General Dillon, Brigadier General Ward, General O'Moran, William Newton, Thomas Delany (a mere stripling), and a priest named O'Brennan. Some of the bodies were taken to a garden adjoining the Parc Monceau, flung into a trench, and covered with quicklime. In after years, according to Michelet, this piece of ground, the burial-place of the Princess Elizabeth, and Danton, and Robespierre, became the site of a cheap dancing saloon, with Sunday balls as one of its attractions.

Unpleasant as it may be to record the fact, the Terrorists could boast of having Englishmen—or, at any rate, men of English extraction—in their ranks. One of them, George Grieve, an agitator from Northumberland, distinguished himself by hunting Mme. Dubarry to the scaffold; another, John James Arthur, classed by Robespierre in his notebook with "patriots of more or less ability," is alleged, though on doubtful evidence, to have momentarily turned cannibal, as a few unquestionably did, after the attack upon the Tuileries; a third, William James, having been put in a position of authority at the Temple, did his best, or worst, to make the last hours of Louis XVI. as wretched as possible.

At present the list of victims in the provinces is sadly incomplete; but Mr. Alger

is probably right in assuming that as many Englishmen suffered imprisonment or death outside Paris as within it. John O'Sullivan, of St. George's-sur-Loire, actually played such a part as Joseph Chénier is falsely credited with. He sent his brother, Charles O'Sullivan, to the guillotine for joining the Vendéans. In his own words,

"he murdered patriots, and he wanted to murder me. When he found there was no other hope for him he came and threw himself into my arms. But he was my country's enemy; I denounced him, and justice pronounced his fate."

One of the most attractive men sketched by Mr. Alger is the young Abbé who stood by Louis XVI. in the Temple. Of Irish birth, Henry Essex Edgeworth had been educated in France for the priesthood, had devoted himself to the service of the poor in Paris, and had won the regard of the Princess Elizabeth by his eloquence, sincerity, and self-denial. It was at her instance that he became the king's confessor. The office exposed him to no inconsiderable danger, and before leaving his mother and sister (the former ignorant of the truth) he was careful to make his will. Mr. Alger thus describes the closing scenes:

"Edgeworth, through a glass door, heard the piercing sobe at the king's parting with his family. He remained with the royal prisoner till ten at night, took some hours' rest in an ante-room, administered the sacrament at five next morning, dissuaded the king from another interview with his family, and rode with him to the scaffold. As two gendarmes seated opposite in the hackney coach made conversation impossible, Edgeworth offered his breviary to the king, and recited with him alternate verses of suitable hymns. He had no recollection of exclaiming, as the axe fell, 'Fils de St. Louis, montez au ciel,' and Lacretelle half confesses to having invented this for a report in a Paris newspaper. Edgeworth did, however, say, when the king, averse to being pinioned, looked appealingly to him, 'Sire, in this last insult I see only a last resemblance between your majesty and the God who is about to be your recompense.' When all was over, Edgeworth, rising from his knees, and bespattered by the king's blood as the executioner held up the head to the mob, looked to see where the crowd was least dense, and, being in the lay dress then obligatory on the clergy, walked away unmolested."

Eventually, after some narrow escapes, he reached England in safety, though not without the mournful knowledge that his mother had died in captivity as a suspect.

The doubtful honour of a seat in the Convention fell to the lot of that dissolute but clever demagogue, Thomas Paine, who was in Paris during the whole of the Terror. Here, of course, the author of *The Rights of Man* and *The Age of Reason* found himself in a congenial element, at least until, like so many others of the same way of thinking, he was thrown into prison. From his youth he had been a bitter enemy of existing institutions, pouring the coarsest of his ridicule upon what believers in revelation hold most sacred, and what unbelievers with a due sense of decency regard with respectful tolerance. Mr. Alger's description of this firebrand is far from adequate. It contains no reference to the intermittent flashes of literary power which light up Paine's writings,

and to which his influence was entirely due. His *Common Sense*, brought out at Philadelphia, was unmistakably a factor in the work of American independence, since it gave fresh nerve and decision to the colonists at a time when they seemed to be wavering in their struggle with the mother country. Unequal as he may have been to his self-imposed task of answering the *Reflections on the French Revolution*, nothing in its way could have been more effective than his rebuke of Burke's too exclusive sympathy with the fallen régime—"He pities the plumage, but forgets the dying bird." Mr. Alger, too, would have done well to point out, as Bishop Watson did in his reply to *The Age of Reason*, that the Quaker of Thetford could rise to a philosophical sublimity in his ideas in speaking of the Creator of the universe, and that his hostility to religions was primarily on account of their connexion with states. It is not from any hard prepossession against Paine that Mr. Alger omits to notice these things. He lauds the "humanity and sagacity" evinced by the most fanatical of republicans in his opposition to the execution of Louis XVI. How sagacious he was in the matter may be gathered from one sentence:

"I know that the public mind in France has been heated and irritated by the dangers to which the country has been exposed; but if we look beyond the present, to the time when these dangers and the irritation produced by them shall have been forgotten, we shall see that what now appears to us an act of justice will then appear only an act of vengeance."

It appears that there is no truth in Carlyle's story of the means by which Paine was saved from the guillotine—namely, of his cell door flying open, of the turnkey making the fatal chalk mark on the inside, of the door swinging back with the mark inside, and of the other turnkey omitting the prisoner in the batch of victims. "Even at the height of the Terror," Mr. Alger remarks, "men were not executed without trial." He ought to say "resemblance of trial," as nothing could have borne less resemblance to fair trials than the proceedings in which Fouquier-Tinville appeared as public prosecutor. Indictments were often marked with letters in red ink for the guidance of the judges, who had nothing to do but give effect in legal form to the wishes of the Terrorists.

I have only to add that Mr. Alger proves an agreeable and trustworthy guide among these long-neglected but attractive by-paths of French history during the Revolution. His style is easy and perspicuous; and his errors, apart from that just noticed, are confined to a few unimportant misprints.

FREDERICK HAWKINS.

Life of Sir William Rowan Hamilton. By Robert Perceval Graves. Vol. III. (Dublin: Hodges, Figgis & Co.; London: Longmans.)

WILLIAM ROWAN HAMILTON belongs to the small class of extraordinary men who have combined the highest mathematical genius with a variety of other splendid powers. He was not merely the Irish Lagrange, as he once was publicly designated by a distinguished continental mathematician. When we con-

sider the proportion of his parts as well as the greatness of his special power, it would not be extravagant to regard him as the Pascal or Descartes of his country. What Leibnitz says of himself, that his mind could not be satisfied by one species of study, may be said with equal truth of the Irish polymath. "If you had given your time to the practice of poetry, you would have succeeded," writes De Morgan to Hamilton; and a similar statement is, at least, equally true of metaphysics. The interest in the life of such a man is not confined to those who can appreciate his mathematical discoveries; it extends to the generally educated public as well as to the geometer. The biographer has so skilfully combined his various materials as to address each class of reader. *Omne tulit punctum.*

Posterity will not have to regret in the case of Hamilton what has been deplored by Herschel, if we remember rightly, with respect to Laplace's writings, that there remains no record of the steps by which he was conducted to new regions of thought. The germs and growth of Hamilton's great conceptions are traceable in the abundant memoranda and voluminous letters which he has left behind him. Mr. Graves's judicious extracts from these papers enable even the uninitiated to obtain a general idea of Hamilton's contributions to science. This praise is equally distributed over the whole biography.

A peculiar interest is lent to this third volume by the correspondence between De Morgan and Hamilton. The communication between the two great mathematicians is by no means so "harsh and crabbed" as some might suppose. The skill of the biographer has made prominent in his selections those discussions about the first principles of mathematical science which are interesting even to amateurs like the present writer. What is the nature of a differential? Is it a genuine infinitesimal, or only a very small finite quantity? It is instructive to observe with what diffidence Hamilton expresses himself on a subject with respect to which De Morgan said that "the first thing every high undergraduate and every mature B.A. did was to settle definitely and irrevocably the true foundation of the Differential Calculus." There is much in the letters about "double algebra" and "triplets," the forerunners of quaternions. "What are $\sqrt{-1}$ lets?" De Morgan characteristically inquires. The nature of the mysterious symbol $\sqrt{-1}$, and the relation of this algebraic imaginary to the i, j, k of the quaternion calculus invented by Hamilton, are much discussed. *Apocryphos* of Hamilton's favourite symbols, we cannot resist inserting one of De Morgan's numerous puns. "You must not think that your I J K-eries are only just above the L M N-tary because it is so in the alphabet." Alluding to the German mathematician Grassman, De Morgan asks whether his Christian name was Nebuchadnezzar. It is more easy to reproduce De Morgan's plays on words than the subtle literary charm which pervades all that Hamilton has written.

The transition from the higher mathematics to philosophy was easy and pleasant to Hamilton. He speaks of metaphysics as a relaxing of the bow. When Hamilton discourses about space and time, he surely has a better right to be heard than the majority of

metaphysicians who, as De Morgan says, "consider mathematics as four books of Euclid, and algebra up to quadratic equations." In Hamilton's speculations metaphysical refinements are accredited by mathematical results. We allude particularly to the wonderful paper on "Algebra considered as the Science of Pure Time." For the rest, Hamilton's doctrine of space and time, though formed independently, was in singular accord with Kant's. To Kant he had a mathematical affinity. But the philosopher whom he most resembled in the beauty of his style and the spirituality of his nature was Berkeley. The refining away of matter was not distasteful to Hamilton. But he did not accept the paradox that the third dimension of space is derivative. "I entirely repudiate the doctrine that it is tangible distance which I see." With respect to the part which the phenomenon of binocularly has been said to play in this sort of derivation, Hamilton and De Morgan regarded themselves as good authorities, as the former saw double and the latter had only one eye. Their perception of distance does not seem to have been much the worse for these defects.

Philosophy was not the only *πάρεργον* of Hamilton. He was also among the poets. Like Voltaire,

"Bard, philosopher combined,
He multiplied himself among mankind,
The Proteus of their genius."

The tribute which this master of "those who know" pays to the poetic art is very remarkable. "It deeply presses on my reflection how much wiser a book is Tennyson's *Princess* than my *Quaternions*." In appreciating Hamilton's poems Mr. Graves expresses himself with that discernment and good taste, that admiration of genius, abstinence from *pinguis laus*, which characterises the whole biography. There can be no reasonable hesitation about regarding many of Hamilton's sonnets as valuable contributions to the literature of his country. Most of them are at least wonderful when considered as the composition of so profound a mathematician. The subject, as well as the author, imparts a peculiar interest to some. They celebrate an aspect of intellectual beauty which has been revealed to few poets—the "charm severe of lines and numbers" of which Wordsworth, probably inspired by Hamilton, has sung. That charm was felt most deeply by him whose rapt vision descried new analogies between the realms of space and number. The discoverer of quaternions best could tell

"how the One of Time, of Space the Three,
Might in the chain of Symbol girdled be."

In our admiration of the genius we must not forget how estimable was the man. He was not free from the last infirmity of noble minds; but that very love of fame enhances the honesty, or rather chastity of honour, which he evinced in waving all claim to priority in any discovery to which others might have contributed. He fully verified De Morgan's observation that the propensity to plagiarism is rare in great men. The disinterestedness of Hamilton's devotion to science is illustrated by the fact (which his biographer mentions) that £25, paid for the copyright of a certain mathematical

game, was the only pecuniary reward ever accruing to him directly from any discovery or publication of his. To those who have known Hamilton, the words which Mr. Aubrey de Vere has addressed to the memory of his friend seem peculiarly appropriate.

"Thy heart's deep yearning and perpetual youth,
Thy courtesy, thy reverence, and thy truth. . ."

Industry is a homely virtue which might not have been expected in conjunction with such brilliant originality. But the mere diligence of Hamilton was almost incredible.

"There was no minute care even in matters of typographical nicety which he disdained to expend on his works." "I have known him to spend hours, or even days, in working numerical examples of some theorem."

We are quoting from the *éloge* on Hamilton which Dean Graves, now Bishop of Limerick, delivered as president of the Royal Irish Academy—one of the most splendid tributes of discriminating praise ever offered to the memory of departed genius. We must refer our readers to the *éloge* and the biography for an adequate description of the qualities of this extraordinary man. It will be found that Mr. Graves, with commendable candour, has not concealed the imperfections of his hero's character; while he enables us to balance against confessed deficiencies a far exceeding weight of moral and intellectual greatness.

F. Y. EDGEWORTH.

Sir John Login and Duleep Singh. By Lady Login. (W. H. Allen.)

"Tis a wise child that knows its own father"; especially the child of Rani Jinda, wife of old Ranjit of Lahore, commonly known in her time as "the Messalina of the Punjab." Yet when the Khálsa, the praetorians of the Sikh army, had swept away all the other heirs, the young Duleep—or more correctly Dilipa—was placed on the seat of chieftainship as a recognised son and representative of the founder. The Khálsa tried conclusions with the forces of British India in the last month of 1845, when the little chief was only seven years old; and on February 20, 1846, the British army, having overthrown the Khálsa on four bloody fields, entered Lahore in triumph. Then followed the so-called "Treaty of Bhairowál," in which the conquerors dictated terms to the vanquished. The meaning of those terms may be stated in the words of their framer. Writing less than a year later, Lord Hardinge said:

"In all measures taken during the minority we must bear in mind that by the treaty . . . the Punjab never was intended to be an independent state. . . . The chief can neither make war nor peace, nor exchange or sell an acre of territory, . . . nor refuse us a thoroughfare through his territories, nor, in fact, perform any act except his own internal administration."

There was a Darbar or Council of Regency for administrative details, acting in the name of the infant chief, but controlled by a British Resident. That Resident was the chivalrous, but strong-willed, Henry Lawrence, and so long as he was present things went fairly well; but on his taking sick-leave it soon appeared that the arrangement was only provisional and contained fatal germs.

In April 1848 the garrison of Multan mutinied, killing two British officers. During the summer the Khálsa rose, determined to strike for the recovery of its independence and its lost power of mischief. One of the leaders was a member of the Regency. The acting Resident was afraid to send the small British garrison of Lahore to crush the rebellion in its inception; insurrection became general; and it was a disciplined army of 34,000 men that encountered Gough at Gujrat. On March 14, 1849, the last remains of that army laid down their arms, and their leaders were sent prisoners to Lahore.

It now became needful to make an end of the impossible scheme of Bhairowál. No one questioned the right of the British, as conquerors, to stand forth in the character of lord-paramount, to abolish the Durbar and its unmanageable army, and to make provision for the future welfare of the Punjab and for the safety of Hindustan. If that settlement involved the dethronement of the boy-chief and the confiscation of the treasure of the abolished state, these things were not forbidden by any law of nations. The country was accordingly declared a British province. The difficulty of making adequate provision for the innocent boy was still to be encountered. The case was probably without precedent in modern times. On the one hand the native government had hopelessly broken down. Of the tribute guaranteed by the treaty of Bhairowál fifty lakhs of rupees remained unpaid; the war had cost some four times that sum. An indemnity of three millions sterling might fairly have been exacted. On the other hand, young Duleep was the lawful owner of private property in land yielding, say, £20,000 a year, of the Koh-i-nur diamond, and of much treasure in cash, jewels, &c. It appears to have been thought fair to confiscate all this property, and to compensate the young Raja by a liberal pecuniary settlement. Unfortunately, the terms were not drawn by a lawyer; and from that day to this they have never been reduced to a form in which all sides can agree. The so-called "treaty" of March 29, 1849, sets forth "the terms granted to Maharaja Duleep Singh," and among them are the following articles:

"(4-5). His Highness shall receive from the H. E. I. Company for the support of himself, his relatives, and the servants of the state, a pension of not less than four, and not exceeding five, lakhs per annum. . . . He shall retain the title . . . and shall continue to receive during his life such portion of the above-named pension as may be allotted to himself personally, provided," &c.

The mistake of course was the omission to make specific conditions. It was not stated in what circumstances the pension should be five lakhs and in what four; nor was anything said as to the ultimate employment of that portion not personally allotted to the Raja. Had this been specified it would have been easy to say what should be done in regard to any family he might have hereafter.

Dr. J. S. Login was now made governor to the boy, on a salary of £1200, half of which was to be paid by the British Government of India. In 1853, Duleep, by his own spontaneous request, received Christian baptism from a clergyman of the Church of England; and in

the following year he proceeded to London, attended by Dr. Login. The Queen received the youth with distinguished kindness, and knighted Login, who, however, soon afterward retired from the Company's service in some dudgeon. In 1861, Login's guardianship ceased, and Duleep bought (with money advanced by the government) a house in Gloucestershire, afterwards exchanged for Elveden in Suffolk. In 1863 he went to Egypt, and there married a young lady attached to the American Presbyterian Mission in Cairo. For a few years the young couple lived quietly at Elveden. In 1871, Col. Malleson paid him a visit there, and was assured by the Raja that he was the happiest man in the world. By 1883 he had acquired the conviction that he had been robbed and oppressed. He has now, as we all know, abandoned home, children, and income to wander on the continent of Europe a malcontent and a broken exile.

It is to throw some light on this sad story, and to ask some sympathy for the unhappy man's blameless family, that Lady Login has published the curious book whose title stands at the head of this article. Preceded by a preface from the pen of Col. Malleson, it tells in simple language the story of Sir J. Login's honourable life, and of Duleep's fruitless efforts to get the guardians of the Indian revenue to adopt his interpretation of the terms under which he was secured a pension. It is, and has long been, the Raja's contention that the four to five lakhs promised in the fourth article of the "Treaty" were settled on him absolutely; and that all lapses should, in one way or another, pass to his credit. On the other hand, we have the positive contradiction of the statesman by whom the terms were granted. Writing in 1856, Lord Dalhousie said of this view that it was

"entirely erroneous. The terms granted did not secure to the Maharaja four lakhs, out of which His Highness was to grant pensions to relatives and followers which, on the death of the recipients, were to revert to him. The terms simply set apart four lakhs of rupees at the time of the annexation for the Maharaja, for the members of his family, and for the servants of the state."

So near the time, Dalhousie ought to have known what his meaning had been in a state-paper of this importance. It is, however, to be observed that, in any case, the sentences contain no mention of a most vital point—what was to become of the fund when the family and the servants ceased to exist? In a minute by Sir Charles Wood, written about four years later, it is assumed that the allowances were meant to be for life only, because that limitation was expressly attached to whatever portion might be appropriated for the support of the Raja himself. That may be a legal inference—so far as anything legal can be made of such loose and imperfectly worded terms. A liberal interpretation it is not, for it seems to involve the supposition that any offspring there might be at the Raja's death should be paupers. Yet it was on such a rock that all subsequent negotiations foundered.

For some years after the annexation, the portion of the pension assigned for Duleep's own use continued to be £12,000 a year, which was raised in 1859 to £25,000. Sums of money were subsequently advanced for the purchase of estates and building purposes.

But neither estate nor house was made over to the Raja absolutely, being hampered by conditions as to their sale at his death. Some provision was at last offered to be made for the offspring of his marriage, but the Raja still insisted on a settlement of the lapse account. An arbitration to which he consented was never acted on, and we are left to conjecture as to the nature of the award. All this—and much more, for which there is no space here—is deplorable. One can understand the Government of India—as steward of a very poor country—holding to the letter of its bond, and refusing all invitations to generous interpretation. But a rich and powerful nation, whose Queen encouraged the Raja to live as a royal personage, and who wears a jewel, once his, which is undervalued at £200,000, ought not to let the Raja's innocent children remain destitute. All that has been done for them is that the eldest son has a commission in the British cavalry and an allowance of £3000 a year, out of which he has, apparently, to support two brothers and three sisters.

The late Sir Charles Phipps, eight-and-twenty years ago, wrote from Osborne:

"The legal opinion may be a perfectly correct one. But these matters must be settled by the rules of common sense, and legal splitting of hairs only provokes equal ingenuity on the other side. I feel sure that any equitable arrangement arrived at by honourable and impartial men would be better than a constant state of contest and uncertainty."

We cannot be certain that the writer was reflecting the sentiments of the august mistress from whose house he was writing. In any case, the equitable arrangement of honourable and impartial men is, presumably, to be found in the records of the India Office, where it was delivered by the late Lord Lawrence and Sir F. Currie in 1862. Surely, were this laid before Parliament, some portion of the original assignment, or of the value of Elveden, if not of the Koh-i-nur itself, might be made available for the formation of a fund for this unfortunate and unoffending family.

That the Raja himself should ever be satisfied is, perhaps, beyond hope. Born of a mother who was a profligate intriguer, untaught, and spoiled till he was ten years old, then thrown into a middle-class Scottish family, and finally launched, at sixteen, into the highest English society, where he encountered nothing but adulation and indulgence, the poor young man never had much chance. His nature, too, seems always to have been unamiable. He has habitually acted on unreflecting impulse, from the day when he declared himself a convert to Christianity to the moment of ungovernable fury in which he publicly abjured that creed. Even towards Sir John Login, who had once seemed to possess such a beneficial influence over his character, he is said to have latterly shown anything but affection.

But in endeavouring to attract attention to the orphans—for the mother is dead—Lady Login has not sought to ignore the errors of the father. Everyone must admit that she has performed a generous and pious task. The earlier portion of the book might, perhaps, have been spared, but from the time of the annexation the story acquires an almost

fascinating interest. Anecdotes and letters of unfamiliar people, from the Queen-Empress down to the humble native missionary, are freely given. And the whole book is lively without affectation, and earnest yet not dull.

H. G. KEENE.

Selected Poems of Burns. Edited, with Introduction, Notes, and a Glossary, by J. Logie Robertson. (Oxford: Clarendon Press.)

It was no easy task to make a selection from the poems and songs of Burns that would do justice to the poet's genius and at the same time prove a work that might be placed in the hands of our youth without the slightest objection on the part of the most fastidious moralist. This task has been successfully accomplished by the author of *Horace in Homespun*. To the enthusiastic admirer of Burns it may seem little short of desecration to mar a single line by the alteration of a word or phrase. It must not be forgotten, however, for whom this edition is chiefly intended; and it is some consolation to know that the alterations in the text are few, and in no way detract from the force and beauty of the poetry.

The Introduction is no more than what it professes to be—a clear outline of the poet's life, without the slightest trace of the scathing denunciation of his follies or the rhapsodical eulogy of his virtues to be found in so many monographs on Burns. The poems themselves are largely autobiographical; and the judicious criticism and information contained in the notes will enable the reader to form for himself a true estimate of the poet's character and genius. Burns's pathos, humour, and "tender sportfulness," his intense sympathy with nature animate and inanimate—with the wounded hare, the field mouse, and the daisy—his hatred of oppression, and his tender compassion for the hapless lot of "man made to mourn" and even of the devil, his "majestic common-sense," his contempt of canting hypocrisy, intolerance, and fanaticism, his admiration of genuine worth, his veneration for all that was pure and manly, and the bitterness of his own remorse are all fully exemplified in the poems which Mr. Robertson has selected. An admirable feature of the book is the arrangement of the poems and songs in chronological order, so that the development of Burns's poetical faculty is revealed and light thrown on his life. As the great majority of those who will use this edition of Burns are likely to be in the position of the sensible neighbour to whom Cowper lent a copy of Burns's poems, but who was quite "ramfleezed" by the uncouth dialect of the poet, Mr. Robertson has provided for their use a copious and correct glossary. We are not inclined, however, to adopt his explanation of "Fiend haet" as "Fiend have it." It surely means "Fiend a whit of it," as in the lines from "Death and Doctor Hornbook":

"Fiend haet o't wad hae pierced the heart
Of a kail-runt."

Again, "Wae worth the man" in "Poor Mailie's Elegy" does not mean "Woful be the man," but "Woe be to the man."

We have no hesitation in saying that the series of English classics among whom Burns

holds a pre-eminent place—though his best poetry is written in that "uncouth" dialect of the English language which lends itself so charmingly to lyrical expression—has been enriched by this volume. No doubt Mr. Robertson has been somewhat hampered by the fact that the edition was mainly intended for educational purposes; but while he has been compelled to exclude "Holy Willie's Prayer," one of the most brilliant and trenchant satires ever penned, and "The Jolly Beggars," which Carlyle and Matthew Arnold regard as Burns's masterpiece, the selection he has made is "fairly representative of his best work and of the versatility of his genius." The notes are admirably compiled, and show that Mr. Robertson is not only thoroughly at home in the literature of Burns, but that he is gifted with considerable critical insight. The notes to most of the poems are prefaced by a brief introduction, in which the criticism is invariably terse, felicitous, and suggestive. As a specimen we may quote the introduction to "The Cottar's Saturday Night," in which the religion that is described has been regarded by some critics as the religion of the poet's father and not of the poet.

"It could ill be spared," Mr. Robertson says, "from any collection of Burns's poetry, less on account of its poetical merit than because of its historical and ethical value. It contains many feeble lines, but in the reflective parts it bears testimony to the moral character of the author. It reveals at once his religion and his patriotism."

This is a just estimate of the poem and of the poet's character. About the patriotism of the author of "Scots wha hae" no critic has ever expressed a doubt; but it has been denied that Burns was religious. That the author of "An Epistle to a Young Friend" and of "The Bard's Epitaph" was, in spite of his recklessness, religious in the best sense of the term is now freely acknowledged by the ablest men in the Church which he did so much to reform, and which in grateful return is beginning to do justice to his memory. "Burns," says the late Dr. Spence, "never ridicules religion except when the religion in question is in the nature of things ridiculous." While he ruthlessly unmasks all that is hollow and insincere he intensely reveres genuine piety, and inculcates in his immortal verse purity of thought and deed; though, like Portia, he "could easier teach twenty what were good to be done than be one of the twenty to follow his own teaching."

Critics of Burns are apt to depreciate, if not entirely to overlook, his indebtedness to Ramsay and Ferguson. In the introduction to "The Humble Petition of Bruar Water," Mr. Robertson enters a gentle protest against those who ignore the fact that Burns, like Shakspeare, was a borrower. Though Carlyle may represent Burns as being without models, or as having only models of the meanest sort, and may speak disparagingly of the poetical genius of Ramsay and Ferguson, Burns himself always heartily acknowledged his obligations to these poets, and perhaps at times overrated it. Though Burns may have been influenced by Ramsay and Ferguson in the choice of themes and in the form of poetical expression, his poetry was the outcome of an inspiration they never felt. Mr. Robertson

carefully points out in the notes Burns's indebtedness to the Scottish and English poets of the eighteenth century; but we are not told how much Burns owed to the old Scottish melodies and how much the world owes to Burns for wresting this priceless jewel from a swine's snout.

"They were," says Thomas Aird, "set to words so indecent that they had become a moral plague. All the preachers in the land could not divorce the grossness from the music. The only way was to put something better in its stead. This inestimable something, not to be bought by Californian mines, Burns gave us. A social reform beyond the power of pulpit or parliament was accomplished at once."

Scotsmen owe deep gratitude to Burns as a religious, and even political, reformer; but who can ever calculate how much they owe to him as the purifier of Scottish song?

When the delegates of the Clarendon Press resolved to add Burns to their series of English Classics, they were singularly fortunate in their choice of an editor. Mr. Robertson's endeavour—which has evidently been a labour of love—to produce an edition of the poet's works worthy to take rank with the best of the series has been eminently successful.

G. R. MERRY.

"THE STORY OF THE NATIONS."—*The Hansa Towns*. By Helen Zimmern. (Fisher Unwin.)

MISS ZIMMERN claims for her book the merit of being the first English history of the Hansa Towns; and, though its title may sound rather oddly as a volume in the "Story of the Nations," the history of the great commercial league of the Middle Ages was well worth writing. We cannot, however, say that we regard the present attempt towards supplying the want as altogether satisfactory. There is a vagueness of style, and a lack of a definite plan with duly proportioned parts, which make it difficult to carry away an exact impression of how the League came into existence, what was the work which it accomplished, and why it fell. The treatment of economic questions is in particular deficient. But, on the other hand, many picturesque incidents are pleasantly narrated, and the book has certainly the merit of some liveliness of manner. Perhaps these latter qualities are rather what we should here seek in the first instance, and ought to be allowed to cover the absence of some more sober merits. Still, in any case, the volume is rather "story" than "history."

The book is divided into three parts, besides a proem and an epilogue. The first part deals with the early history of the League, commencing with a chapter on "The Dawn of a Great Trade Guild." On the difficulties and dangers which beset the mediæval merchant Miss Zimmern says enough, but as to the early history of guilds in general very little. The few remarks at the end of the first chapter seem to us quite inadequate. Yet, as Miss Zimmern herself hints, it is here that we must seek for the first seeds of what was in truth only the greatest of guilds. "We see the tree in full growth, with its wide-spreading boughs and branches; of the modest seedling whence it sprang we are

in ignorance." So says our author, not without some measure of reason. But the duty of the historian is to dig up what is buried, not to hide it deeper under a load of metaphor. The seeds may be small and deep-hidden in the dust of time, but a diligent search will not be without its reward. It is, indeed, in this earlier portion of the work that the vagueness of which we have complained is most conspicuous. We should have expected to find a picture of the troubled state of Europe, of how the weak combined to protect themselves against the strong, and how such combination was in particular needful for traders; then with a sketch of the circumstances which favoured the growth of trade-centres in North Germany, we should have had a firm basis for our history. But for this we look in vain to the book before us; not but what much of it is implied, but because there is no clear and logical account of the rise and development of commerce in Northern Europe.

The second part extends from the consolidation in the League, after the struggle with Waldemar the Great in 1370, to the peace of 1495 decreed in Germany by Maximilian I. Thus it covers the whole period of the greatness of the League. To our mind it is by far the best part of the book, and some of it makes very pleasant reading. The chapter on the towns of the fourteenth century, though popular in style, is a satisfactory piece of work; and the chapters on the factory at Bergen and the commerce with Russia are really good of their kind; but this is no excuse for the anticipation here of the destruction of Novgorod by Ivan the Terrible, which is told again in its proper place later on (pp. 293 *sq.*). The account of the London Steelyard is not so good; there is not enough as to the early relations of the German towns with England, a page and a half carrying us to Edward III., although, as Miss Zimmern remarks, there was active intercourse long before. So we get nothing—here at all events, and only a casual mention elsewhere—as to the favour which Henry II. showed to the merchants of Cologne. Nor can we find any mention of the charter which Richard of Almaine, whom Miss Zimmern somewhat unduly depreciates, obtained for his German subjects in 1259 (or 1261). This part ends with a chapter on the organisation of the League, which is very meagrely treated and really gives but little information. There is no reference in it to the division of the towns into four circles, with Lubeck, Cologne, Brunswick, and Dansig, as their respective heads.

The third division is the decline and fall of the Hansa, coming down to the incorporation of Hamburg in the Zoll-Verein last year. It is with the decay of feudalism, and the consequent better protection of commerce, the ruinous effects of the Reformation and the Thirty Years' War, and the loss of the monopoly in the Baltic, that Miss Zimmern chiefly concerns herself. All these, no doubt, contributed to the ruin of the Hansa; but the discoveries of America and of a new route to India surely deserved more than the very casual reference which they receive. Of all the disasters which befell the Hansa in the sixteenth century, the greatest and most irremediable was the diversion of commerce from

its ancient routes. Once the "spices of Araby and wealth of Ind" entered Europe at Venice, and were carried across the Alps to Nuremberg and Ulm; and their subsequent distribution and the rich profits which ensued were to a large degree in the hands of the Hansa and cities friendly to it. But all this was changed when a new way was found to the Orient, and the control of its wealth passed into different hands. Worse still, there came an entirely fresh sphere for commerce through the discovery of the New World, and the Hansa was not in a position to secure a share therein. The commercial situation of the trading towns of North Germany, admirable so long as the trade of the world was chiefly "potamic" or "thalassic" in character, lost nearly all its value when at the opening of the sixteenth century commerce became "oceanic." Hamburg and Bremen alone were by nature able to adapt themselves to the new circumstances, and their time was not yet come; for a trading league like the old one there was no longer any room, and the reason for its decay is not to be sought in migrations of herrings, changes of religion, or devastations of war, so much as in the diversion of commerce from the land to the sea. The cities of Germany and Italy had risen and flourished together—they fell together and for the same reason.

A great disfigurement to Miss Zimmern's book is the perpetual occurrence of loose and inaccurate expressions. For instance, Leo III. did not bestow on Charlemagne the title Holy Roman Emperor (p. 4), nor, indeed, any other title; the throne of the empire was not vacant in 1241 (p. 7), for Frederick II., last of the great emperors, was then at the height of his power, and the laurels of Corte Nuova were still unfaded; Richard was Earl, not "Duke," of Cornwall (p. 45); Acre, and not Askelon, was the last stronghold, not of the Romish Church but of the Franks, in Palestine (p. 90); the Hansa had not bound the North in fetters for nine (!) centuries in 1510 (p. 222); it was not two hundred years from Wullenweber to Oliver Cromwell, from 1534 to 1654 (p. 256). These instances are too numerous to be excused; their presence makes one hesitate to accept any statement of Miss Zimmern's without testing it.

The book closes with an index, which contains what it need not have contained, and does not contain what it ought to have contained. The omissions are numerous; and, short though it is, it is largely made up of the headings of chapters, and cross-references, the latter, as a rule, of the most trivial description. So we get such entries as "Epilogue"—why not "Proem"—"Survivors," "Decline and Fall," while "Court of St. Peter" appears also as "Peter's Court, St." and "St. Peter's Court," and "Gresham" is repeated under S. as "Sir Thomas Gresham." These are perfect gems, but they are not alone; and equally delicious examples of "the way we index now" may be found by any curious reader. Miss Zimmern will do well, if her volume should reach a second edition, to have both text and index thoroughly revised.

C. L. KINGSFORD.

NEW NOVELS.

The Day will come. By the Author of "Lady Audley's Secret." In 3 vols. (Simpkin, Marshall & Co.)

Her Own Counsel. By the Author of "Dr. Edith Romney." In 3 vols. (Bentley.)

The Romance of Jenny Harlowe, &c. By W. Clark Russell. (Chatto & Windus.)

The Star of Gezer: the King's Daughter. (Griffith, Farran & Co.)

The Makers of Mulling, and other Tales. By C. R. Coleridge. (Walter Smith & Innes.)

Neighbours. By Mrs. Molesworth. (Hatchards.)

The Dead Heart. By Charles Gibbon. (Chatto & Windus.)

MISS BRADDON has no living compeer in the art of telling a story. Now that Wilkie Collins is unfortunately lost to us, she stands alone in the power of weaving intricate and, at the same time, perfectly intelligible plots. The main difference is that the author of *Lady Audley's Secret* constructs her stories in the third person, while Wilkie Collins frequently chose the first. With this exception, there is little dissimilarity in their method; and it is a curious fact that, while other novelists have passed through many vicissitudes of popular appreciation, these two have never failed to maintain their hold upon the public. In *The Day will come* we have Miss Braddon writing as vigorously as ever, although it must be something like her fortieth novel. Such an event is very rare in literature. The central figure of this latest story is James Dalbrook, Lord Cheriton. He has had some questionable passages in the earlier stages of his career; but, late in life, he settles down in Dorsetshire, hoping to establish a county family through his daughter, who becomes the wife of Sir Godfrey Carmichael. All his hopes are suddenly blighted by the inexplicable murder of Carmichael soon after his marriage. The whole narrative now turns upon the detection of the perpetrator of this mysterious crime. It would not be fair to the author to trace the subsequent details. Suffice it to state that the history of Lord Cheriton furnishes one more variation of the truth of the Arab proverb, that "Curses, like chickens, come home to roost." His vices have found him out. At his very gate lives the murderer, defying detection—none other than the woman with whom he had a *liaison* in his youth. The retribution is highly dramatic; and the constant presence of the being he has betrayed—for she dwells in the lodge at the entrance of his park—reminds one of the Italian story where a lady is made to drink out of the skull of her lover; the punishment is always there to remind the offender of his or her sin. The interest of these volumes is by no means exhausted, however, in the murder. Lady Juanita Carmichael, the young widow of Godfrey, is a taking character; and after a long period of gloom and depression we are glad that at last she finds new happiness in the love of Cuthbert Ramsay. The one thing we did not expect to read of was the marriage of a man of the calibre of Theodore Dalbrook, in some respects the strongest creation in the work, with Mercy Porter, whose own previous life had somewhat resembled that of her mother,

Sir Godfrey Carmichael's murderess. Two or three subordinate characters are admirably drawn, and altogether the novel is so fascinating that it demands to be finished when once it has been begun.

The author of *Her Own Counsel*—who is, in all probability, a lady, judging from internal evidence—writes very fluently and gracefully. She is also more than usually successful in arranging the incidents of her novels, so as to bring them to a natural conclusion. In the story before us she shows what evils may follow from the first tampering with conscience. Eleanor Curtis, the daughter of a popular and celebrated artist, falls in love with Hargrave Conington, and accidentally discovers that he is the long-lost heir to a baronetcy. Out of passionate love for him, she employs Alan Thorne, who has been bewitched by her beauty, to secure the evidence which establishes Conington's identity. This done, she scorns the proffered affection of Thorne—a bitter blow, which nearly destroys him, mind and body—and marries the baronet, leaving Thorne to suffer under the imputation of theft. Her husband discovers her guilty secret, however, and reproaches and despises her. She fails to win his love; other complications follow; and, although an explanation and a reconciliation ensue, it is too late for the miserable wife, and her life ends prematurely. The story is extremely sad, but it is lightened by the beautiful devotion of two other women characters, Lady Bertha Conington and Patty Thorne. There is also a little pleasantry to be obtained out of Mrs. Daintrey, the versatile author of "Regretting it Once," who paints, learns the zither, works hard at sculpture, and has time left for meddlesome matchmaking. She is described as "quite a female Criterion." Kit Thorne, too, is a person of some humour. But the one dominant, overshadowing character is Lady Conington, for whom life has been desolated, love destroyed, and the whole world made a blank. Her very beauty mocks her, until her heart dies within her. The picture is melancholy and pathetic to a degree.

Mr. Clark Russell stands easily at the head of our living maritime novelists. His *Romance of Jenny Harlowe*, supplemented by other sketches of sea life, offers capital reading. The story which furnishes the title of the volume is exciting enough to satisfy the most exacting on this score. The hero encounters a beautiful young lady, a castaway, at sea, rescuing her from a little boat, in which a dead sailor was her only companion. For some days after her rescue, reason is dethroned in Jenny Harlowe, but in course of time she recovers, with the exception of the loss of memory; and Christopher Furlong, who has been in love with her from the first, marries her. The story progresses; and a former husband of the lady turns up on a desert island, upon which Mr. and Mrs. Furlong, wrecked for a second time, have been stranded. By a terrible tragedy, husband No. 1 is dismissed from the mortal scene, and the twice-married wife also dies. There are some other weird and singular sketches in this volume, as well as pleasant papers on the pleasures and perils of sailors, their rights and wrongs, songs, superstitions, &c., besides a

picture of Jack as drawn by landsmen. The "Poetic Aspects of Sea Life" is a chapter of high interest, and worthily written.

Bearing in mind the motto prefixed to *The Star of Gezer*—"It is easier to criticise than to imitate"—I will only say that the story seems to be well and naturally written, and that care has been paid to the study of Oriental habits and customs in ancient times. As the narrative opens with a description of the inauguration of Solomon's Temple, it will be apparent that a high standard has been aimed at. The rest of the work is occupied with a story of love and jealousy, of which Princess Zibya, the king's daughter, is the centre. Her lover, Barzillai, is placed in great peril by the treachery of another suitor, Shimei; while a third, the Prince of Gezer, nobly saves Barzillai at the sacrifice of his own life. The various studies of character are admirable, and the anonymous author may congratulate himself on this essay at delineating Hebrew life in the time of Solomon the wise and magnificent.

There is nothing particularly striking in the collection of sketches to which Miss (?) Coleridge gives the title of *The Makers of Mulling*. They deal with village life, and there are very few social earthquakes to disturb the even tenor of bucolic existence. Still, they are pleasantly told, and remind one—though at a considerable distance—of the village sketches of Mrs. Gaskell; but they are destitute of the delicate humour so characteristic of the author of *Cranford*.

Mrs. Molesworth is deservedly popular with a large class of readers. Her stories are pure and healthy, without being namby-pamby. *Neighbours* is worthy of its predecessors, and contains many attractive glimpses of country life as led by charming girls and youthful lovers. Betty Jerome and Susie Thickness are two of the sweetest characters the author has ever drawn. A word of praise must be reserved for Miss Ellen Edwards's illustrations to this dainty volume.

In view of the revival of "The Dead Heart" by Mr. Irving, the cheap re-issue of Mr. Charles Gibbon's novel of that name will have a special interest. It is a clever story, and the incidents connected with this tragedy of the Bastille are powerfully delineated.

G. BARNETT SMITH.

SOME CLASSICAL BOOKS.

A Selection from Pliny's Letters. With Notes, Maps, and Plan. By H. R. Heatley. (Rivingtons.)

Andocides de Mysteriis & de Reditu. Edited by E. C. Marchant. (Rivingtons.)

De Tacito Senecae Philosophi Imitatore. Scripsit M. Zimmermann. (Breslau: Köbner.)

Supplementa ad Procli Commentarios in Platonis De Republica Libros nuper Vulgatos. Edidit B. Reitzenstein. (Breslau: Köbner.)

"You can pour," says the *Autocrat of the Breakfast-Table*, "three gills and three quarters of honey from a pint-jug, if it is full, in less than one minute; but you could not empty the last quarter of a gill, though you were turned into a marble Hebe and held the vessel, upside down, for a thousand years."

Readers may well remember this passage when they witness the stream of editions of classical

works which issue from the press in England and Germany. The greater mass of the honey came out with a rush after the revival of letters; but the last quarter of a gill has never been poured out, and the newest editor always finds some drops which have escaped earlier epicures.

Pliny's *Letters* have always seemed to us to be rather unwisely neglected in England. It is true that the Latin is of the Silver Age—an unpardonable fault; but, even if the Latinity reacted on boys' prose, it might be worth while to endure that for the sake of arousing boys' interest. It is certain that the works now read at school are, in spite of their merits, seldom interesting to young readers. But the vivid picture of life, the view of human nature, the rapid changes of subject, fit Pliny's *Letters* to rouse and hold the attention of a class. The author of the letter on the early Christians, of the Athenian ghost-story, of the account of the eruption of Vesuvius, and the description of the Laurentine Villa, should never want an attentive audience; and the correspondence with Trajan may, as Mr. Hardy has lately shown, be made attractive as well as instructive to elder students. But even the careful selections of Messrs. Pritchard and Bernard, of Messrs. Church and Brodribb, have failed to make Pliny well known. We hope that greater success may be in store for Mr. Heatley. His notes are ready for the reader at most of the difficult passages, and he has rightly seen that many of Pliny's difficulties require familiarity with things quite as much as with words. In the ghost-story (vii. 27), where Athenodorus, in order to steady his mind, *poscit pugillares*, we have had pupils translate that he "asked for boxing-gloves"—no very efficient protection against ghostly visitations. In viii. 20, we should hardly, with Mr. Heatley, compare *Juv.* 10.173, for we see no reason to suspect any reference to the Greek taste for drawing the long-bow.

The famous mutilation of the *Hermæ* at Athens in the summer of 415 B.C. ranks with the long list of crimes whose authors have never been discovered. Neither then nor since has anything sure come to light, and the identity of the Man with the Iron Mask is hardly more uncertain than that of the men whom Dioclesides said he watched by the full moon as they went down from the Odeum. Mr. Marchant is of opinion, against Gilbert, that the injury to the statues was not merely a drunken freak which was afterwards turned to political account by oligarchs and extreme democrats. He thinks it more probable that it was due to some kind of conspiracy. Perhaps, as Grote suggested, the conspirators had two objects—some of them wishing to ruin Alcibiades, some to frustrate the Sicilian expedition. Anyhow, the two speeches of Andocides are valuable documents in the matter, unscrupulous liar as he was. Many of his lies stand revealed by the care of commentators; the points where others may be suspected are well known; but he conveys to us a good deal of useful information about the times and circumstances which he had no interest in garbling. As to the lessons in oratory which his speeches contain, the *De Reditu* is not, to be sure, very much of a model. It begins, indeed, with an immediate and skilful appeal to the self-interest of his hearers. They are caught by his very first words, *δεῖ τὴν πόλιν ἐμὲ τι ποιῆσαι ἀγαθόν*; but he does not go on well. His speech is thin, and that of a man timid and uneasy. "The style is far more laboured and less colloquial than that of the *De Mysteriorum*. . . . The diction, while more studied, lacks the ease which delights us in the later speech." The latter, therefore, is by far the better model—for which reason, perhaps, Mr. Marchant prints it first,

though it was later in date by probably eleven years. He has written a very serviceable commentary on both speeches; and, on the whole, we can strongly recommend his work for at least junior students. He is wisely conservative in readings, as, for instance, *De Red.*, § 22, where he keeps the order *ἀντὶ—ἀντὶ*, instead of transposing those verbs with Dobree and Lipsius. But it seems clear from *De Red.*, § 4-5, that he is mistaken in saying (p. 36) that some persons had ventured to oppose Andocides in the Boule. Nor can we see the reference to the constitutional party in § 26, which Mr. Marchant finds there. In § 1 is it not just possible that *ἔρεος ἐμὸν κακίων* may mean "even a worse fellow than I am," instead of referring to Andocides's importance or want of importance? This would relieve the clause from Blass's charge of redundancy and arrogance.

An even more detailed study of language than Mr. Marchant's lies before us in Herr Zimmermann's essay on Tacitus. Whereas in early Latin there was little difference, metre apart, between the language of prose and of poetry, what is called the Golden Age set up a very sharp distinction. But, after this separation—differently managed in different hands—had had its day, the elder Seneca brought to Rome from Corduba a truly Spanish style of prose—a passion for tricking out one's prose-writing in the colours not only of rhetoric but also of poetry. Along with this came the Spanish taste for an epigrammatic brevity, which was very unlike the prevailing breadth and stateliness of Italian Latin. The younger Seneca pushed yet further the liking for short and self-contained sayings, as against subordinate clauses—for the rhythm of a brief, yet well-turned, sentence as against that of a rolling period. He even omitted, as a rule, the little words, conjunctions, or particles by which the sentences might have been bound together and their relations made plain. To all this he added bold metaphors and poetical language. His style caught the ear of Tacitus, and we can detect in the works of the historian frequent echoes of the rhetorician and the philosopher. From the moralist he learnt his knowledge of the human heart; from the stylist many a trick of composition.

It is pleasant to see that Plato is again read in his own city, and that the Academy once more has its students. Mr. Constantinides has issued an edition, with notes, of three of the dialogues (*Πλάτωνος Εὐθύφρων, Ἀπολογία, Κρίτων μετὰ κριτικῶν καὶ ἐρμηνευτικῶν σχολίων ἐκδομένον ὑπὸ Γεωργίου Κωνσταντινίδου. Δευτὴρὴ Λευκωδίου Ζαφίρη. Ἐν Ἀθήναις ἐκ τοῦ τυπογραφείου τῶν Καταστημάτων ἀνίστη Κωνσταντινίδου*). It has an introduction on the language and on the doctrines of Plato, and on his relation to the other followers of Socrates; and it will, we hope, serve to bring Greek students well abreast of what has been done for Plato in other parts of Europe.

We have also received a copy of a new edition of part of Proclus's commentary on Plato's *Republic*. Herr Reitzenstein has only chosen to re-edit a part of what Cardinal Pitra gave to the world, but he wishes to urge his theory that the cardinal was mistaken as to the right order of the sheets. After the fire which partly destroyed the Vatican MS. (No. 2197), the loose sheets were put together in wrong order by some unskilled person, and the due sequence of topics is thereby broken.

NOTES AND NEWS.

A NEW and thoroughly corrected edition of the "Variorum Bible," of which Profs. Cheyne, Driver, and Sanday are the chief editors, has been for a very long time ready for press, and will be published almost immediately.

THE demand for the sixpenny edition of Charles Kingsley's *Hypatia* has been so great that Messrs. Macmillan & Co., to meet their advance orders, have been compelled to postpone the date of publication till November 8. The first issue will consist of one hundred and fifty thousand copies.

MESSRS. LONGMANS will publish in November *East Africa and its Big Game: the Narrative of a Sporting Trip from Zanzibar to the Borders of the Masai*, by Sir John Willoughby, captain in the Royal Horse Guards. It will be illustrated from photographs taken by the author, and with drawings by Mr. G. D. Giles.

MESSRS. RICHARD BENTLEY & SON announce the following books of travel: *From London to Bokhara in 1887*, by Colonel de Mesurier, of the Indian railway staff, with maps and sketches; *Sardinia and the Sardes*, by Mr. Charles Edwards; and *A Tour in a Phaeton through the Eastern Counties*, by Mr. J. J. Hissey, with a map and sixteen full-page illustrations from sketches by the author.

MR. A. P. WATT will publish next month, on behalf of the Palestine Exploration Fund, *The Bible and Modern Discoveries*, by Mr. Henry A. Harper, with map and illustrations, partly from his own sketches. The Bible story is taken in chronological order, from the Call of Abraham to the Captivity, and explained in the light of modern research. Eastern customs and modes of thought are also interpreted by the author's personal experience.

MRS. EDMONDS, already known by her translations of modern Greek poetry, has written a life of Rhigas Pheraios, the proto-martyr of Greek independence, which will be dedicated to the Greek minister, Mr. Gennadius.

A TRANSLATION of the new edition of Franz Delitzsch's *Commentary on Isaiah* (reviewed in the ACADEMY of October 12) will, by special arrangement with the author, be issued shortly by Messrs. T. & T. Clark, of Edinburgh. This edition, dedicated to Profs. Cheyne and Driver, has been thoroughly revised throughout, and is practically a new work. The translation will be executed by the Rev. W. Hastie, Examiner in Theology, Edinburgh University.

THE translations from Schopenhauer's "Parerga" and "Paralipomena" recently published by Messrs. Swan Sonnenschein & Co. under the title of *Religion, and other Essays*, having met with a very favourable reception, Mr. T. B. Saunders is at present engaged upon a translation of the *Aphorismen zur Lebensweisheit*, which will appear as two additional volumes in the same series.

THE Cambridge University Press has just published a revised edition of Prof. Cheyne's *Hosea*, and will shortly issue his *Micah* in the "School and College Bible" series. We may also add that the same author's work on *Jeremiah: his Life and Times*, in "The Men of the Bible" series, is about to appear in a Dutch translation.

DR. JOSEPH EDLESTON is engaged in editing a second volume of the *Parish Registers of Gainsford*, in the county of Durham. This second part, which contains the Marriages, and is in continuation of the former volume of Baptisms, will be published very shortly by Mr. Elliot Stock.

THE following one-volume novels will shortly be published by Messrs. Roper & Drowley: *Mrs. Senior, Junr.*, by Foulis Hayes; *The Stranger Artist*, by Miss Edith C. Kenyon; *Captain Jacques: a Romance of the Plague and Fire of London*, by Somerville Gibney; *Only a Sister?* by Walter Adam Wallace; *Craythorne*, by Hadley Owlpen; and *Love and Disbelief*, by

J. Yule Cleland, dealing with social and religious difficulties encountered by the people of London.

MR. TALBOT HUGHES has drawn a series of pictures for Miss Amye Reade's novel *Ruby*, which will shortly be issued by the Authors' Co-operative Publishing Company. Miss Reade, we understand, is of the same Oxfordshire family as the late Charles Reade.

MR. THOMAS GREENWOOD is preparing a third edition of his book on *Free Public Libraries*. The main parts of it will be rewritten, and several new chapters added.

MESSRS. TILLOTSON & SON, of Bolton, announce for publication in newspapers two new serial stories—"The Mystery of Mrs. Blencarrow," by Mrs. Oliphant; and "A Born Coquette," by Mrs. Hungerford, the author of "Phyllis."

THOSE who welcomed the first volume of the *Cyclopedia of Music and Musicians*, compiled by Messrs. J. D. Champlin and W. F. Apthorp, of New York, will be glad to learn that the second volume has just reached Europe—a magnificent quarto of more than 600 pages, printed in double columns, in bold and beautiful type, upon stout paper. The immense and patient research of the editors is no less apparent in the new volume than in its predecessor; but the particular feature which gives to the American work an unrivalled position is the richness of illustration. There are no less than 247 portraits of musicians and composers in the second volume, twelve of these being etchings on separate plates of large size, the others engraved on wood and incorporated with the letterpress. There are, besides, 256 other illustrations, comprising portraits of singers (sometimes in character), and facsimiles of the autographs of musical celebrities. The second volume carries the alphabet to the end of the letter M; and it is intended that the third volume shall comprise the remainder of the work. There is no English publisher's name on the title-page of the *Cyclopedia of Music*, but Mr. Quaritch is the London agent for the supply of this grand book of reference.

THE FORTHCOMING MAGAZINES.

THE November number of *Murray's Magazine* will contain an article by Mr. John Murray himself, giving an account of the origin and history of "Murray's Handbooks."

THE November number of *Scribner's Magazine* will have for its frontispiece an authentic portrait of Emin Pasha, illustrating an article on him by Col. H. G. Prout (Baroud Bey), who served with Gordon in the Soudan thirteen years ago; a description of Goethe's house at Weimar by Mr. Oscar Browning, illustrated with photographs of the rooms and their contents, which were first opened to the public last year; and an account of the University of Salamanca.

THE November number of *Blackwood's Magazine* will contain an article on "Edward Fitzgerald," by Mr. F. H. Groome, a son of the Archdeacon of Suffolk whose name occurs so frequently in Fitzgerald's recently published letters.

MR. BENJAMIN TILLET's account of the recent strike at the London docks, in which he himself played so prominent a part, will be given in the forthcoming number of the *English Illustrated Review*.

THE *Westminster Review* for November will contain an article entitled "Ireland and the Empire," by Mr. Partridge, treating of the questions of federation and confederation, and of the new National Party as "a party of the nations."

ON December 1 will be published a specially enlarged number of the *Newbury House Magazine*, containing several profusely illustrated articles appropriate to the Christmas season. In addition to the usual contents, the following special articles may be mentioned: "Some Christmas Memories," by Canon Benham; "Yule Log and Christmas Tree," by the Rev. S. Baring Gould; "The Nativity in Art," by Esme Stuart; "Pictures Services; or, the Magic Lantern in Church," by the Rev. H. Hughes; "Christmas Balls," by Vin Vincent; "Snow Belle: a Fairy Operetta for Production at Christmas Festivities," by C. F. Hernaman and Arthur H. Brown; "Christmas Notes from Florence and Naples," by Mme. Villari; "In Trust," by Mr. G. L. Banks; "The Warden and His Ward," by the Rev. G. Huntington; and "From Ice Needles to Ice Mountains," by Agnes Giberne.

IN the January part of the *United Presbyterian Magazine*, which for some time past has been under the editorship of Prof. Calderwood, a new story will begin by Mr. Robert Richardson, author of "Beneath the Southern Cross," &c. It will be entitled "The Minister's Luck." The scene is laid in London, Scotland, and Australia.

Life-Lore for November will contain, "Plants Playing Tricks"; "Notes from our Rancho on the Frazer," by Mrs. Bodington; "Some British Nudibranchs," by Dr. W. A. Herdman; "A Country Ramble" and "The Psychic Life of Micro-Organisms," by Prof. Boulger; "Cyclostomas," by L. A. Mott; and "How to set up a Small Marine Aquarium," by C. E. Sinel.

A NEW serial story by Mr. James Payn, entitled "The Word and the Will," will commence in the Christmas number of *Tit-Bits*.

UNIVERSITY JOTTINGS.

WE regret to state that Prof. E. A. Freeman has been compelled by ill-health to postpone all the courses of lectures which he had announced at Oxford.

THE publication of Prof. Oheyn's Bampton Lectures on the Psalms has been delayed by press of other work, and also (we are sorry to hear) by renewed troubles with his eyesight.

MR. ROBINSON ELLIS is writing a series of critical notes, in Latin, on disputed passages in Manilius. He has re-collated the Leyden MS., used by Jacob, with reference to these passages, and is now collating the MS. in the library of Corpus Christi College, Oxford.

PROF. EDWARD DOWDEN, of Dublin, has been chosen by the curators of the Taylorian Institution at Oxford to give the Taylorian public lecture on modern European literature. He has taken for his subject "The Characteristics of Recent Literary Criticism in France"; and the lecture will be delivered on November 20.

A PETITION is being widely signed at Oxford, addressed to the delegates of the common university fund, urging the establishment of a readership in Slavonic language and literature.

PROF. W. ROBERTSON SMITH has chosen for the subject of his first course of lectures at Cambridge "The Comparative Grammar of the Semitic Languages."

PROF. D. S. MARGOLIOUTH, the successor of Dr. Gandell in the Laudian chair of Arabic at Oxford, delivered his inaugural lecture last Saturday, taking for his subject "The Place of Ecclesiasticus in Semitic Literature." He attempted to reconstruct portions of the original Hebrew text from the Greek and Syriac versions, and argued that the Hebrew used must have been post-exilic.

PROF. J. H. MIDDLETON, Slade professor of fine art at Cambridge, is delivering a course of six lectures this term on "The Development of Mediaeval Sculpture in Italy."

DR. E. B. TYLOR, reader in anthropology at Oxford, is lecturing this term upon "The History of Religions."

THE University of Cambridge has consented to lend to the forthcoming Tudor exhibition the following portraits, now in the library: The Lady Margaret, Queen Elizabeth, Dr. Young, Archbishop Grindal, Robert Dudley Earl of Leicester, and William Cecil Lord Burghley.

A DINNER was given last Saturday at Oxford to Dr. Ridding, Bishop of Southwell, by sixteen of his former pupils at Winchester who had been elected to fellowships during the past eight years.

MISS NOLINI BONNERJEE, member of a well-known family of Bengali Brahmans, has entered Girton College. She has already passed the matriculation examination at the University of London.

THE number of matriculations at Cambridge this term is officially returned at 946, as compared with 867 last year. Of the several colleges, Trinity, of course, stands first with 187, followed by St. John's with 94; next come close together Trinity Hall (61), Clare (59), and Pembroke and Caius (each 57). It is noteworthy that Selwyn Hostel shows 48, and Non-collegiate 45. At Oxford, according to the *Oxford Magazine*, the total of freshmen is only 641; but probably there will continue to be more entries at Oxford than at Cambridge at other times of the year.

AT a conference of representatives of provincial university colleges of England and Wales, held at Birmingham last week, a resolution was adopted protesting against any scheme for remodelling the University of London which would give special privileges to the teaching colleges in the metropolis. Herein, of course, lies the supreme difficulty of organising a teaching university for London. This must either be an entirely new university, to which there are grave objections; or a reform of the present body, incorporating University and King's Colleges only, against which it is natural that the provincial colleges should protest.

WE have received an address delivered by Principal Blackie at the opening of St. Mungo's College at Glasgow. This is, it seems, a new body, incorporated with the primary object of developing on independent lines the medical school at the Royal Infirmary. But it has also already made arrangements for a course of study in law; and it hopes hereafter to provide a system of professional education for the commercial classes, and ultimately to be affiliated to the University of Glasgow.

PROF. A. H. KEANE—who is at present in America, making arrangements with the Smithsonian Institution for the publication of his work on general ethnology—was invited to address the University of Virginia, at Charlottesville, on October 8. He took for his subject the advantages which America enjoys for ethnological study.

MAGAZINES AND REVIEWS.

THE current number of *Mind* opens with an article by Prof. Henry Sidgwick on "Some Fundamental Ethical Controversies." The writer is here concerned to clear up his position with respect to the free-will question and its practical bearings, and to further explain and justify his "ethical dualism," i.e., the contention that it is at once reasonable for a man to

seek his individual happiness, and to subordinate this to the general happiness. A second article by Dr. B. Montgomery, on "Mental Activity," exhibits those characteristic qualities which are apt to induce in the reader a mingled feeling of admiration and perplexity. The third principal contribution is an ingenious essay by Mr. H. B. Marshall, on "The Classification of Pleasure and Pain." The writer identifies feeling with pleasure and pain, herein disagreeing with Prof. Bain (who makes feeling to cover states of indifference as well), and agreeing with Dr. James Ward; and, at the same time, he connects pleasure and pain more closely with intellectual states than is usually done. According to him they are not distinct states of consciousness—concomitants of presentations, but merely distinguishable qualitative aspects of these. The relation of feeling to pleasure and pain is further handled, and in a somewhat similar manner, by Mr. H. M. Stanley, in a contribution to the "Discussion" section of the journal—a section, one is glad to see, that continues to add materially to the scientific value of the review. The critical notices, too, in the present number strike one as particularly good and well varied as to subject. These, together with the shorter notices of "New Books," which are written in a very careful manner, make *Mind* a competent and adequate guide to the English student among the almost bewildering multiplicity of new philosophical publications at home and abroad.

THE *Jewish Quarterly Review* for October has a readable essay on "The Child in Jewish Literature," by Dr. S. Schechter. Very cunningly the learned author introduces it with a delicious quotation from Thackeray's *Pendennis*. Prof. Sayce discourses with abundant knowledge on "Polytheism in Primitive Israel." He tells us that, in the despatches of the officers who administered Palestine for the Egyptian king in pre-Israelitish times, the Pharaoh is not only termed "sun-god" and "god," but "gods" as well, which reminds us of a well-known Hebrew idiom. Mr. Meisels gives a biography of Don Isaac Abarbanel. Mr. Simon explains the conception of faith in the Jewish religion, affirming its spirituality. Perhaps he deals too hardly with the Christian idea of faith. Would educated Christians admit the principle, *Credo quia absurdum*? Mr. Simmons, of Owens College, tells us much that is of interest about the father of Maimonides (Maimun ben Joseph), and translates his famous "Letters of Consolation" to his co-religionists in Fez. Prof. Graetz, Dr. Cyrus Adler, Mr. Abrahams, and Mr. Schechter contribute notes and discussions. The first-mentioned scholar gives interesting details about Alexander Lysimachus, brother of Philo the philosopher.

ORIGINAL VERSE.

PRINCESS AND POET.

Above him in his sleep she leaned, a star
Of lovely light and lustre many-rayed,
And on the lips of golden song she laid
The golden meed of grace peculiar;
Then past upon her way, like dreams that are
Too dear and fair to be one moment stayed;
But sweetness which that kiss of hers had made
No dream could e'er create, no waking mar.
And which of them had won the greater bliss?
And which the gladder and prouder went that
day?
By all the bounty and honour of that kiss
Which more enriched and worshipped? Poets,
say,
And royal ladies, make reply to this—
Was't Margaret or Alain Chartier?

EMILY H. HICKEY.

THE ENGLISH ANCESTRY OF GEORGE WASHINGTON.

As all genealogists (English as well as American) know, hardly any single question has more vexed the pedigree-hunters than to trace George Washington's ancestors back to their English home. Many circumstances conspire to render it *prima facie* probable that he was sprung from the Washingtons of Sulgrave, in Northamptonshire, who are known to descend from the Washingtons of Whitfield and Warton, both in Lancashire. The recent theft of Washington brasses from Sulgrave church drew public attention to the subject. But up to the present time this descent remained purely a matter of conjecture; and it has apparently been reserved for the centennial year of Washington's inauguration as president of the United States to obtain what amounts to practical proof of the commonly received theory.

The fortunate discoverer of the missing links in the chain of evidence is Mr. Henry F. Waters, upon whom has fallen the mantle of the late Col. J. L. Chester in the laborious task of ransacking English archives for the pedigrees of the early colonists. The story of his researches is to be found in a pamphlet reprinted (in advance) from the October number of the *New England Historical and Genealogical Register* (Boston, U.S.).

On the American side, George Washington's ancestry can be traced back clearly to a certain John Washington, who, with his brother Lawrence, migrated circa 1657 to Virginia, where both brothers died circa 1676. The wills of John and Lawrence afford no clue to their family history, nor has any evidence bearing on the subject come to light in Virginia. The question for solution, therefore, is: Who were these brothers, John and Lawrence? Towards the end of the last century, Sir Isaac Heard, Garter King of Arms, suggested that they were identical with the John and Lawrence whose names are recorded in the Heraldic Visitation of Northamptonshire for 1618 as being the sons of Lawrence Washington of Sulgrave. This suggestion, coming from so high an authority, won immediate acceptance both in this country and in America; but its impossibility was demonstrated in 1866 by Col. Chester, who traced the history of the John and Lawrence recorded in the Northamptonshire Visitation of 1618, and proved that they could not have migrated to Virginia in 1657. Col. Chester was compelled to be content with this negative result; and here the matter rested until Mr. Waters took up the search.

The first piece of evidence obtained by Mr. Waters was the letters of administration granted in 1677 to a creditor of the estate of Lawrence Washington, described as formerly of Luton in Bedfordshire, who deceased in Virginia. Next was discovered the probate bond, dated at Whetampstead in 1650 (and afterwards the will), of a certain Andrew Knowling, of Tring in Hertfordshire, who devised his lands at Tring to his godson Lawrence Washington the younger, and who further bequeathed £60 to his daughter-in-law "Amphillis" Washington, mother of the said Lawrence. On searching the parish register of Tring, Mr. Waters found the baptism of "Layaranc," son of "Mr. Layarance Washington," dated 1635, as well as of two younger children, but not of an elder brother John. This link, however, is supplied by the letters of administration granted in 1655 to John Washington to administer the estate of his mother Amphillis, of Tring.

We thus have ample evidence (1) that Lawrence Washington, who died in Virginia circa 1676, had some connexion with Luton; and (2) that a Lawrence and Amphillis Washington had two children named John and Lawrence,

of whom the latter was born in 1635 and the former was presumably of full age in 1655. There is, indeed, no proof that the Lawrence W. of Luton is identical with the Lawrence W. of Tring, though Mr. Waters adduces a certain amount of probability that he is. He even prints a map to show that Luton is not so very far distant from Tring.

The next stage in the proceedings is to discover who the father was of these two sons; and here again, unfortunately, Mr. Waters has to be satisfied with something short of absolute demonstration. The parish register of Tring proves that his name was Lawrence, and that he was held worthy of the prefix "Mr." The only other bit of direct evidence is a document signed by Lawrence Washington, M.A. and acting surrogate, which has reference to members of the family of his wife Amphillis, and which was dated at Whetampstead on the very same day as the probate bond already mentioned. From this Mr. Waters is fairly justified in inferring that Lawrence Washington, the father of John and Lawrence, was a clergyman. Now comes the weakest link in the chain. Mr. Waters forthwith draws the conclusion that this Rev. Lawrence Washington can be none other than the son of Lawrence Washington, of Sulgrave, recorded in the Northamptonshire Visitation of 1618, whose life history has been tolerably well ascertained by Col. Chester. He is known to have been a fellow of Brasenose, Oxford, proctor in 1631, and rector of Purligh in Essex from 1632 to 1643, when he was ejected by the parliament. Mr. Waters, indeed, brings forward a good deal of evidence to connect him with Tring families, and even suggests the influence that brought him thither from Northamptonshire. Sir Richard Anderson, of Tring, whose wife was a Spencer of Althorp, bequeathed by his will, proved 1632, fortyshillings to his cousin, "Larance Washington of Brasenose." But it seems difficult to believe that he could have had three children baptised at Tring in the years 1635, 1636, and 1641, as the parish register testifies, while he was still rector of Purligh.

This one doubtful point, however, may possibly yet be established in Mr. Waters's favour. At any rate, he has rendered it reasonably certain that George Washington was after all descended from the Sulgrave family, by one generation more than was originally suggested by Sir Isaac Heard. His paper, on the whole, is a model of patient genealogical research, showing on the one hand the perplexities that beset the task, and on the other the brilliant discoveries that not unfrequently reward the devoted enquirer.

J. S. C.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BIRCH-HIRSCHFELD, A. Geschichte der französischen Literatur seit Anfang d. 16. Jahrh. 1. Bd. Das Zeitalter der Renaissance. Stuttgart: Cotta. 6 M. 75 Pf.
- DRACK, Maurice. Le théâtre de la Foire. 1^{re} Série: 1668 à 1730. Paris: Firmin-Didot. 3 fr.
- FALCK, G. v. Russische Wirtschafts- u. Finanzfragen. Reval: Kluge. 2 M. 50 Pf.
- FERRAZ, Histoire de la philosophie pendant la Révolution, 1789-1804. Paris: Didot. 3 fr. 50 c.
- GURBIN, Victor. Jérusalem: son histoire, sa description, ses établissements religieux. Paris: Plon. 7 fr. 50 c.
- LUBOMIRSKI, le Prince. Histoire contemporaine. Transformation politique et sociale de l'Europe. T. 1. Paris: Calmann Lévy. 7 fr. 50 c.
- MARMIER, X. A travers les tropiques. Paris: Hachette. 3 fr. 50 c.
- MAUREL, Ch. de. Le Prince de Bismarck démasqué, 1867-8. Paris: Nouvelle Revue. 6 fr.
- RAUVILLE, le comte Hervé de. L'île de France légendaire. Paris: Challamel. 3 fr. 50 c.
- ROSSBACH, O. Griechische Antiken d. archäolog. Museums in Breslau. Breslau: Zimmer. 3 M.
- SCHIPPER, J. Zur Kritik der Shakespeare-Bacon-Frage. Wien: Holder. 2 M. 20 Pf.

- SCHMID, K. A. Geschichte der Erziehung vom Anfang an bis auf unsere Zeit. Fortgesetzt v. G. Schmid. 2 Bd. 2. Abth. Stuttgart: Cotta. 8 M. 75 Pf.
SPRONCK, Maurice. Les artistes littéraires: études sur le XIX^e Siècle. Paris: Calmann Lévy. 3 fr. 50 c.
TANFENBERG, B. de. La poésie castillane contemporaine (Espagne et Amérique). Paris: Didier. 3 fr. 50 c.
VITZTHUM v. ECKSTÄDT, K. F. Graf. London. Gasteln u. Sadowa. 1864-6. Stuttgart: Cotta. 13 M.

THEOLOGY, ETC.

- DÖLLINGER, I. v. Beiträge zur Sektengeschichte d. Mittelalters. München: Beck. 25 M.
DEJESSE, J. Gesammelte patristische Untersuchungen. Altona: Reher. 5 M.
RABINOWICZ, J. Der Totenkultus bei den Juden. Frankfurt-a-M.: Kauffmann. 1 M. 20 Pf.

HISTORY, ETC.

- BOYER, H. v. Erinnerungen aus dem Leben d. General-Feldmarschalls. Hrg. v. F. Nippold. 1. Thl. 1771-1869. Leipzig: Hirzel. 11 M.
COMBARDY, E. v. Das Leben d. Grafen August v. Werder, k. preuss. Generals der Infanterie. Berlin: Mittler. 6 M.
COMBARDY, M. Geschichte der Quellen u. Literatur d. römischen Rechts im früheren Mittelalter. 1. Bd. 2. Abthg. Leipzig: Hirsch. 10 M. 50 Pf.
FORTAUX, Marius. Histoire universelle. Athènes (de 480 à 336 av. J.-C.). Paris: Lemerre. 7 fr. 50 c.
GEMOLL, A. Das Recht v. Gortyn. Leipzig: Fock. 1 M.
GENGLER, H. G. Beiträge zur Rechtsgeschichte Bayerns. 1. Hft. Die altbayer. Rechtsquellen aus der vorwittelsbach. Zeit. Leipzig: Deichert. 5 M.
LANDAU, M. Geschichte Kaiser Karls VI. als König v. Spanien. Stuttgart: Cotta. 14 M.
MORITZ, B. Zur antiken Topographie der Palmyrene. Berlin: Reimer. 4 M.
MOZAFFER PACHA et TALAAT BEY. Défense de Flevna, d'après les documents officiels et privés. Paris: Baudoïn. 15 fr.
RUBSAM, J. Johann Baptista v. Taxís, e. Staatsmann u. Militär unter Philipp II. u. III. 1580-1610. Freiburg-L.-B.: Herder. 6 M.
SCHLIEPHAKE, F. Geschichte v. Nassau von den ältesten Zeiten bis auf die Gegenwart. Fortgesetzt v. K. Menzel: 7. Bd. 2. Hälfte. Wiesbaden: Kreidel. 10 M.
SCHUCK, R. Brandenburg-Preussens Kolonial-Politik unter dem Grossen Kurfürsten u. seinen Nachfolgern (1647-1713). Leipzig: Grunow. 24 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ACERLIS, Th. Die Entwicklung der modernen Ethnologie. Berlin: Mittler. 3 M.
BAILLON, H. Histoire des plantes: monographie des gentianacées et apocynacées. Paris: Hachette. 5 fr.
BASTIAN, A. Ueb. Klima u. Acclimatisation nach ethnischen Gesichtspunkten. Berlin: Mittler. 4 M.
BERTRAND, A. La psychologie de l'effort et les doctrines contemporaines. Paris: Alcan. 2 fr. 50 c.
LEROUENNAU, Ch. L'évolution politique dans les diverses races humaines. Paris: Leroussier. 9 fr.
MULLER, F. C. Psychopathologie d. Bewusstseins. Für Aerzte u. Juristen bearb. Leipzig: Abel. 6 M.
STACHER, G. Ueberblick der geologischen Verhältnisse der Küstenländer v. Oesterreich-Ungarn. 10 M.
Die Wasserversorgung v. Pola. 10 M. Wien: Hölder.
ZITSCHE, F. Der Substanzbegriff. 1. Hft. Leipzig: Fock. 1 M.

PHILOLOGY, ETC.

- BUGGEN, S. Beiträge zur etymologischen Erläuterung der armenischen Sprache. Christiania: Dybwad. 1 fr. 50 c.
JAHN, A. Dionysiaea. Sprachliche u. sachl. Platonische Blütenlese aus Dionysius dem sog. Areopagiten, zur Anbahnung der philolog. Behandlg. dieses Autors. Altona: Reher. 3 M. 25 Pf.
KRETSZ, J. The Grihyasutra of Hiranyakeśin, with Extracts from the Commentary of Matridatta. Wien: Hölder. 10 M.
RIBBECK, O. Geschichte der römischen Dichtung. 2. Bd. Augusteisches Zeitalter. Stuttgart: Cotta. 8 M. 75 Pf.
SCHACHINGER, R. Die Oongruenz in der mittelhochdeutschen Sprache. Wien: Hölder. 3 M. 20 Pf.
SCHWAB, M. Maqré Dardeqé. Dictionnaire hébreu-italien de la fin du 14^e siècle reconstitué selon l'ordre alphabétique italien. Paris: Maisonneuve. 5 fr.

CORRESPONDENCE.

WYCLIF MSS. FORMERLY AT PRAGUE.

Ozernowitz: Oct. 4, 1889.

A journey, undertaken this summer mainly for purposes of the Wyclif Society, brought me to Schloss Kaudnitz on the Elbe, the property of Prince Lobkowitz. There I discovered the oldest catalogue of the Prague University Library. The earliest entries seem to go back to the first decade of the fifteenth century. The catalogue consists of four great groups of book

entries (Abecedaria), each probably containing the books of one of the four nations of the University—Bohemian, Bavarian, Polish, and Saxon. The library consisted of 1866 volumes. It contained a large collection of Wyclif's writings. The philosophical works are most prominent, as was natural in a library intended in the first place for the use of the students. More writings of Wyclif were known in Bohemia than are noted in this catalogue, but it contains some which may now be reckoned as lost.

In the first Abecedarium:

1. D. 21 Doctor Evangelicus super decem precepta.
2. D. 22 De veritate sanctae Scripturae.

In the second Abecedarium:

3. F. 5 Wigleff Super Meth^{rum}.
4. K. 34 De Ideis.
5. M. 1 & 2 Wigleff De Universalibus.
6. De Hypotheticis (7) De probacionibus Propositionum (8) de Ideis (9) De Materia et Forma (10) De Individuatione (11) De Compositione Hominis (12) Insolubilia
- M 13 (12) Universalia
- M 50 (13) Tractatus Wigleff logici

In the third Abecedarium (Registrum librarie nacionis Boemorum):

14. E. 42 Wigleff de Simonia
15. O. 109 Anglicanus (Wyclif?) De diversis materiis cum registro
16. P. 11. Responsiones Mag. Jhs. W. ad multa
17. " Pastorale Mag. Johannis Anglici
18. " Libellus de Solucione Satani
19. " de fundacione Sectarum
20. " de quatuor Sectis novis
21. " Liber continens responsiones ad 44 conclusiones monachales
22. " Libellus continens responsiones ad 18 articulos Strode
23. " de Septen Donis Spiritui Sancti
24. " de Otacionibus frivolis
25. " Questio cujusdam zelatoris legis Dei
26. " De gradibus ecclesie
27. " Quintuplex conclusio
28. P. 17. Opus super Apocalypsin cujusdam de Anglia (Wyclif?)
29. P. 18. Tractatus Jhs. Wyclif de quinque conclusionibus
30. " De dominio civili
31. " De potestate cleri
32. P. 6. Articuli de Wigleff extracti
33. Sermo de Corpore Christi
- 34/35 O 73/74 Sermones Anglicani
36. P. 19. Super xxv cap Matthei
37. P. 19. De Purgatorio

Of other works coming from England the catalogue contains:

1. E. 43. Questio magistri Richardi Strode
2. N. 12. Quodlibetum disputatum Oxonie
3. P. 42. Replicia per Petrum Anglicanum (Payne) contra Gallum
4. P. 18. Scripta discipuli Wigleff
5. P. 22. Tractatus Wilhelmi Anglici Corper [sic]
6. D. 93. Lincolniensis
7. Q. 36. Armichanus [sic]
8. D. 19. Dicta Lincolniensis, Occam logica

In the Prague University Library I found a very interesting writing of Sir John Oldcastle (dated Culing [Cowling Castle] in die Nativitatis S. Marie A.D. 1410) to the two known Bohemian Wyclifites, Woffa von Waldstein and Zdzialaus von Zwerzeticz.

J. LOSERTH.

SOME OBSCURE WORDS IN MIDDLE-ENGLISH.
London: Oct. 19, 1889.

The word *enker*, occurring only in the poem of *Sir Gawain*, in the phrase *enker grene*, "dark green," is derived by Dr. Morris, followed by Stratmann and Mätzner in their dictionaries, from the O.N. prefix *einkar-*, "very." It is, in fact, the Old French *encre*, "inked." Examples of *vert encre*, "dark green," *pers encre*, "dark blue," are given by Godefroy s.v.

The adverb *enkerly*, which is somewhat frequent in Barbour's *Bruce*, and is found also in the *Morte Arthure*, and in Gawin Douglas, is treated by Stratmann as a compound of the adjective above mentioned. In Skeat and Mayhew's *Concise Dictionary of Middle English*, its etymon is said to be "*Joel einkurlyga*, variant of *einkanliga*, 'especially, particularly.'" It is clear that the adverb has nothing to do with the adjective in *enker grene*; whether it is to be connected with the O.N. *einkar-* seems to me very doubtful. The form *einkurlyga*, though cited in the *Concise Dictionary* without asterisk, does not appear in Vigfusson. It may be genuine for all I know, but I should like to have authority for it. One difficulty in the way of this etymology is that the rendering "particularly, entirely" (Skeat and Mayhew) does not quite suit the passages in which the word is used by Barbour. The meaning (as Dr. Murray has kindly pointed out to me) seems rather to be "earnestly, fervently." The suggestion of Jamieson, that the word is from the French *en cœur*, is not quite so wild as it appears at first sight, because Barbour actually uses *per quer* (= Mod. French *par cœur*) for "by heart"; but it obviously has very serious difficulties. Godefroy cites two examples of an Old-French *encrement* "extrêmement," and he gives *ancres* as one of the many forms of *engreis* "fierce, passionate"; but I doubt whether either of these has anything to do with *enkerly*.

Messrs. Skeat and Mayhew have in their *Concise Dictionary*, on the authority of Stratmann, assigned to the verb *nurnen* the sense "to murmur," deriving it from the O.E. *gnornian*, "to mourn." The word is, so far as I know, found only in *Sir Gawain* and in the *Alliterative Poems* by the same author. The senses in which it is used appear to be "to put forward, proffer, utter, speak, say." As to the etymology I have no suggestion probable enough to be worth publishing. The interpretation "murmur" is contextually possible only in one of the many examples—"he nolde not for his nurture nurne hire a3aynez." But even in this case it is of course quite unnecessary; and as the O.E. *gnornian* means to sorrow, not to murmur, the etymology would still be very far-fetched.

Dr. Stratmann's caution and sagacity were, I think, very seldom imposed on by what Prof. Skeat calls "ghost-words." The word *pukere*, however, which he gives with a reference to Shoreham's Poems, but without a definition, seems to belong to this species. In the passage in question *pukeres* can hardly be anything else than a scribal or editorial mistake for the Latin *puberes*.

HENRY BRADLEY.

TENNYSON'S "TO-MORROW"—A COINCIDENCE.
Edinburgh: October 18, 1889.

In Jennings's *Modern Elocutionist*, published by Carson Brothers, of Dublin, in 1882, there appears over Mr. Hamilton Aide's name a poem entitled "Lost and Found," which is based on precisely the same idea, and is worked out on precisely the same lines, as Tennyson's "To-morrow." In both poems there is the discovery, after the lapse of many years, of a young man's body, preserved by its surroundings from taint or decay; in both there is the sweetheart, grown old and withered by time and sorrow, who finds in the form and features which no one else can recognise those of her lover lost so long ago, and rejoices to prove the falseness of the taunt, whose sting she had so often felt, that he had found a lass he loved better beyond the sea; and in both the survivor shares the grave of him to whom she had been so true. The only point of difference is that in Tennyson's poem the body is found in an Irish bog, and in Hamilton Aide's it is

found in a Welsh coal-mine. The similarity of thought is in places striking, as witness Hamilton Aidé's concluding couplet and stanza xiv. of Tennyson's poem.

"To-morrow" was printed along with "Tiresias" and other poems by the Laureate in a volume issued by Messrs. Macmillan in 1885; but whether it then appeared for the first time I do not know. The original publication of "Lost and Found" I have also been unable to trace. I have consulted Coole's *Index* for both poems without result.

Possibly—I should say probably—the coincidence has been pointed out before; but, if it has not, it is certainly worthy of remark.

T. WINTER BUCHAN.

"DEBATE BETWEEN THE BODY AND THE SOUL."

Yale University: October 5, 1889.

Two of the most celebrated versions of this poem exist in Old and in Middle-English respectively. The former—which may be found, with a translation appended, in Thorpe's edition of the *Codex Bezae Cantabrigie* (pp. 367-377)—is, according to Maetzner, probably the original, or at least the earliest analogue of all the other versions. The Middle-English "Debate" has been critically edited by Maetzner, and printed—together with a good bibliography—in his *Allenglische Sprachproben* (pp. 90-103). Soon after the publication of the *Codex Bezae Cantabrigie*, Longfellow seems to have been attracted to the Old-English poem, for he published his own translation of the first twenty-one lines in his *Poets and Poetry of Europe* (Philadelphia: 1845). Only last year Prof. F. J. Child, the well-known English scholar, printed for private distribution an admirable modernisation of the Middle-English poem, from which I quote two stanzas:

"Where be thy castle and thy tower,
Thy chambers, and thy lofty hall,
Painted with many a goodly flower?
Thy robes rich and gay withal?
Thy soft quilt and thy coverture,
Thy cloth of sendall and of pall?
Wretch, to-morrow shall thy bower
Be but cold and dark and small.

Where is all thy proud array,
Thy sumpters, with the stately bed,
Thy steeds and palfreys for relay,
And the horse-grooms that them led?
Thy shrilly shrieking falcons grey,
And thy sleuth-hounds fairly fed?
Scant are thy goods, methinks, to-day,
And all thy friends as from thee fled."

The reader interested in Old-French versions of the "Debate" may be referred to Gaston Paris, *Littérature Française au Moyen Âge*, and to *Romania* (vol. xiii., p. 519). One version has been published by Stengel, *Zeitschrift für rom. Philologie* (vol. iv., pp. 70-80), and another by Brewer, in *Monumenta Francica* (vol. i., pp. 587-590).

ALBERT S. COOK.

OLD IRISH AND THE SPOKEN LANGUAGE.

Cambridge: Oct. 15, 1889.

I think that Mr. Ó Flannaoile hardly realises what it is that is expected of native Irish scholars. He mentions the publications of the Society for Preserving the Irish Language. No doubt this work is deserving of thanks, even if there are some who find the history of Diarmaid and Grainne a little dull both in style and matter. Still, the language set before us in the books referred to is not exactly spoken Irish, but a conventional literary dialect. Moreover, books will keep, but the living speech is becoming rapidly extinct. I am afraid that native scholars are somewhat disposed to shut

their eyes to this last fact; but if they will go into Gaelic-speaking parts and listen to the talk of children at play, they can hardly fail to be convinced of it.

In the meantime, what are the facts? Over the western districts of Ireland and the Scotch Highlands the language called Gaelic is still spoken. There are many local dialects, among which perhaps the line of strongest division does not lie between Ireland and Scotland. It is still not too late, with tact, patience, and taste for the work, to search out and put on paper from the mouths of the peasantry the words, forms, and sounds of the different varieties of this language as now spoken, as well as a plentiful store of songs, stories, and proverbial sayings. What character the collector chooses to write in is a matter of very small importance.

Side by side with literary research this would be a valuable contribution to philological inquiry. It would be an aid to literary research itself, and an interesting memorial of an ancient nationality—the Keltic—ever a strong, though unseen, factor in European life. None can do the work so well as Scotch and Irish scholars, if they only would. But they are deterred partly by indifference to the matter, partly by national and political jealousies, and partly by a curious daintiness in both countries about their respective so-called provincialisms, which ought to be the object of special search. Is even this work to be left to Germans?

Dr. Douglas Hyde, with the assistance (it seems) of Mr. Ó Flannaoile himself, has recently published a collection of tales procured in the way above-mentioned, which may be compared—*aliquo intervallo*—with Campbell's well-known Tales of the West Highlands. It is to be hoped that he will continue his labours, and—may I add?—be less disposed to insist on putting the stories into book-Irish. In the meantime, it is tantalising to read in Dr. Hyde's book of two (as he says) voluminous collections, one by his friend Mr. Lomenie, of phonetically written stories—exactly what are required, provided a rational system is employed, and not, for instance, the absurd spelling used for Manx Gaelic—and another by Mr. Nicholas O'Kearney, of county Louth, of ballads prevalent in the north-east of Ireland forty or fifty years ago. Could they not be allowed to see the light?

C. H. M.

SHAKSPEARE'S "MAKE ROPE'S" IN "ALL'S WELL."
8 St. George's Square, N.W.: October 17, 1889.

In illustration of "make rope's" = cause us to be ensnared, I ask whether the phrase "make believe" is not an instance of the same construction, and whether any reader of the ACADEMY can send me early uses of the phrase to prove this. I suppose "make believe" is from the French *faire croire*. And Cotgrave, in 1611, gives:

"Et pour le faire croire, and to make it be believed."
Now, "make believe" means "feign," "sham," with a touch of "miching Mallecho" in it:

"Faire le sennud, to play the knave; also, to michie it, or a rich man to make show of poverty. *Sennud*, a craftie Tackie; or, a rich micher, a rich man that pretends himselfe to be verie poore."—Cotgrave.

And this is the only sense shown in the extracts yet sent in for our Philological Society Dictionary, which Dr. Murray has lent me. The earliest is for the noun, from C. Lamb's *Three Friends*, A.D. 1818, "It was only make-believe," pretence. The earliest date for the adjective is 1824—Miss Mitford's *Our Village*, "that was

* Florio, 1611, has "*Fars a eriders*, to make to believe."

a make-believe thing." But originally, I assume, "he made believe that the post had been given him," meant he caused folk to believe that it had been so given.

Had a like question arisen in Latin or Greek, scores of Englishmen would have been able to answer it at once; but as this doubt springs up in English, possibly no Englishman knows anything about it.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 27, 4 p.m. South Place Institute: "France," by M. Paul Blouet (Max O'Ball).
MONDAY, Oct. 28, 4 p.m. Royal Academy: "The Muscles of the Human Body," III., by Prof. John Marshall.
FRIDAY, Nov. 1, 4 p.m. Royal Academy: "The Muscles of the Human Body," IV., by Prof. John Marshall.
5 p.m. Physical: "Electrifications due to the Contact of Gases with Liquids," by Mr. J. Emslie; "A New Electric Radiation Meter," by Mr. W. G. Gregory; "A Physical Basis for the Theory of Errors," by Dr. O. V. Burton.
8 p.m. Philological: "Oaxton's Syntax," by Dr. Leon Kellner.

SCIENCE.

THE COMPARATIVE GRAMMAR OF THE INDO-EUROPEAN LANGUAGES.

Grundriss der vergleichenden Grammatik der indogermanischen Sprachen. By Karl Brugmann. Vol. II., Part 1. (Strassburg: Trübner.)

IN reviewing the first volume of Prof. Brugmann's bold and laborious work, I had to confine myself almost wholly to admiration of his courage in undertaking it, and of the completeness with which he was carrying it out. As long as he deals only with the phonology of the Indo-European languages there is little room for discussion or even for theory. Comparative philologists are all now pretty well agreed on the main questions connected with the sounds of the Indo-European languages and the alphabet of the parent-speech. No one who claims to be a master in the science would any longer dispute the existence of the short vowels, *a*, *e*, and *i*, or of the sonant nasals and liquids from the very beginning of Indo-European grammar. It is now admitted on all sides that, as I maintained fifteen years ago, the parent-speech was richer, and not poorer, than its descendants in the separate sounds which it possessed.

To criticise minute errors of detail in a large and comprehensive work like the one before us would, of course, not be difficult; but it would be a waste of time. Prof. Brugmann is mortal, and, therefore, cannot know equally well all the languages with which he has to deal. Specialists will naturally find him tripping here and there. But the large number of instances he brings forward in support of each separate conclusion will prevent such errors from affecting his results; and it is wonderful that in a work of the kind, crammed as it is with minute details, they should be as rare as they are.

It is the third volume which is likely to excite controversy. Here Prof. Brugmann will have to quit the solid ground of phonetic facts, and enter the debateable land of the origin and development of flexion. It is true that even here our present knowledge of Indo-European phonology has considerably narrowed the field of theory, and that the philologist of to-day who undertakes to analyse the forms of grammar has no longer the same

latitude as was enjoyed by Bopp and Schleicher. It is also true that a conviction of the large part played by analogy in the creation of grammar—a conviction to which no one has contributed more than Prof. Brugmann himself—has materially modified our views as to the mode in which flexions develop. But it is none the less true that there is still plenty of room for diversity of opinion as to the origin of even so comparatively modern a growth as the forms of the Latin verb, and that the theories of Bopp still exercise an unconscious influence upon those who would be the first to repudiate the supposed facts on which they rested.

There are indications that even Prof. Brugmann is not altogether free from their influence. Some years ago Prof. Fick charged the "Neo-Grammatical School" with still believing in Panini's "empty clatter of roots and suffixes," or, rather, in its interpretation by Bopp. More than once Prof. Brugmann has come dangerously near the doctrine that the origin of Indo-European grammar is to be sought in agglutination.

It is certainly true that certain suffixes like the English *-ly* have an agglutinative origin; but if the language in which they arose were already flexional, they would, of course, follow the general analogy and pass into mere suffixes. The question is, What was the origin of that great body of pre-existing flexions which gave the language its inflectional character?

Now, if we study the history of most of the flexions or "suffixes" of which we can trace the development, there can be but one answer to the question. They have grown out of the terminations of words into which a grammatical signification was read, and which were accordingly attached by analogy to other words, when the latter were used in a corresponding grammatical connection. Take, for instance, the English suffix, *-ise*, which gives the word to which it is attached a transitive meaning. It comes to us, through the French and Latin, from the termination of Greek verbs in *-ίζω*, and was never an independent word, or possessed a lexical signification of its own. When we employ it, it is simply as a grammatical symbol, as marking a grammatical relation; and in this sense only can it be detached from the group of words to which it already belongs, and be suffixed by analogy to a new word.

Or let us take again the Latin suffix which we find in adjectives like *iracundus* and *verecundus*. It owes its origin to the mistaken analogy of *secundus*, where the *cu* (for *qu*), which is really part of the "root," has become part of a new suffix, and is accordingly attached to "stems" like *ira* and *vere*. The Greek suffix of the second person, *-σθα*, originated in a similar error of the grammatical consciousness. In the Greek *ολο-σθα*, which answers to the Vedic *vat-tha*, the sibilant represents the dental of the "root" *vid*, which, in accordance with a law of Greek phonology, is sibilated before another dental. But this etymological fact was forgotten; *ολο-σθα* was separated into *ολ-σθα*, and the new flexion, *-σθα*, took its place in Greek grammar. It may be added that the original suffix *θα* must itself have once been a termination only without any definite meaning of its own; since we find it attached to the

first person plural of the verb in *-με-θα* and *μεσ-θα*, and to the noun in the adverbial *ε-θα*. An Indo-European flexion, in short, is simply a termination into which a particular grammatical signification has been read, and which can, therefore, be separated by the speaker from the body of the word to which it belongs. Whether or not the termination is a termination only which does not carry with it a portion of the "root," matters to him but little.

It is necessary to insist upon these facts, since the Boppian theory of agglutination has been applied to the analysis of non-Aryan languages at the very moment when the progress of comparative philology is rendering it obsolete. Mr. Le Page Renouf has recently dissected the Egyptian personal pronouns in the old Boppian fashion, and has naturally arrived at similar conclusions as regards them to those arrived at by Bopp in the case of the Indo-European pronouns (*Proceedings of the Society of Biblical Archaeology*, March, 1888). Bopp, indeed, had advantages which the student of ancient Egyptian does not possess, since he had several languages to compare together, while tradition was believed to have handed down the pronunciation of the words with which he dealt. But Bopp's analysis has long since been relegated to the limbo of forgetfulness; and the Egyptologists would be well advised to forget it too.

I cannot do better than conclude with the words of M. Parmentier in a recent number of the *Mémoires de la Société de Linguistique* (vi. 5, 1889):

"At the beginning of every organised inflectional language it is necessary to place a sort of preparatory period of confusion and multiplied forms. Little by little, by a kind of slow selection and equalisation, it sets apart certain fixed linguistic groups corresponding to the logical categories; the flections of grammar become more and more specialised in their function; the mind attaches to them a sense identical with that which they impress on the signification of the inflected word; they form grammatical systems from which other forms, equally possible, but too incongruous, are eliminated. Thus whole systems are created, like those of the verb or the noun, presenting flections which are apparently homogeneous, although their true origin may be very diverse."

A. H. SAYCE.

SOME POPULAR BOOKS ON NATURAL HISTORY.

Wayside Sketches. By F. E. Hulme. (S.P.C.K.) By allotting a chapter to each of the seasons Mr. Hulme succeeds in noticing many of the animals, birds, and flowers which commonly show themselves in English woodlands during the year. His object is partly to use these observations as evidences of power and goodness in creation, and partly to stimulate youth in scientific study. He has produced a pleasant book with a good index, which should be found in every country house containing children. Here and there Mr. Hulme slips into colloquialisms, such as "very much to the fore," and "putting in an appearance"; and he vexes a grammarian with such a sentence as: "If any one will take the trouble to draw a branch, they will be surprised" at its delicacy of form. Perhaps it is worth while reminding him, too, that *Rameses II.* lived thirty, not twenty, centuries ago. The book, however, is one of the best of its kind, in spite of these blemishes.

In *Toilers in the Sea* (S.P.C.K.) that indefatigable worker, Mr. M. C. Cooke, has produced an admirable volume on the minute marine animals which construct a permanent home. From the most recent deep-sea explorations he first corrects the old notions concerning the absence of life in sea-depths owing to their low temperature, the pressure, and the absence of light which they were supposed to involve. There seems to be a constant supply of food falling into these depths or carried down by descending currents, and explorers are now of opinion that they teem with minute life. Mr. Cooke takes the great divisions of these animalcules in order—chalk shells or foraminifera, polycystina, sponges, zoophytes, sea-fans or gorgonias, polyzoa, excavators, and a few more. There is also a good chapter, of course embracing Darwin's researches, with the Duke of Argyll's views, on coral reefs and atolls. This little work should encourage many a young worker with the microscope. The illustrations of marine forms, minute shells, and the like are numerous and excellent of their kind. The title of the book is somewhat equivocal, but this is almost the only point which needs correction.

Nature Stories, Myths, and Phantasies: Tales for the Young. By Young Pan. (Hamilton, Adams, & Co.) A little natural history in the shape of the lives of caddis worms and beetles, gulls and redshanks, some allegorical teaching on the secret of happiness lying in good honest work, and much fancy with regard to fairy princes and princesses, make up a pretty little book, but hardly one to be put into the hands of the young. It contains many kisses and much straining to the heart. A prince, who was ordered to marry either a beautiful decorous woman or a flighty one much less modest, chooses the latter; and, on telling his father of his choice, the father replies, "You ought to marry the grave woman," but, with a wink and a chuckle, he added, "I should choose the other," as the son did. We hear, too, of the maiden "with sea-spume hair" who turned into a forget-me-not; and much of the language in which the tales are told is very affected. The fertilising action of bees on clover-plants forms another allegory which ends in this remarkable fashion: "The humble bees tell the sad story of the field of clover, who perished unwed for very need of them, from which time they build their nests among the clover-plants."

An Irish Midsummer Night's Dream: a Legend of the Shannon. By John Bickerdyke. (Sampson Low.) This book may be included among books on natural history, after an appropriate Irish fashion, because it turns on the catching of a large pike. The story is somewhat thin and lacks inventive power; but it contains an amusing situation, when the fisherman who has been transformed into a fairy is surprised during his change to his old self, and the small wings of fairyland scarcely match red beard and shock of hair. Mr. Morant Cox, in his illustration, has not made so much of this as he might have done. His other pictures are graceful and prettily conceived.

OBITUARY.

JAMES PRESCOTT JOULE.

At the Psalmist's three score and ten has been removed from the roll of English experimental physicists a name which has been only second to Faraday's in maintaining the reputation of England in the field of physical research. James Prescott Joule was one of those men, perhaps only to be met with in this country, who, although not scientists by profession, do more for science than many a professor. A brewer by occupation, he received his first

scientific instruction and inspiration from Dalton; and no better evidence could be produced that it is the teacher and not the university honours which make the man. It would not be in place here, were we qualified to do so, to attempt any accurate survey of Joule's scientific labours. They are in many fields, and require many types of learning to understand and appreciate them fully. But there is one side of Joule's work which can now-a-days be understood and appreciated by every educated person. It does not require the specialist to grasp the principle of the conservation of energy; and it is just in this matter that Joule's name has become almost a household word, and his work classical. In the short space at our disposal we will endeavour to indicate briefly Joule's relation to other labourers in this field, and his position in the general growth of scientific knowledge.

It is a fact which has hitherto, perhaps, not received quite the attention it deserves, but which is none the less remarkable, that metaphysics and theology, while too often impeding scientific progress, have yet contributed not a little to the evolution of scientific ideas. When Maupertuis established, by theological reasoning, that all mechanical changes occur in the universe with the least possible action, his obscurity may have been unparalleled, but it led him to a remarkable truth. When Euler argued that because the fabric of the world was most perfect and its Creator most wise, it followed that every process must lead to the discovery of a maximum or minimum of some kind or another, it did not seem hopeful ground to deduce that *vis potentialis* must be a minimum. Lastly, when in the beginning of the forties, the more metaphysical and theologically minded scientists began to demand that something in the universe should be constant and unchangeable, it did not strike the more rationalistic that a principle destined to revolutionise physical science was in the throes of birth. It has been no more possible as yet to give a proof of the conservation of energy than of the law of gravitation; and until, perhaps, all potential energy is recognised as kinetic energy disguised, it may remain impossible. Our scientific conviction of the truth of the principle rests now on experimental results, and the fulfilment of assertions deduced from its assumption. But it cannot be said that there was even this confirmation of the principle when Helmholtz, in 1847, published his famous memoir, *Ueber die Erhaltung der Kraft*. It is true Helmholtz gave a "proof" of the conservation of energy which has crept into the text-books; but that "proof" depended on the assumptions either of the impossibility of a *perpetuum mobile*, or of the basis of matter and force being a system of points subject to central actions. Either of these assumptions is in itself almost as great as the *a priori* assumption of the principle of energy. How then, even before Helmholtz, could Mayer, Joule, and Colding, confidently assert the truth of the principle? The answer lies in the statement, that they did it on metaphysical, that is on either philosophical or theological, grounds. Robert Mayer, in 1842, proceeds from the hypothesis that *causa aequal effectus, ex nihilo nihil fit*, and reaches by utterly obscure reasoning a true scientific principle. Colding, in 1843 (*Nogle Sittninger om Kræfterne*), proceeds on grounds which are a strange mixture of metaphysics and theology.

"As the forces of nature are something spiritual and material—these entities must, of course, be very superior to everything material in the world—they are the intellectual power which guides nature in its progress; but if such is the case, it is consequently quite impossible to conceive of these forces as anything naturally mortal or perishable."

Elsewhere he identifies God with the "intellectual power which guides nature." The few experimental statements on the identity of heat with a definite amount of mechanical work made by Mayer and Colding will not bear very close investigation. At any rate, they could not be considered as that which convinced their authors of the truth of the principle of energy. On August 21, 1843, Joule read a paper before the British Association at Cork, entitled "On the Calorific Effects of Magneto-Electricity, and on the Mechanical Value of Heat." This is the first attempt, if we put aside Colding's frictional experiments of the same year, to determine by direct experiment whether the principle of energy holds for a certain range of phenomena. Joule's results were absolutely discordant. For example, he found from the same type of experiment that the amount of work required to raise a pound of water one degree might be either 1026 footpounds or 587 footpounds! Helmholtz, writing in 1847, rightly says that these results have absolutely no claim to exactness. We see that they tend to disprove, rather than confirm, the theory of energy. What, then, led Joule to persist in his researches? The conviction that the principle of energy for theological reasons must be true:

"I shall lose no time," he writes, "in repeating and extending these experiments, being satisfied that the grand agents of nature are, by the Creator's fiat, *indestructible*, and that, wherever mechanical force is expended, an exact equivalent of heat is *always* obtained."

And later:

"Believing that the power to destroy belongs to the Creator alone, I entirely coincide with Roget and Faraday in the opinion that any theory which, when carried out, demands the annihilation of force, is necessarily erroneous."

Or, lastly:

"It is manifestly absurd to suppose that the powers with which God has endowed matter can be destroyed any more than that they can be created by man's agency."

It is this type of reasoning which, if analysed, will be found as obscure as that of Maupertuis and Euler, which led Joule to his splendid later work. It is part of the credit account of theology to science, and must be set against the debit. Joule persisted in his investigations; and in 1881 Helmholtz wrote of the later researches that: "Conducted with perfect expertness and iron energy, they deserve the highest admiration." They placed Joule among the foremost of those—Mayer, Colding, Joule, Helmholtz, Rankine, Clausius and W. Thomson—who have established experimentally the principle of the conservation of energy or extended theoretically its applications. While it has been left to others, not so immortal in the same field, to raise questions of priority and quibble over national services to science, the earliest and sturdiest labourers in this field have duly recognised the merits of their colleagues—and especially has this been the case with Joule. We have already quoted one opinion from Helmholtz. In another place he speaks of "Joule's masterly labours by which conviction of the truth of the principle first made its way." Clausius, speaking of the relation between heat and mechanical effect, writes: "Vorzugsweise ist dem ausgezeichneten englischen Physiker Joule das Verdienst zuzuschreiben, mit grösster Umsicht und Sorgfalt dieses Verhältniss festgestellt zu haben."

Between Sir William Thomson and Joule there has been a life-long friendship, which has led to common work of inestimable value. Great and general as has thus been the recognition of Joule's services by fellow-workers in the same field who are most competent to judge, it did not come at once. Not till 1854,

Sir William says, did the present president of the Royal Society feel inclined to be a "Joulite"; and many of the scientific chiefs only gave in their adhesion years after. In 1849 Sir William Thomson was not a "Joulite," although so much of his after-work bears the impress of Joule's influence.

It is not, of course, only in the splendid series of researches to determine the mechanical equivalent of heat—the familiar "J." of thermodynamicists—terminating in the great memoir of 1878, that Joule's name will pass down to posterity. There are many other researches sufficient in themselves to have given it an honoured place in the annals of science. The law of development of heat in electric currents and batteries, the first "absolute unit" in electricity, the change of dimensions produced by magnetisation, the thermal effects of moving fluids—these and many other points will occur to the physicist. But it is by the mechanical equivalent of heat that Joule has become international; and this is the side of his work which is most easy of general appreciation, and most interesting from the historical standpoint.

K. P.

SCIENCE NOTES.

MESSRS. GURNEY & JACKSON (successors to Mr. Van Voorst) have in the press, for publication by subscription, a *Handbook of European Birds*, for the use of field naturalists and collectors, compiled by Mr. James Backhouse, jun., of York. The nomenclature used is chiefly in accordance with Mr. H. E. Dresser's well-known "List of European Birds." Special descriptions will be given of the plumage of the birds in an immature state, besides brief notes of distribution and habitat. Two appendices will comprise (1) the Asiatic or African; and (2) the Ne-Artic (North American) species, which have occurred only casually within European limits.

At the annual meeting of the London Mathematical Society, to be held on November 14, the names of Prof. Cayley and Prof. W. Burnside will be proposed to take the place of those of Dr. Routh and Prof. H. Hart on the council for the session 1889-90.

THE tenth annual exhibition of the South London Entomological and Natural History Society will be held on October 30 and 31, at the Bridge House Hotel, London Bridge. Among the exhibits will be a number of living ants, showing their economy; and a collection of edible and poisonous fungi. A special room will be devoted to the demonstration of biological studies, with the aid of oxy-hydrogen light and explanatory lectures.

PHILOLOGY NOTES.

PROF. ALFRED HOLDER, hitherto best known for his editions of the earliest documents of Teutonic history, has now nearly ready for publication the great work upon which he has been occupied for the last sixteen years—a complete and critically sifted collection of the materials for the study of Old-Celtic. These materials are (1) contemporary inscriptions, whether monumental or numismatic, partly in Celtic dialects or in Greek, but for the most part in Latin; (2) Greek and Latin writers, itineraries, and glossaries. The words have been arranged alphabetically; and the illustrative quotations are given in chronological order, or, in the case of inscriptions, &c., according to localities. The *Alt-Celtischer Sprachschatz* will be published in eighteen quarterly parts, of 128 pages royal octavo each, at the subscription price of 6s. per part. Subscribers' names will be received in England by Mr. David Nutt.

MESSRS. MACMILLAN will publish shortly a *Manual of Philology for Classical Students*, by Mr. P. Giles, which will follow the form of Mr. Gow's *Companion to School Classics*.

APART from reviews of books—of which the most notable is that of Mayor's "Latin Heptateuch," by Prof. Sanday—the *Classical Review* for October contains several articles of interest. Mr. Arthur Sidgwick—under the signature of Z, familiar to readers of the *Oxford Magazine* a few years ago—turns into Greek elegiacs Browning's lines entitled "In a Year." Mr. T. W. Allen continues his catalogue of Greek MSS. in Italy, this time dealing with the minor libraries of Rome; Mr. F. C. Conybeare writes on Armenian Versions of Plato, which apparently possess not a little value for settling textual questions; and Prof. E. A. Sonnenschein contributes an obituary notice of Wilhelm Studemund, professor of Latin at Breslau.

WITH reference to a recent discussion in the ACADEMY (September 21 and October 12), as to the mode in which the cuneiform characters were written, a correspondent calls our attention to a passage in *Nasmyth's Autobiography*, edited by S. Smiles (John Murray, 1883). Nasmyth there (pp. 444 sqq.) gives his opinion "as a mechanic" on this very subject and figures a prismatic stylus; he further suggests the origin of the character itself and traces its influence on modern type.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, October 5.) W. O. H. CROSS, Esq., president, in the chair.—At this meeting, the first of the fifteenth session, Mr. Cross, whose year of office then expired, read an address on "Shakspere's Politics," in which he said that the truly reverent student of Shakspere turns to his author's works for an answer to all questions. But it is too much to expect that Shakspere can unloose for us the complexities of modern political and social difficulties. Shakspere had no idea of being a political teacher. His object in writing plays was not at all to instruct or even to amuse, except so far as instruction or amusement might be the means to an end—the end being to support himself and his family, and to put money in his purse: this last an end which he pursued with care, if we may infer anything from that small but historic debt of £1 15s. 10d. collected from Philip Rogers in the court at Stratford. Yet we may well believe that Shakspere's opinion on the "thoughts which shake mankind" to-day would be a valuable one if we could only find it out. The great difficulty is one not of faith but of knowledge. We can never be sure that we have the real opinion of Shakspere on any subject, and not the opinion which he considers suitable to the character of the person who gives it. Again, Shakspere wrote for the theatre, and often he may be expressing what would be likely to take with his audience. But we are sure of some points. The first thing that strikes us in the writings of Shakspere on matters political is their extreme patriotism. The modern doctrine that nations like individuals should "love themselves last" finds no favour in his eyes. In certain places, indeed, Shakspere is positively narrow-minded in his love of England and his contempt for other nations. To-day the greatest of Englishmen would have been deemed the greatest of "jingoists." Shakspere evidently thought little of the professional politician, "one that might circumvent God"; and he exposes their tediousness, their fickleness, and their criminality in the persons of Polonius, Gonzalo, and Angelo. Shakspere's type of a public man is much more the soldier than the politician, the man of action rather than the man of mind. The tendency of Shakspere's plays the deification of the practical man. In Margaret of Anjou, Lady Macbeth, and Joan of Arc, he has given us examples of women mixed up with public life. From these it is not difficult to infer that he would have had no sympathy with that essentially nineteenth-century question of women taking part in political life.

It is clear that Shakspere was no great believer in popular government. This is not matter for surprise when we remember that he was familiar with the highly-centralised government of the Tudors, in which the king was by far the most important part of the political system. Shakspere's writings have much political common-sense. He was a keen defender of the rights of property, and would only ridicule schemes of state socialism. But those who expect to find in a sixteenth-century writer support for their political nostrums in the nineteenth century are likely to be gravely disappointed.—Mr. Edward A. Harvey was elected president for this session, when the following plays are to be considered:—"All's Well that ends Well," "The Alchemist," "Othello," "Measure for Measure," "Philaster," "Lear," "Timon of Athens," "A King and no King."—The hon. secretary (9 Gordon-road, Clifton, Bristol) will be grateful for any additions which friends may make to the society's library, which now consists of 420 volumes.

SHELLEY SOCIETY.—(Wednesday, October 9.)

DR. FURNIVALL in the chair.—Mr. W. M. Rossetti read a paper on the letters of Shelley's first wife Harriet, that were printed this spring in the *Nation* from copies made of them by Mr. A. Webb when they were in the possession of the niece of Mrs. Nugent, of Dublin, to whom they were written. These letters are certainly genuine. The internal evidence shows it; and they fit in with Shelley's letters to Miss Hitchener, which were privately printed last year. Mrs. (or rather Miss) Catherine Nugent, an assistant in the shop of a Dublin furrier named Newman, was a person of fine mind, and a warm patriot. The Shelleys made friends with her during their visit to Dublin, in 1812, for the purpose of settling the Irish question by a few speeches and a couple of pamphlets. After the failure of the project, Harriet Shelley wrote letters for four years (1812-15) to Miss Newman. They show Harriet at first sympathising in her husband's plans, sharing his opinions, shifting like a weathercock with him in his estimate of persons—angelic at first, demonic after a few months. One complains of the unreasonableness of a printer who would not print Shelley's poems till he is paid; another dwells on the shame of the needless luxuries of the rich beside the crying wants of the poor; another talks of the young mother's sweet babe and its beautiful eyes; another (October 20, 1813) of the first two years of her marriage being the happiest of her life. But on July 28, 1814, Shelley eloped with Mary Godwin; and on August 25 Harriet writes, from her father's house in London, about public affairs, her baby and her sister, and Shelley being without her in France. All that was virtuous in him had turned vicious. On November 20 Harriet was near her second confinement. She complains of Shelley as sensual and profligate, and as living with Godwin's two daughters (not true), and says it is all due to Godwin's *Political Justice*. She naturally lays the blame of Shelley's elopement with Mary Godwin on this girl—not yet seventeen, while Shelley was twenty-two. She states that Mary took Shelley to her mother's grave, said she *must* have him, and, on his refusal, she declared she would die. She asked why he, she, and Harriet, could not all live together. After this, Harriet fell ill. Her baby, Charles, was born on November 30, 1814, and she complained that Shelley neglected her. But on December 11 she says Shelley had seen her, and was glad that the child was a boy, because he "would make money." She thought Shelley's purity gone. On January 24, 1815, her baby boy is ill; his father has not seen them again; she is wretched and weary of life; at nineteen she is willing to die; she lives only for her children. Shelley has treated her so badly that she thinks of suicide; but she loves Ireland still. With this the letters end. Harriet afterwards led an irregular life, and within two years committed suicide. Her letters certainly raised one's opinion of her, said Mr. Rossetti.—Dr. Furnivall agreed in this, and took Harriet's part rather than Shelley's, as he fell in love with every attractive woman he saw.—Mr. Salt and Mr. Shaw took Shelley's side: Mr. Shaw blaming Harriet, but Mr. Salt neither. There were deep causes of dissension between them, as yet undisclosed.—

Dr. Todhunter said Shelley had violated his own canons of morality in marrying Harriet. He never really loved her. She accepted his views of marriage only during love; and when that ceased, Shelley was free to take Mary Godwin.—Mrs. Simpson agreed in this view, and in the immorality of marriage when love was non-existent.—Mr. Rossetti replied, admitting Shelley's sentimental love for Clare, Emilia, and specially Mrs. Williams. As between Shelley and Harriet, there were faults on both sides, and hard judgments on either should be avoided.

NEW SHAKSPERE SOCIETY.—(Friday, October 11.)

DR. FURNIVALL in the chair.—As the intended reader of the paper had misunderstood the date of the meeting, the chairman first described his visit to Helmingham Hall (seven miles from Ipswich), where Queen Elizabeth had visited the Tollemache of her time, and left her lute, which was still there. He pointed out that this earlier Tudor building was of the solid style which Harrison praised in 1577-78, as contrasted with the later Italian Gothic which Harrison said was "curious to the eye, like paper work," and of which Burleigh House was an example. Dr. Furnivall then passed to Shakspere's Sonnets, which had been set down for discussion. He held that Thorpe's "begetter" of the sonnets was the inspirer of them, young William Herbert, afterwards Lord Pembroke; and that the dark woman, Pembroke's mistress, who threw Shakspere over for him, was so involved with him that the objection that the Sonnets had two begetters had no real weight. Dr. Furnivall thought that Thorpe's wishing Mr. W. H. "that eternitie promised by an ever-loving poet" altogether negated the preposterous idea that W. H. was a man to whom Shakspere had *not* promised eternity. The Sonnets must have been written to a beardless young man who had a beautiful girl-like face, and whom his friends wished to get married. Now, when young Herbert was seventeen, his father and mother negotiated a marriage between him and Cecil's granddaughter; but it fell through. When the young noble came to London, in the spring of 1598, he must have gone to the theatre and got fond of Shakspere, who wrote him then the early sonnets urging him to marry. The young fellow was a great favourite at court; and there he, no doubt, met with the forward maid-of-honour, Mary Fitton, or someone of whom she is the type, and who had before that favoured Shakspere. Of course, she threw the old player over for the brilliant young nobleman; and Shakspere had to put up with it, and tell Herbert to take her, for he could not help himself. Then Miss Mary dressed up as a man and went to Pembroke's rooms, with the result that she gave birth to a baby. Pembroke refused to marry her, and Elizabeth put him in prison; but released him in 1601, the date at which the Sonnets 100-126 must have been written, on the renewal of the friendship between him and Shakspere, broken off nearly three years before. The dates of the Dark Woman (or Mary Fitton), Sonnets 127-152, cannot be so definitely fixed, but must be shortly before 1598, and run to at least 1600. The evidence of Mary Fitton's dark complexion has only lately been found by Mr. Tyler unexpectedly. Her statue on her mother's tomb in Gawsorth Church, Cheshire, is coloured—her eyes and hair are black, and her face dark. The external link between her and Shakspere is only that the famous comedian of his company, William Kempe, in 1600, dedicated to her, as maid-of-honour to Queen Elizabeth, his "Nine Days' Dance from London to Norwich," though he, by mistake, called her Anne, the name of her sister, Mrs. Newdigate, who was married in 1587 at the age of fourteen, and was never one of the queen's maids-of-honour. Dr. Furnivall contended that the experience of life and knowledge of the human heart gained by Shakspere in the passionate love—or lust, as he acknowledges it to be—of this dark mistress, and his romantic friendship for young Herbert, were reflected in his plays, and necessary to the emotions expressed in them. The records of his heart unlocked in his Sonnets brought him closer to his erring fellow-men, and none of them should cast a stone at him. Juliet, Cleopatra, Romeo, Antony, were not created by an artist like Fra Angelico, Milton, or Wordsworth, but by a man who knew what passion is.—

A full meeting endorsed these views with one exception.—Mrs. Stopes believed that W. H. was William Hammond, for whom G. Eld—the printer of the Sonnets—printed four other poems or sonnets. She thought that he was the “begetter” or obtainer of Shakespeare’s sonnets for their publisher, T. Thorpe, so that their dedication had nothing to do with their subject.

FINE ART.

SOME ARCHAEOLOGICAL BOOKS.

Die Genesismosaiken in Venedig und die Cottonbibel. By J. J. Tikkanen. (Helsingfors.) This pamphlet, if a quarto volume of 153 pages and sixteen plates can be so-called, contains a valuable contribution to the iconography of the pre-Gothic period. Dr. Tikkanen, with unwearied research, has examined every accessible representation in ancient art of the Genesis legend. He has succeeded thereby in making manifest certain definite schools which flourished in different times and places, but which till recently were all vaguely grouped together as Byzantine. He shows how the miniatures in MSS., such as the Vienna Genesis, earlier than the Cotton Bible (in the British Museum), must be considered as works of the antique classical school. The Cotton Bible marks the transition from classical to Byzantine. The Byzantine school grew up and flourished in the East, while other schools, independent of it, grew up and flourished in the west. The actions and reactions of these schools one upon another are of the highest importance, and as yet are little understood. In a separate section Dr. Tikkanen studies the mosaics of St. Mark’s at Venice, and proves that those of the narthex of the church, illustrative of the Book of Genesis, were not made until the thirteenth century. He then proves them to be practically identical in design with the fifth- or sixth-century miniatures in the Cotton Bible. The result of his investigations into the iconographical question is to show that there must have existed, earlier than any known series of Genesis-pictures, whether belonging to the east or the west, some original series out of which both the eastern and western types independently arose.

Historical Scarabs. By W. M. Flinders Petrie. (David Nutt.) Mr. Petrie, whose industry in publishing is only surpassed by his zeal for excavation, has produced a little book that will prove of inestimable value to all Egyptologists, and even to casual visitors to Egypt. Scarabs are for Egypt what coins are for Greece, at once the most trustworthy and the most attractive of the contemporary materials of history. But hitherto no attempt has been made at a general catalogue of them. They are widely scattered in many collections, public and private; and the number is added to every year. But the very difficulty of the task supplied a stimulus to Mr. Petrie, whose special merit it is never to delay recording facts in order that he may make his records more complete. Accordingly, he has here published, in a series of lithographed plates, the first attempt at a catalogue of Egyptian scarabs. Some idea of the character of the work may be gathered from the statement that it contains drawings (with identifications) of about 2220 pieces, in chronological order, and so arranged that each class and series shall be comprised in a single plate. The introduction gives a brief account of the subject, together with a list of the collections examined, and a hint as to the best method of taking impressions, which is by beating tinfoil into the scarabs.

Bilder-Atlas zum Homer. Von Dr. R. Engelmann. (Leipzig: Seemann; London: Nutt.) It has always been a matter of wonder to us that more use has not been made of illustrations borrowed from ancient art in order to

gild the pill of classical education. Dr. J. E. Sandys’s edition of the *Bacchae* is almost a solitary example of the sort of thing wanted. No doubt, a great deal of what is most valuable as art happens to bear little relation to the ordinary text-books; but the abiding influence of pictures will be acknowledged by anyone who calls to mind his own recollections of Smith’s *Classical Dictionary*. Homer, in particular, is capable of being made far more attractive to boys when his unrivalled interest as a storyteller is brought before their eyes in a series of illustrations, serving to fix the incidents like the pictures of an old Bible. Just such a work as we have long been wanting has here been performed for us, with characteristic German thoroughness, by Dr. Engelmann; and we can warmly recommend it, if not to boys, at least to schoolmasters. It consists of thirty-six plates, each containing some half-dozen woodcuts, representing scenes from the *Iliad* and the *Odyssey*. They are drawn from many sources—the Mykenæan pottery, the reliefs from Gjölbæchi in Lykia (now at Vienna), vases of many periods, the so-called *Tabula Iliaca*, and paintings at Pompeii. But if the result is to leave a somewhat confused impression of artistic development, the permanent popularity of Homer is the more decisively shown.

MR. ARTHUR J. EVANS has reprinted from the *Numismatic Chronicle* his valuable series of papers upon the coinage of Tarentum. (Bernard Quaritch.) He deals more particularly with the series of didrachms of the equestrian type, extending over two centuries and a half. His intimate knowledge of recent finds has enabled him to divide this long series not only into two periods, marked by a reduction of the standard weight, but also into no less than ten sub-periods. He has further treated of the difficult questions connected with the signatures, both of moneyers and magistrates. This monograph, which is illustrated with eleven autotype plates, is worthy of comparison with the best of the catalogues that have issued from the medal room of the British Museum.

MESSRS. MACMILLAN have published a Catalogue of the Casts in the Museum of Classical Archaeology at Cambridge, compiled by Dr. Charles Waldstein, keeper of the Fitzwilliam Museum. This collection of casts—the original conception of which is due to Mr. Sidney Colvin—was the first systematically formed in this country, and is still (we believe) the most complete. The catalogue, therefore—which contains full descriptive notices of the more important objects, with bibliographical references—is capable of being used by other than Cambridge students as an introduction to the history of Greek art. Such use of it is facilitated by the three-fold index—of museums, of sculptors, and of works.

THE June number of the *American Journal of Archaeology* (London: Trübner), which has just been received in this country, contains two more papers by members of the American School of Classical Studies at Athens. In the first of these Mr. F. B. Tarbell prints a corrected version of the very difficult inscription regarding the Demotionidai, which was discovered a few years ago near Dekeleia, and discusses its bearing upon the functions of the Attic phratry. In the second, Mr. Carl D. Buck continues his elaborate report upon the result of the excavations in the deme of Ikaria, dealing with the topography and the archaeological remains. This paper is illustrated with three photographic plates and some dozen woodcuts in the text. The only other original paper is the first instalment of “Notes on Roman Artists of the Middle Ages,” by Mr. A. L. Frothingham, jun. The summary of archaeological news and the analysis of periodicals fill together more than sixty pages.

THE ARTS AND CRAFTS EXHIBITION.

It is not quite easy to know what attitude the critic is to take towards an exhibition held under the auspices of a society which acts upon such profound principles, and aspires to do so much towards the regeneration of art in England. If he has indeed any function to discharge in connexion with it, it would seem to be one of more than usual gravity. Not only the exhibition, but the views of its supporters, appear to demand consideration; and, as the committee of the society assume, in Mr. Walter Crane’s preface to the catalogue, some claim to be considered as arbiters in matters of national taste, this position is one which the critic may well hesitate to take without more consideration than a current article will allow. Perhaps we may be pardoned if for the moment we leave the aims of the society alone, and confine our attention to some of the works exhibited.

Among these there will be found plentiful objects that are agreeable, and among the few that are choice will be found some contributed by Mr. Walter Crane himself. We do not greatly care for his frieze panels in gesso of young ladies and gentlemen in evening dress; nor yet for his decorative treatment of Mr. Gladstone in the elaborately illuminated address presented to that statesman on the occasion of his golden wedding. But we are charmed, as usual, with most of his decorative work—with, for instance, his little panel in fibrous plaster called “The Rivals” (477); with his device for the Art Workers’ Guild (538); with his “Sea-maid” (544), so original in design, and so gaily and sweetly coloured with lacquers and enamels. Of the larger and more important drawings, the round window (113), designed for the library of the Drew Theological Institute, New Jersey, appears to us to be unusually fine even for Mr. Henry Holiday; and a rare merit may be justly claimed for Mr. E. Burne Jones’s design for a two-light window (56). Of Mr. Heywood Sumner’s large cartoon for sgraffito—“The sure revolving Test of Time,” it is impossible to speak with unqualified praise. The horses are drawn with much freedom and decorative feeling; but the man and child perched behind them do not improve the design; and the prominence given to the dappling of the grey horses’ flanks, and the shagginess of all the horses’ legs is out of proportion to the value of these items in the composition. Much might be said in praise of Mr. T. M. Rooke’s designs (which are, however, somewhat spoilt by the purpy folds of the draperies), of Mr. Westlake’s and Mr. Hamilton Jackson’s, and a few others’, for stained glass and mosaics and other decorative works in which the figure is introduced; but the variety of objects is too great to dwell at any length on even the most important section of the exhibition. In the little erection for the display of stained glass there is nothing which calls for a special note of admiration; and, though one or two “fitments”—like Miss Wetton’s corner seat, &c., in the entrance (824a), and the canopied chimney-piece of Messrs. Hindley & Sons in the west gallery—are attractive, there is little of furniture, except Mr. Reginald Blomfield’s admirable sideboard (174), which calls for special notice. Nor does the metal work strike us as especially novel or excellent, although it comprises some charming things by Mr. Benson and Messrs. Singer. We like also Miss Laura Bray’s flat candlesticks, and Mr. A. G. Cooper’s pewter, tankard, and tea tray; and among the very numerous dishes, plaques, and salvers of repoussé work, there are many of bold and clever design. Other things, excellent of their kind, have been seen so often before—or are so like what has been seen before—that they can-

not be said to give much pleasure of a fresh kind, or to be very stimulating to invention. What Mr. Walter Crane says about novelty may be quite true; but yet an exhibition is expected to show some progress, if not to satisfy the inextinguishable craving for something new. We like the Hammersmith carpets very well, but we prefer Persian ones; and though Mr. De Morgan's pyramid of pottery is good enough, it is not better than he has done before. Indeed, in this respect, he has a formidable rival in Messrs. Maw, whose display of lustre and Damascus ware may be said to show real progress in the ceramic art. This is partly due to the fine designs of Mr. Lewis Day, partly to the charming varieties of pearly lustre, only seen in Messrs. Maw's pottery, and partly to the uneven modelling of surfaces, which act like facets for the play of iridescence. The pottery of Mr. De Morgan and Messrs. Maw is well arranged; but this cannot be said of the other pottery, which is mixed on shelves in a most inartistic manner. The interesting work of the Aller Vale potteries, with decoration by village lads, should have been separated from that of Sir Edmund Elton, and that again from the delicately-toned and charmingly-designed plates and bowls of Mr. Thackeray Turner. Some of the pieces of Elton ware, especially a fine vase with twisted handles, are in the best sense original; and Mr. Thackeray Turner's pieces are unique in their way. Fortunately, he has a little separate case of cups and saucers.

We gladly recognise that some of the good work which is being done in various parts of England and Ireland for the encouragement of native industries is exhibited here. There is a case of beautiful lace-work from the convent pupils in Ireland; and the Keswick School of Industrial Arts and the Ruskin Linen Industry at Keswick supply some pretty embroideries, &c. It may be worth the consideration of the society whether, in their next exhibition, the local art industries of England may not be made a more special and distinct feature. We have no space to enter into the merits of the numerous patterns for wall papers and textiles, but this part of the exhibition is well worth the attention of those interested.

If in regard to all "Arts and Crafts" the exhibition is not so widely representative as we should like to have seen it, and does not in all of them reach the highest level at present attained in England, yet it would be difficult to find any things much more beautiful or good of their kind than some of the embroideries and needlework. The exquisite book-bindings of Mr. T. J. Cobden-Sanderson are also of particular merit; and, if this exhibition has done nothing else, it has brought fairly before the public some comparatively new and very interesting processes—like the gesso and fibrous plaster work, which are capable of much development. In addition to the examples already mentioned, we would call attention to the doorpanel executed by Mr. A. Carpenter after the design of Mr. Lewis Day, to Mr. William Palmer's wall decoration (536), and Mrs. C. Wylie's charming panel of "Dawn" (545), as instances of the way in which gesso may be used for the beautifying of ordinary houses.

COSMO MONKHOUSE.

OBITUARY.

THOMAS FORREST, H.B.S.A.

WE regret to record the death, at Edinburgh, on October 15, of Thomas Forrest, the very last survivor of the old school of Scottish line-engravers, which included men like R. O. Bell, John Horsburgh, and, above all, William Miller, the celebrated

transcriber of the works of Turner, who will probably be remembered as the very greatest of the landscape line-engravers of our century.

Mr. Forrest was born in 1805, at Burnwynd, Wilkieston, Midlothian, and studied his art under W. H. Lizars, a well-known Edinburgh burinist of the day, known also for his very clever *genre*-pictures in the manner of Wilkie, of which some excellent examples are in the National Gallery of Scotland. Mr. Forrest was an early friend of Sir Daniel Macnee, the late P.R.S.A., and of Macculloch, the landscape painter. He transcribed several of the pictures of the latter artist, his engraving of the "Lowland River" being one of his most celebrated plates. He also worked after Claude, and, among Scottish landscapists, after Simson, Bough, and Lockhart; and he engraved, with accomplished skill, some of Mr. Hugh Cameron's figure-pictures. Many of his plates were published by the Royal Association for the Promotion of the Fine Arts in Scotland; and in 1884 he presented a complete set of his engravings, numbering over 160 works, to the Royal Scottish Academy, of which he had been elected an honorary member in 1877.

Personally, Mr. Forrest was greatly respected by his professional brethren; and both in features and in character he was as typical a specimen as could well be desired of an upright and simple-minded Scotsman of the olden time.

MR. RICHARD ZOUCH SEBBON TROUGHTON—one of the original founders of the Art Union of London, and latterly its hon. secretary—died on Monday, October 21, at his residence, 14 Douro Place, Kensington. He was an intimate friend of Macready, and well-known to several generations of artists. So long ago as 1840 he published *Nina Sforza*, a tragedy in blank verse, which is still remembered by those who are curious in poetical literature.

CORRESPONDENCE.

AN EGYPTIAN SCARAB OF THE FIRST DYNASTY.

Oxford: Oct. 19, 1889.

When coming down the Nile last spring I purchased a scarab from a dealer at Qeneh, from whom I had obtained, on other occasions, objects belonging to the Old Empire. These, he had told me, came from certain tombs a few hours' distant from Qeneh, which he offered to show me. The scarab I bought last spring is somewhat worn, and the art is immature; but it bears the name of the seventh king of the First Dynasty, called Semempses by Manetho. The name is expressed by the same curious hieroglyph as is used to represent it in the list of kings at Abydos. On either side of the name is the royal uræus, the uræus on the left-hand side standing on the basket.

Curiously enough, when looking over some Egyptian antiquities belonging to Mrs. Miller-Morison last summer, I came across a scarab precisely like mine, except that it was rather larger and was of stone instead of composition. She told me that she had purchased it two years ago at Abydos. I believe that it must have come from the same tomb as mine, and be a witness that a monument of the First Dynasty still exists—or existed recently—in the neighbourhood of Qeneh.

I may add that I bought last winter at Cairo a small dish of green stone, which had been found at Bubastis. On the back of it are two lines of large and very beautifully-cut hieroglyphs, which read *Hrt khebu Amu*, apparently "The Lord of the North and South, Amu." Amu is a Semitic name, meaning "the terrible one," the plural occurring in the Old Testament under the form of *Emim* (Gen. xiv. 5; Deut. ii. 2). Mr. Naville has found traces of the

Hyksos at Bubastis. Is it possible, then, that in Amu we have the name of an unknown Hyksos prince?

A. H. SAYCE.

THE IBREEZ SCULPTURE.

London: Oct. 17, 1889.

In the Ibreez sculpture, figured in the fourth volume of the *Transactions* of the Society of Biblical Archaeology, "the Hittites have left a conspicuous monument of themselves," according to Prof. Sayce (*ibid.* vol. v., p. 28; and vol. vii., p. 284).

Being in correspondence with the learned Oxford professor on other matters, I have taken occasion to call his attention to the character (hitherto apparently overlooked) of the features of the two figures represented in the above-mentioned monument. In reply, Prof. Sayce has been good enough to inform me that I was quite right in thinking that the faces are distinctly Semitic; and that the Ibreez sculpture is Hittite only in so far as the art and characters are Hittite.

Now, this admission, in my opinion, adds extraordinary importance to the monument; and I, therefore, venture to call the attention of scholars to this new view regarding it. For my own part, I will only add that "Semitic," at least in respect of faces, must include also the Armenian type as exemplified among the Armenians of Constantinople.

AKIN KÁRÖLY.

P.S.—Since writing the above, I have become acquainted with the recent drawing of the Ibreez sculpture in the *Archaeologische Zeitung*, in which the faces approach still more closely to what I would fain call the Stambouli Armenian type. On the other hand, I have become aware that others also have characterised the figures in question as Semitic. But the conjunction of inscriptions composed of characters called Hittite with figures admitted to be Semitic must, I believe, reopen the whole Hittite question; while the occurrence of the monument in such a region—and another similar one is said to exist near—must lead to a complete revision of the primitive history of the whole Semitic race or races and their culture.

NOTES ON ART AND ARCHAEOLOGY.

MISS AMELIA B. EDWARDS will sail this day (October 26) for New York by the Cunard steamship *Etruria*. She will deliver her first lecture to an American audience in the theatre of the Academy of Music, Brooklyn, on the evening of November 7. Every date on Miss Edwards's list is filled, we understand, up to March; and more engagements have to be declined than can possibly be accepted. Miss Edwards is accompanied in her American tour by her friend Miss Bradbury, who is a local hon. secretary of the Egypt Exploration Fund for Manchester. A public reception is being organised at Brooklyn as a compliment to Miss Edwards on her arrival.

WE hear that the British School at Athens hope to undertake archaeological excavations at Thespiae, in Boeotia, during the coming winter.

MR. W. M. FLINDERS PETRIE has arrived in Egypt, and resumed work at Tell Kahun, the site which last year yielded the earliest papyri, domestic objects, and potsherds inscribed with alphabetical characters, lately exhibited in London.

MR. D. C. THOMSON, the biographer of Bewick and of Hablot Browne ("Phiz"), has

been engaged for three years past upon a companion work on the Barbizon School of Painters—Rousseau, Diaz, Daubigny, Corot, and Millet—to be illustrated with portraits and reproductions of the principal pictures of the artists, reproduced by etching, photogravure, and wood-engraving. The volume will be issued to subscribers, early next year, through Messrs. Chapman & Hall.

THE exhibitions to open next week include that of the Nineteenth Century Art Society, in Conduit Street; a collection of modern Dutch and French pictures at the Dowdeswell Galleries, in New Bond Street; and Mr. Thomas McLean's winter exhibition of cabinet pictures, in the Haymarket. We may also mention that the prize drawings by students of the Royal Female School of Art are on view this day at 43 Queen Square, W.C.

SIR EDMUND HAY CURRIE has accepted the loan of the six original drawings prepared for Cassell's Historical Cartoons for the People's Palace; and these works will be on view there during the next three months.

ROSA BONHEUR's life and work will this year form the subject of the Art Annual, or Christmas number of the *Art Journal*, which will be published with the November magazines. A large etching of the "Horse Fair," specially executed by M. Leopold Flameng, will be given, and steel engravings of "The Resting-Place of the Deer" and "The Shepherd." The illustrations in the text will number over thirty, including "Morning in the Highlands," "Labourage Nivernais," "An Old Monarch," "A Souvenir of Fontainebleau," "Crossing the Pyrenees," "A Highland Raid," "A Stampede." The text, which is from the pen of M. René Peyrol, the brother-in-law of Rosa Bonheur, will contain, besides a criticism of the pictures, hitherto unpublished details about the artist's life and method of work.

WE have received from Messrs. Bousod, Valadon & Co., an artist's proof of a very clever and effective drypoint, by Mr. Mortimer Menpes, called "Rembrandt's Model." It is after a little picture of a Jew in a tall cap, seated with a knotted stick in his hand, which was exhibited last winter at Burlington House. Though small as a picture it is large as a "drypoint," being nearly the same size as the original. As in the case of his larger drypoint, after Franz Hals's masterpiece at Haarlem, Mr. Menpes has not relied upon "burr" for any part of his effect, but has removed it, so that the surface of the plate is as smooth as a line engraving. It should be added that Mr. Menpes is his own printer; so that whatever merit the impressions possess, whether due to the engraved lines or the art of printing, is entirely his own. The work throughout the plate is very dexterous, and with the aid of a rich brown ink happily suggests the general tones of the picture.

MUSIC.

RECENT CONCERTS.

THE thirty-fourth series of concerts at the Crystal Palace commenced last Saturday afternoon. A hearty reception was given to Mr. A. Manns. It is gratifying to see that the public thus welcome a man who, by his energy and perseverance, has done so much for the cause of art. Except under Herr Richter, no finer performances of the Beethoven Symphonies are to be heard in London than here, while in the rendering of works by Mendelssohn and Schumann the Crystal Palace orchestra stands unrivalled. Mr. Manns's principal title to fame is, however,

the introduction of important novelties both by foreign and by native composers. It is principally to his efforts that the works of Schumann, Brahms, Raff, Berlioz, Dvorak, and others, are so well known. To relate what he has done for native art would require more space than we have at our command. The programme on Saturday commenced with Bennett's graceful "Wood Nymphs" Overture, in which the fine tone of the orchestra was heard to great advantage. Mdme. Roger-Miclos played Saint Saens's showy Pianoforte Concerto in G minor. Her technique is excellent, but her tone at times lacks charm. She was recalled at the close. She afterwards played solos by Pfeiffer and Chopin. The novelty of the afternoon was the Interlude from Massenet's new opera "Esclarmonde," noticeable for its flowing principal theme, and for its sonorous orchestration. Mr. E. Lloyd, who was in splendid voice, sang the Prayer from "Rienzi," and a Serenade, "Moon of Night," by Mr. Manns. The Symphony was Beethoven's in C minor (No. 5), and it is needless to say how it was given and received. The Overture to "Tannhäuser" was played to commemorate the first performance of that opera at Dresden on October 19, 1845.

Two prize compositions were produced at Her Majesty's Theatre on Tuesday evening. The directors of the Promenade Concerts had offered fifty guineas for the best orchestral Suite; and the judges—Dr. Mackenzie, Mr. Randegger and Signor Bevignani—decided in favour of one which, on the opening of the sealed envelope after the performance, proved to be the composition of Mr. F. Dunkley, a pupil at the Royal College of Music. The Suite consists of five movements, of which the second and last are the most attractive. The others are indefinite in character. As the work of a student it is, however, fairly good; but so large a prize ought—so it seems to us—to have elicited something of more sterling quality. The work—well given under Signor Bevignani's direction—was received with moderate applause. Three other Suites by Mr. W. Wesche, Mr. A. Somerville, and Mr. E. Ould were mentioned as worthy of special commendation. The other prize of five guineas was for a waltz. This was won by Mr. E. Seymour. The composition, if not striking, is bright, tuneful, and well—if at times heavily—scored. Herr Schönberger played two movements from Saint Saens's G minor Concerto with much success.

J. S. SHEDLOCK.

OBITUARY.

ADOLPHE HENSELT.

THE announcement of the death of this world-famed pianist reminds us of the days long gone by, when Mendelssohn and Chopin were living, and when Liszt was at the zenith of his fame. On January 20, 1838, Mendelssohn wrote to his friend Hiller: "Henselt the pianist was here shortly before the New Year, and certainly plays exquisitely. There is no question about his belonging to the first rank." And it was in the previous year that Schumann reviewed Henselt's Variations for Pianoforte (Op. 1).

The pianist-composer was born in Bavaria in 1814, and for a certain, though probably not long, time was a pupil of Hummel. In 1838, after visiting various German cities, he settled in St. Petersburg; and, with the exception of flying visits to London, Paris, and other places, passed his whole life there. Of Liszt it was said that, while many knew him by name, few had heard him play. This may be said, with greater force, of Henselt. His appearances in public during

the last half century have been indeed but few. Mendelssohn, in the letter above mentioned, expresses a doubt as to "whether Henselt will be able to master his nervousness, and, become generally known." Mr. Dannreuther in his notice in Sir G. Grove's *Dictionary of Music and Musicians*, reminds his readers that judges like Schumann and Lenz regarded him as one of the greatest players; and Mr. Dannreuther also gives personal testimony, for he speaks of the grand results of his method of touch in the music of Chopin and Liszt. He probably heard Henselt in private, when he visited London in 1867. With regard to Henselt's peculiar touch, Lenz relates that when Liszt heard him play at St. Petersburg, in 1842, he said: "J'aurais pu me donner ces pattes de velours, si j'avais voulu."

As a composer Henselt is, perhaps, best known by his *Etudes* (Op. 2 and 5). Of these, one, "Si oiseau j'étais," is a recognised favourite, and all pianists play it. Another, "Prière pendant l'ORAGE," is specially known through M. Pachmann's fine interpretation of it. These studies, with their excellent technique and graceful melodies, are useful and pleasant; yet they have neither the solidity nor the romantic charm of those of Chopin. The widespread arpeggio chords in many of them render them useless to persons who have not long fingers. Henselt all his life "wasted"—the expression is Mr. Dannreuther's—so much time every day in practising stretches.

The pianoforte Concerto in F minor, his most serious work (Op. 16), first played by Mr. O. Beringer at the Crystal Palace, was declared by Liszt to be the most difficult composition of the kind. Among his published works, consisting almost entirely of fugitive pieces, some of them very charming, we regret to find Beethoven's Sonata in D minor (op. 31, no. 2), as interpreted by Henselt. Like many other virtuosi he tried, but unsuccessfully, to present the old masters in modern trim.

MUSIC NOTES.

THE sixth season of the Hampstead popular concerts of chamber music will commence on Friday, November 15, when Beethoven's Septet in E flat will be performed. For the next concert (November 20) Dvorak's Quintet in A for piano and strings is promised; and for the concluding concert (February 21) Brahms's Sextet in B flat for strings. Mr. Gompertz and Herr Ludwig will be the leading violinists at alternate concerts; and the general accompanist Mr. Wilfred Bendall.

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LITERATURE.

Mary Howitt: an Autobiography. Edited by her Daughter, Margaret Howitt. In 2 vols. (Isbister.)

THOUGH it is yet some months short of two years since Mary Howitt was laid by her husband in her Roman grave, she seems to belong to a generation other than our own. There are those of us who are old enough to see in their glass the grey hairs encroaching steadily upon the black or the brown, and who well remember the joy of coming down from the nursery to the dining-room to spend an hour in the delightful companionship of *Howitt's Journal*, with its fascinating variety of literature, "combining instruction with entertainment," and its numerous woodcuts, which, to young minds, unsophisticated by the hot-pressed splendours of American magazines, were indeed things of beauty. The early pages of Mrs. Howitt's autobiography—one of the most companionable books of our time—certainly deepen the impression of remoteness. The pleasant reminiscent gossip of an old lady who was born when the eighteenth century had nearly two years of life before it, and whose seniors had heard the roar of the revolutionary tempest, does assuredly take us back across a chasm, which it is difficult to realise as having been bridged by the life of a contemporary, into a far-away time which seems to belong not to living memory but to dead history. There is a nameless charm in holding converse with one who has lived in our own world, and who can yet tell us how her mother met Dr. Johnson and Miss Burney—of whom people were very much afraid "from the idea that she would put them in a book"; how her father in an hour of distress and perplexity consulted a real live witch; and how a near female relative, being benighted on Blackheath, found a courteous guide and escort in no less formidable a person than Dick Turpin, mounted upon the Black Bess of circus immortality.

To Mary Howitt herself these things were, of course, matters of rumour and report only; but her personal experiences take us back into the historical period, for she tell us

"my very earliest recollection is a dim remembrance of an old man delivering, in the kitchen, some piece of intelligence which was received by the assembled household with expressions of joy. I was told later that it must have been his announcing the Peace of Amiens."

This was in the March of 1802, when the little Mary Botham—such was her maiden name—was only just completing her third year; so it is plain that the incident, remote as it must have been from her understanding,

made a strong impression upon her childish imagination. There is, I think, no other public event which has any record in these early reminiscences; for to the austere Quaker father politics were but "carnal" things, and in this household the harmless necessary newspaper was a forbidden luxury. "It is impossible," writes Mrs. Howitt, "to give an adequate idea of the stillness and isolation of our lives as children"; but whatever her sketch may lack in the matter of adequacy it is certainly not lacking in doleful impressiveness. Wordsworth tells us how he was saddened by the fervour of an old man's gratitude for a very trivial service: the early pages of this autobiography may well induce a mood of gloom by the rapture with which they celebrate the occasional coming into the writer's childish life of pleasures so simple and ordinary that in the record of most lives they would have been taken for granted and passed by. So silent was the house that the children were not able to acquire an ordinary vocabulary, but had to invent words for the commonest objects and actions—*akisham*, for example, being their phonetic word-creation for a sneeze. And as it was only as a matter of necessity that the little girls were ever taken through the streets, one can imagine how, as Mrs. Howitt puts it, "the world seemed to enlarge itself" on those rare occasions when they demurely followed their father and mother through the market-place to the Red Lion, in the club-room of which some ministering Friend "had a concern to hold a public meeting." Mrs. Howitt writes with the sobriety fostered by her early training, but she can use no weaker word than "thrilling" to describe the delight of such an experience.

A Quakers' meeting, even when held in an inn's club-room, "with its chandelier and its side lights all ablaze," cannot, one thinks, have been an exhilarating affair; and the little Bothams probably did not dare to enjoy the element of humour which occasionally made itself felt even in this atmosphere of oppressive solemnity. Mrs. Howitt tells us that

"on one such occasion a curious and rather awkward incident took place. The preacher was a woman Friend, and concluded her discourse by describing the New Jerusalem, the inhabitants of which should no more say, 'I am sick.' With these words, as if impatient to make an end, she sank down into the seat behind her. On this, one of the medical men of the town, who sat in the middle of the meeting, and who evidently had not been paying much attention to the thread of the discourse, sprang up, and leaning forward in the crowd, said in a professional tone 'Is the lady ill? Can I render any assistance?' A dead silence prevailed—and we must suppose that the truth dawned upon the medical mind, for after repeating the question with the same result, he seated himself, amid the suppressed smiles of all who were not Friends."

Mrs. Howitt makes no attempt to be harrowing, but these opening chapters are records of such unrelieved repression that they possess quite a horrible fascination. The school friends of Mary and Anna Botham were allowed to do "fancy work"; they were rigorously confined to shirt-making. The former were attired in the ordinary costume of Friends; but for the latter that costume was made a thing of extraordinary and

aggressive hideousness. While at home they were occasionally allowed the companionship of other girls, but boys "in a loomp" were tabooed as centres of mysterious contamination; and when it was discovered that poor little innocent Mary, at the age of nine, had been tempted to write from dictation a letter dealing with the revolting themes of love and marriage, she was made to feel herself a mass of uncomprehended corruption.

When the time came for the subjects of this unhappy letter to become matters of personal experience Mary Botham gained her emancipation. She met William Howitt at the house of his cousin, Susanna Frith, who was living in Uttoxeter, he having previously been commended to her favourable regard by a common friend as "more than a scholar—a born genius, and most agreeable," a testimonial which must have seemed almost too satisfactory to be quite credible. To the mind of the maiden, however, the young man justified the good report of rumour. She and he were both interested in the quiet Quaker-like science of botany, an interest which suggested long country rambles, in the course of which they found each other, with the result that they were, with the quiet approval of all interested, betrothed during the later months of the year 1818, and married on April 16, 1821. In latter years, when these days of romance had become a memory, the elderly wife did not fail to record that she wore on the occasion her "first silk gown—a very pretty dove-colour—with bonnet of the same material, and a soft white silk shawl." That silk gown was the oriflamme of freedom.

After their marriage, the young couple settled in Hanley; but after a residence of seven months they removed to Nottingham—a visit to William Howitt's relatives at Heanor being interpolated between the two residences. The nature of the elder Howitt was much wider than that of Samuel Botham, and his interests in life much more varied. He had an un-Quakerlike passion for pedigrees, and an enthusiasm for the educational views of Rousseau, which he had endeavoured to put into practice in the training of his son—an experiment which was, in later years, regarded by the subject of it with anything but approval. Here there was no custom of silence; for the head of the house had a great fund of anecdote, and, like most people similarly endowed, was pleased to display his wealth. His daughter-in-law tells one of his stories, which I do not remember to have seen in print before:

"As Michael Fletcher, of Romsey, was walking with a young woman Friend, from London, on the terrace at Windsor, King George and Queen Charlotte drew near, and freely entered into conversation with them. His majesty asked Michael whether many of his society resided in that neighbourhood, adding they were a people he greatly respected. Then turning to the young woman he inquired if she were one of the society, and being answered in the affirmative, the king inquired, 'Is there not too much gauze here?' She acknowledged that she had deviated from the rule, and was sorry for it. Upon which George the Third said, 'And I am sorry for it too; for when persons once begin to deviate they do not know where to stop.'"

A very characteristically Georgian remark!

During the early years of their married life, William and Mary Howitt made a couple

of tours in Scotland, which supplied them with many pleasant memories and a rich store of literary material, their northern experiences being narrated at some length in the interesting fifth and seventh chapters of this book. They lost their way, and were within an ace of losing their lives, in a sudden storm on Ben Nevis; caught a passing glimpse of Sir Walter Scott through the window of the inn at Melrose; made a pilgrimage to New Lanark, which suggested some doubts of the perfect success of Robert Owen's great experiment; paid their respects to the venerable Mrs. Maclehoze, the "Clarinda" of Burns; and were made much of by Prof. Wilson, Moir, Tait of *Tait's Magazine* (to which William Howitt had become a contributor), Robert Chambers, and other literary notabilities of Edinburgh.

In the meantime they had, perhaps without full consciousness of the change, been detaching themselves from Quakerism. Mary Howitt had known too much of its methods of repression not to recoil from them, and she could not be permanently holden of a system which left unsatisfied her instinctive craving for beauty. Here is a letter which, though written in her Quaker days, is not the utterance of an orthodox Friend, but rather of an aesthete before aestheticism—a herald of the gospel of sunflowers and blue china.

"I trust thou hast plenty of nice little shelves and odd nooks for good casts and knick-knacks. I love to see these things in a house where they are well selected and used with discretion. Let us accustom our children to elegant objects as far as our means permit. I think one might manage so that every common jug and basin were well moulded, with such curves as would not have offended the eye of an Athenian. . . . Morally and intellectually we must be better for studying perfection, and it consists a great deal in outward forms. Even a child can soon perceive how in houses some things are chosen for their grotesqueness or picturesqueness, which is a different thing from beauty."

This was written in 1830, but it was not until 1847 that William and Mary Howitt resigned their membership of the Society of Friends. They were then living at Clapton, and they became regular worshippers at the Unitarian church of which Dr. Sadler was minister; but it does not seem that they called themselves Unitarians, or that either of them became formally connected with any religious organisation, until Mary Howitt, in her closing years, made her submission to the Catholic Church. Various references to the phenomena of so-called Spiritualism show how profoundly she was impressed by what she came to regard as an authentic revelation of things behind the veil; and various stories scattered up and down these volumes show that to her imaginative nature the marvellous was always fascinating. One of these stories is new and curious.

"Some of Byron's friends were in Italy, Trelawny, Leigh Hunt, and Westmacott among the number. One evening, in high spirits, warmed with romantic sentiment, they wandered along the banks of the Arno to the valley delle Donne, mentioned in the *Decameron*. Sitting down, they imagined that the spirits of Dante and Boccaccio might unseen be hovering around them, when, in the midst of the conversation, Leigh Hunt begged them to be silent, and desired Westmacott not to stir, for upon his hat had settled the largest and most

beautiful butterfly he ever saw. All admired it amazingly; but the greatest wonder was that it was perfectly black. Then, resuming the conversation, one suggested the idea that, as the Greeks symbolised the soul by the butterfly, some one of their friends in that country might then be dead, and his soul have made them a passing, parting visit in the shape appropriate to Greece. They noted down the day and hour, and soon after the news reached them that on the same date, April 19, 1824, Byron had died at Missolonghi in Western Greece."

The removal of the Howitts from the Midlands to London was the means of bringing them into more or less intimate relations with many of their distinguished literary contemporaries; but the purely literary reminiscences are fewer and slighter than might have been expected. Sometime about 1844, when *The Princess*, *In Memoriam*, *Maud*, and *The Idylls of the King*, were still in the future, the author of a couple of volumes of little-known verse found an appreciative welcome at The Elms, Lower Clapton:

"The retiring and meditative young poet, Alfred Tennyson, visited us, and charmed our seclusion by the recitation of his exquisite poetry. He spent a Sunday night at our house, when we sat talking together until three o'clock in the morning. All the next day he remained with us in constant converse. We seemed to have known him for years. So, in fact, we had, for his poetry was himself. He hailed all attempts at heralding a grand, more liberal state of public opinion, and consequently sweeter, more noble modes of living. He wished that we Englishers could dress up our affections in a little more poetical costume; real warmth of heart would lose nothing, rather gain by it; as it was, our manners were as cold as the walls of our churches."

Though Mary Howitt was acquainted with Mr. and Mrs. Browning, her references to them are hardly more than casual mentions; and the passages devoted to Dante Rossetti, with whom, at the early period of his career, the Howitts seem to have been intimate, though more substantial, are comparatively brief, and add little to our knowledge. There is a sketch in a letter dated 1861 of "a great pre-Raphaelite crush," where Mrs. Howitt was much impressed by the then novel spectacle of the "uncrinolined women, with their wild hair, which was very beautiful, their picturesque dresses and rich colouring," who "looked like figures out of the Pre-Raphaelite pictures"—a scene which she says left her with the impression of "some hot, struggling dream in which the gorgeous and fantastic forms moved slowly about." Then there is the story of a meeting in Rome with Joaquin Miller, who, in the course of a conversation about the Rossetti family, described Dante as "a fine fellow—a true Saxon," a characterisation which will sound stranger to those who know Rossetti only by his pictures and his books than to his inner circle of intimates, who all testify to the frank *bonhomie* of his free unreserved moments. Perhaps the most interesting of Mrs. Howitt's references to the painter-poet is the last. It occurs in a letter dated "Rome, October 10, 1887." The volume referred to is probably the biography by Mr. Joseph Knight, which was published during that year.

"Now let me thank you with my whole heart for so kindly sending us this very in-

teresting life of Rossetti, of whom we saw a good deal when we lived at the quaint and picturesque little hermitage. We also saw a good deal of Miss Siddall. She was very delicate, and had certainly a marvellous influence on Rossetti; though I never could believe she possessed the artistic genius he ascribed to her, for what she produced had no originality in it. Still, she was in her way an interesting woman, and his love for her like a passionate romantic Italian story. But it is altogether a strange, melancholy history. Of his later pictures I know nothing. The last of his which I saw was a short time before we left England, at his house at Chelsea, where I went with my eldest daughter to call upon him. He was painting beautiful women, it seemed to me, and nothing else, in gardens of roses. His rooms were piled up with heaps of blue and white china, heaps and heaps of it on the tables and even on the floor."

But it is impossible even to enumerate the interesting figures who, one after another, singly or in groups, make their appearance in Mrs. Howitt's winning pages. The reviewer who picks all the "plums" out of a book is a person who is regarded with reasonable terror and resentment by both authors and publishers, who would like to see him on the pillory by the side of that fellow criminal who lets out the secrets of the plot novelist. That bad, bold man is powerless here; and Miss Margaret Howitt and Mr. Isbister may laugh him to scorn, for the book in which they are interested contains little besides plums. Let the little Jack Horners of journalism be as greedy as they will, they can only take a meal, while they leave the materials for a banquet behind them. Some of the more private and personal entries are not less interesting than those relating to persons and events of public import—there is a most charming story of a little girl on a Thames steamer, to whom Mrs. Howitt acted as guardian angel; and the seeker after dull pages will have a weary, fruitless quest. The genial presence of the author makes the atmosphere of the book fresh and fragrant; and to learn to know her as we know her here is to enrich life with a new delight. Last, not least, these volumes are pleasant to look at and to hold. They are beautifully printed; and as the Howitts were, all their lives long, birds of passage, the pretty sketches of their various habitations provide for the happy possessor of the book quite a picture gallery of the "haunts and homes" of the two poets.

JAMES ASHCROFT NOBLE.

Essays on "Supernatural Religion." By J. B. Lightfoot, Bishop of Durham. (Macmillan.)

A Reply to Dr. Lightfoot's Essays. By the Author of "Supernatural Religion." (Longmans.)

No book on religious controversy, since the famous *Essays and Reviews*, caused such a stir as the anonymous work entitled *Supernatural Religion*. It would be difficult, I think, to explain in a manner complimentary to English scholarship the extent and depth of that commotion. Doubtless it was a work of ability, of acuteness, and, *pace* Dr. Lightfoot, of research; but the ability was more critical than philosophical, the acuteness was forensic

rather than profound, and the research, though considerable, was vitiated by an animus against the traditional sources of Christianity, which at least suggested some distrust of the details of its case. Not the least remarkable feature of the work was its return to the principles and methods of the evidential school of the last century. It was, in fact, "A Trial of the Witnesses" somewhat more shrewd or, may I say, shrewish in its temper, and much more elaborate in its scope, than the well-known *jeune* work of Sherlock, not to mention that the briefs in both cases were on opposite sides. From a philosophical and rationally Christian standpoint this was itself to be regretted. In view of the more penetrating insight into the origin and essential principles of Christianity which has obtained during this latter half of the nineteenth century, one might have hoped that the arid and inadequate methods of the evidential school, of the Bridgewater treatises, of Paley and his disciples, would not again have characterised an important investigation into the genesis and growth of early Christian literature. But the book was not only something of an anachronism from that point of view, it disclosed an intellectual idiosyncrasy and training on the part of the author which was a serious disqualification for an adequate treatment of the subject.

(1) On a broad survey of the question the book was unphilosophical. It attempted to treat a many-sided spiritual movement, with large ramifications not only into Judaism but into the mystical developments of late Greek philosophy, as if it were a petty law process—the disputed signature of a will, for example, in which the failure of a witness in cross-examination might be regarded as the collapse of the whole case. (2) It proved that the author had no psychological training in the formation of human beliefs and their constituents, and was ignorant of the extent which subjective conditions play in the reception of all beliefs. (3) It further proved that, with pronounced ethical sympathies and culture, the author suffered from a defect, evidently congenital, of spiritual sympathy and imagination. His mental affinities bore a curious and striking resemblance to those of the English Deists of the last century; or, adducing a modern instance, he manifested the imperfectly developed emotional nature and the peevish religious one-sidedness of a Robert Elsmere. (4) Worse than all, the author approved himself a dogmatist—his own negative axioms and convictions being just as arbitrary and positive as the dogmas of traditional Christianity which he attacked. That he manifested the unphilosophical characteristics of extreme dogmatism need hardly be added. He showed no sufficing recognition, *e.g.*, of the relativity of human knowledge, and of the necessity for caution and suspense in most departments of thought which deal either with a remote past or with a distant future; nor did he take the least account of faith as a condition of admittedly imperfect certitude—*i.e.*, from the standpoint of intellectual demonstration.

As a result of these defects, *Supernatural Religion* contained no adequate consideration of the meaning of "supernatural," no sufficing investigation into the genesis of the term, no attempt which could claim to be philosophical to discriminate the various significations the

word has enjoyed at different times. The term was taken generally as equivalent to miraculous—in the sense of being outside the limit of ordinary experience. Nor did the work contain any attempt to estimate the evidential force of oral tradition in the case of a society whose initiatory stages—surrounded by inhibitions and proscriptions—must necessarily be veiled in secrecy; and in which the distinction between exoteric and esoteric teaching was confessedly developed at a very early period. Nor, again, did the book distinguish even approximately the substance of the Gospel narrative—*i.e.*, its true spirit, in Pauline phrase—from the literal and outward form it must needs have taken among the contemporaries of Christ. Thus, to take a single illustration often adduced for a similar purpose, anyone who considers how such a spiritual and metaphysical conception as the Logos or Divine Wisdom taking human embodiment would be interpreted by the Palestinian Jews of our Lord's time would have no difficulty in reconciling the first chapter of St. John with the early portions of two of the Synoptics.

With these limitations and imperfections the book resolved itself into an examination of the early Fathers in order to ascertain how far their testimony could be accepted for the authenticity of the Gospel narrative. The author investigates what Eusebius said or left unsaid as to the existence of the Gospels in his own day, what evidence is furnished by Papias, Polycarp, or the Ignatian Epistles on the same point. That this testimony is not, either in extent or cogency, what we might demand, from our modern standpoint of literary verification, may readily be admitted. Like other enquirers into the same subject, the author of *Supernatural Religion* seems to have come late in life into the field of early Christian evidence; and his work is the hasty, pretentious, and one-sided expression of his surprise that the external proofs of the Gospel narratives are neither so early nor so convincing as is commonly supposed. I am far from thinking that the outburst of indignant wonderment, mingled with an ostentatious parade of learning on the part of such enquirers, is unnatural or unjustified. It has been the general mark of those who insist on extraneous proofs of the truth of Christianity or the authenticity of its records that they have unduly magnified the character and extent of the patristic corroboration of their position. Evidence merely presumptive they have regarded as conclusive. Probability they have exaggerated into certainty; while a few weak links of cumulative proof are developed into absolute demonstration. The worst of it is that this warping or overstraining of Christian evidences is certain to provoke reprisals. The attempt at over-magnifying is at once met by a determined effort to underestimate. The testimony of Papias—to take a crucial example in the controversy between Bishop Lightfoot and the author of *Supernatural Religion*—does not on the surface sanction the supposition that the Bishop of Hierapolis was aware of the existence of the Canonical Gospels in his time; while his statement seems to prove that the materials of our Gospels—derived from credible eye-witnesses—were then in process of being consolidated into a permanent form. Here is a witness whose deficiencies are as much ex-

aggerated by the author of *Supernatural Religion* as they are unduly minimised by Dr. Lightfoot and other of our apologetic theologians. Surely what is needed on both sides is a little more regard for ingenuousness, for literary honesty, a little more attention to the fact that truth is not only qualitative, but quantitative, and that both an over- and an under-estimate of its actual amount partakes of the nature of falsehood. That we possess evidence from various sources of a marvellous solidarity of Gospel tradition previous to A.D. 150 must be admitted by both evidential theologians and their adversaries. That such testimony, though mainly oral, might under given circumstances possess a validity which we, in our very different times, are wholly unable to determine I regard as highly probable. But that the evidence is overwhelmingly strong, still less that it suffices to prove the existence of our Gospels at the above date, cannot truthfully be asserted. There is enough evidence of authenticity and credibility to satisfy the belief of the willing, but not to compel the conviction of the reluctant, believer. Enough for a ground of probability or faith, but not enough for absolute demonstration.

I have already set forth what I consider to be the defects of *Supernatural Religion*. That it has merits I should not dream of denying; though, as they are more on the surface, there is less need to point them out. The chief value of the work is that it is a handbook of anti-Christian evidence; and it may therefore pair off with Lardner's collection of testimonies on the other side, or any similar work. It was inevitable that the arguments of such a work should be critically examined, and no theologian was better qualified for such an office than Dr. Lightfoot. He succeeded in pointing out various shortcomings, both of textual scholarship and of critical inference, which certainly implied both inadequate equipment and an *animus* wholly irreconcilable with impartial and trustworthy investigation. Whether, however, the bishop's criticisms merited republication in their original form seems to me more open to question. The author of *Supernatural Religion* had in subsequent editions of his book modified so largely many of the passages inculcated in the bishop's essays that their criticisms were already out of date. Dr. Lightfoot seems here to have forgotten the first canon of controversial writing, which requires the controverted matter to be taken in its very latest form. If he could have been induced to recast his essays into a critical treatise on the whole question, incorporating and consolidating their permanent elements—the considerations and ratiocinations best adapted to meet the objections not only of *Supernatural Religion*, but of every work of similar bias on the same theme—he would have produced a treatise of inestimable value. As it is, many of his best points, his most carefully elaborated arguments, his perpetual elucidations of incidental subjects, whether in Biblical exegesis or in patristic research, are found blended with personalities, occasional allusions, temporary arguments, trivial, or at least unimportant, criticisms, and similar ephemeral products of controversial writing. Then, too, he might have considered the advisability of attacking the citadel instead of setting himself to demolish the outworks.

i.e., he might have considered the sense or senses in which Christianity has a fair claim to be considered "supernatural." Practically, of course, this would have been a new work; but it would be worth doing, and few would care to challenge Dr. Lightfoot's competency to undertake it. It would also have the effect of lifting the discussion of an important theme, which must always stir human interest as long as Christianity lasts, from the inferior position of literary opportunism, and from the transient and sordid trivialities which must needs beset controversial writing.

Little need be added as to the Reply to Dr. Lightfoot's collected essays which the author of *Supernatural Religion* has just published. The book consists of the article that appeared in the *Fortnightly* in 1875, and other matter contributed to later editions of his book. With these he has incorporated a new chapter on a recent discovery of an alleged Arabic version of Tatien's *Diatessaron*. But, taken as a whole, the Reply does not seem to me to add anything of value to the original work. Those who care to see the inferences the author is inclined to draw from his discussion of the whole theme of supernatural religion may be referred to the "Conclusions" which were first published in the complete edition of the larger work. They are interesting from more than one point of view; but they serve, in my opinion, to justify the accusation of excessive dogmatism which characterises the author's writings.

JOHN OWEN.

My Lyrical Life: Poems Old and New. By Gerald Massey. In 2 vols. (Kegan Paul, Trench & Co.)

MR. GERALD MASSEY published in 1854 a volume containing "The Ballad of Babe Christabel," and became for a time a popular poet. Three more volumes of his verse appeared at intervals, the last, "A Tale of Eternity," about twenty years ago. *My Lyrical Life* reproduces "the better part" of these volumes; and the title is chosen because his poetry represents only one half of the author's literary career.

In an explanatory note, remarkable for its cheerful egotism, Mr. Massey suggests that, since he ceased writing poetry in mid-life, "he has a kind of right to rattle with those poets who died young, and thus invited a gentler judgment for their verse." When a writer couples his own name with that of Mr. Browning, and points with complacency to over-generous praise of himself by Landor, the invitation to treat him gently is received with a certain diffidence. Rigorous criticism, as Mr. Massey perhaps knows, would deal severely with his style. Here a few general remarks may suffice. Had Mr. Massey possessed the faculty of self-criticism in even a slight degree, much of the contents of these volumes would not have been written; and, instead of seven hundred pages, he would have been content to issue a selection amounting to less than a third of what he has reprinted. There are writers of the present day with only half Mr. Massey's force whose verse may live long, because they began to write at a time when some degree of perfection in form had been made practically common. It was Mr. Massey's fortune to

be influenced by the laureate before "all had got the seed." He never learned the secret of the "fine-filed phrase," the painful casting of line by line, the annealing, the patient damascening. He is always in a hurry, and rushes at his subject, sometimes in the proverbial non-angelic manner. He perceives dimly a thing waiting to be said, or hopes at least to hit on something worth saying; and he does not care how the introduction halts along. As a consequence his pieces are occasionally all introduction. He plunges carelessly, if hopefully, to the end without making the expected point. Then he seems never to have set himself to master any measure. He cannot sustain the rhythm of a long line. Monotony is avoided in his short-lined pieces by a constant introduction of irregularities; and, in his longer poems, in order to keep himself fresh, he changes the stanza somewhat in the manner of "Maud." That years have not brought the critical mind is shown by the alterations made in this edition in "Babe Christabel." The wrong word is frequently substituted for the right one of the first edition, and at least two good youthful verses have been struck out.

Whether or not Mr. Massey is to take rank as a poet in the highest sense, he may be accepted as a man of genius. To get to the soul of his work the faulty form must be disregarded, and the political, mystical, and pseudo-scientific writing set aside, leaving for consideration a quantity of sentimental verse. This separation puts out of court "A Tale of Eternity"—a piece which has been deemed Mr. Massey's highest poetic achievement. It certainly contains many strong lines and powerful passages, and the writing is more compact than is usual with him; but the subject—the famous theological problem, Why God does not kill the Devil—is not suited for poetry. The mistake that whatever interests and moves must be fit matter for poetic treatment is a common one with the author. Of his miscellaneous verse, "Cousin Winnie," "In Memoriam," and the lines on Thackeray are perhaps the best. The first, with its half-playful pathos, is a delightful boy's piece. There is nothing of precisely the same kind in our poetry. It might have been written by a full-blooded, athletic Hood—a poet with whom Mr. Massey has much in common. Carlyle pronounced "In Memoriam" to be heroic. He probably referred to the admirable opening lines, which are the best blank verse Mr. Massey has written. His "Apologues" are not particularly noteworthy. One of them, "Thou shalt love thy neighbour as thyself," is quaint and dainty. It is in his narrative poems, songs, and ballads that Mr. Massey's originality appears.

His muse is essentially domestic: it might be called matrimonial. If love in Mr. Patmore's poems may be distinguished as a middle-class divinity, in these volumes one can detect the Cupid of the masses. From the beginning it is a home that the devotee of this popular, though not ignoble, god loves. The vision that is with him in the factory or the mine, and in his miserable lodging, is a bright parlour with a pleasant woman and a baby. No bower or boudoir, no garden of Adonis, but solid comfort is the desired environment. For him there is no right happiness or right existence apart from

the domestic ideal. He knew a poet once,

"But he was lost for lack of that sweet thing,
A Wife, to live his love's dear dream of beauty."

He cannot help thinking that had Byron been a good family man he would have been a better poet. He believes in a "Pegasus in Harness":

"Poor Pegasus! to turn the mill,
And grind, and pull the plough until
The work his withers wrings!
Why not? 'tis he should do it best,
And tread his measure easiest,
Or where's the use of wings?"

The pathetic incidents are the death of the child or the parents. Sometimes the pathos is true human anguish, sometimes it is un-intellectual, and therefore only half human or foolish. He desires this life for all. He would plant the idea in his fellow-workmen; he would make sacrifices to raise them to his level. He is in travail for the poor and oppressed. It is no ignoble worship, this of the Cupid of the masses; and it requires genuine talent to present it with such power as we find in "Babe Christabel," "The Mother's Idol broken," "An Orphan Family's Christmas," "Lady Laura," and in many songs and ballads. Whatever may be the final judgment on Mr. Massey the most unsympathetic reader could hardly fail to be convinced that these poems are the frank utterances of a man of genius.

JOHN DAVIDSON.

Russian Pictures. Drawn with Pen and Pencil. By Thomas Michell, C.B. (Religious Tract Society.)

As a popular work intended to make the ordinary English reader more fully acquainted with the great Russian empire and to pave the way for a better understanding between the two nations, Mr. T. Michell's book deserves a cordial welcome. He brings many qualifications to the task: he is well acquainted with the language; he appears to have resided long in the country, and is no novice in describing it, as is shown by his having compiled the valuable handbook for Russia published by Mr. Murray. He writes in a fair and impartial spirit, and gives so many signs of a true sympathy with his subject that we feel we can trust him. How racy, for instance, is his description of the hearty sea captain at Nizhni Novgorod (p. 106)! Such a vivid sketch makes one feel that Mr. Michell must himself be a jovial companion.

No part of Russia has recently been brought before us more prominently than Siberia and its exiles, and we therefore recommend to the notice of our readers Mr. Michell's remarks on the subject on p. 178:

"No honest critic can accuse the present Government or the superior officials of Russia of intentional cruelty or negligence in the matter of deportation. But, although a very great deal has been done to mitigate the sufferings of condemned felons and banished revolutionists, a Russian Howard would undoubtedly still find a large field of activity in watching over and improving the system in its details, at centres remote from the eyes of philanthropic governors. . . . Corporal punishment having been abolished in 1863, the

penalty of death is now inflicted only in cases of political and other crimes 'requiring special measures of repression'; and the punishment for the most atrocious murder, or series of murders, does not exceed twenty years' hard labour. In this respect it appears necessary that a doom of labour in the mines of Nerchinsk should have a considerable amount of salutary terror to prospective criminals. . . . As regards the generality of political exiles, it cannot in truth be said that their lot in Siberia, except in its polar region, is now a very hard one, after they have once reached the places of their banishment. They are cordially received by the local inhabitants—themselves to a great extent the descendants of exiles—and are able to find occupation and recreation of one kind or another."

In common fairness we ought to place these remarks by the side of the somewhat sensational statements of Mr. George Kennan. Mr. Michell writes from a knowledge of the country, which appears to extend over many years. Mr. Kennan's visit was comparatively a short one.

The general plan of the present work is a happy one. It is to take the reader through the chief cities of the empire from Novgorod to Tiflis. The handsome engravings are accompanied by descriptions of the localities, which are connected by short historical summaries, written in a graphic and lively style.

The pictures are, for the most part, good. We recognise many which have done duty before in Schuyler's *Peter the Great* (an excellent work) and Buchan Telfer's *Crimes and Transcaucasia*, but they are none the worse on that account. The engraving, however, of the landing of Chancellor in 1553 at Kholmogori is rather a poor copy of that which we remember to have seen in *Niva*; and the plate representing an ancient pirate-raid on the Volga is a mere fancy picture from Mottley's *History of Russia*—a worthless compilation of the earlier part of the eighteenth century. It shows the treatment which a captured princess underwent at the hands of the notorious rebel Stenka Razin.

Wherever there is a good story to be told about a place, Mr. Michell knows it, and gives it us in an amusing form. We are not disposed to entirely agree with him in his remarks upon Georgia and the inhabitants of the Caucasus. Whatever regrets the Georgians may have felt at the loss of their independence, it is quite certain that they would have disappeared from the roll of nations had they not succeeded in obtaining a powerful protector. In 1795 the Persians had almost levelled Tiflis with the ground; and the old city would be quite lost to us had not Sir John Chardin given us a picture in his delightful travels, published towards the close of the seventeenth century. Thousands of captives had at different times been carried off to Persia. Mr. Michell speaks of the Caucasus as if there had been at any time any political solidarity between the tribes which inhabited it; whereas the Georgians had always greatly suffered from the Lezgians and other barbarians. With the struggles of Shamyl and his bands against the Russians they had absolutely no sympathy, being aliens in religion, race, and language. We well remember that, at the time of the Crimean War, so little was understood in England about the relations of the tribes of the Caucasus to each other and to Russia, that the allies were amazed at find-

ing no support given to Omar Paaha and his hordes by the Mingrelians when they invaded the country in 1855; as if, forsooth, the people who had suffered so much from the Turks and other Mussulman barbarians were eager to be "delivered" by them from the Russians. Nor can we consider the appellation of Tatar chief applied by Mr. Michell to Shamyl at all correct. This redoubted warrior was born in the village of Ghimra about the year 1797 of Lezgian parents. These ethnologists, including Baron Uslar, who have scientifically classified the motley populations of the Caucasus do not in any way connect the Lezgians with the Tatar peoples. Much sentiment has, in our opinion, been wasted upon Shamyl and his adherents. Had they been natives of any of our Indian territories, and waged war against our *raj*, we should probably have had very different opinions about them. With their predatory habits, it was impossible for such races to adopt a peaceful mode of life; and they accordingly emigrated to Turkey, where the Ottomans ingeniously settled many of them among the Bulgarians with the object of thinning the Slavonic population. How they fared there will be ascertained by anybody curious in the matter who will read the Bulgarian travels of M. Constantine Jireček, recently published in Bohemia. We believe there has been a talk of "settling" some others for the same reasons among the Armenians. The depopulation of the Caucasus has often been thrown in the teeth of the Russians. We must remember, however, that if the emigration of its inhabitants from a country in large numbers be a sign of oppressive government, after all, as Prince Gorchakov ironically reminded Lord Russell, the exodus in recent times of four millions of Irish from their native country may fairly be set (to take official statistics) against the flight of about five hundred thousand Circassians between 1858 and 1865.

A very well-written part of Mr. Michell's book is that which treats of the Khanates and the progress of Russia in Central Asia. These pages will, no doubt, be read with much interest. The cities of Bokhara and Samarkand are admirably described, and the proceedings of the conquerors discussed with an impartiality especially noteworthy, if we consider how these recent Russian acquisitions have aroused the wrath of the British lion. Mr. Michell does not forget to tell us that, since the advent of Russian rule, the great slave traffic at Khiva has been stopped, and at the outset 37,000 slaves were released. In the same way, by the treaty of Kuchuk-Kainardji in 1774, an end was put to the disgraceful sale of Circassian slaves at Anapa. The engravings illustrating this part of Mr. Michell's book strike us as especially good.

Finland, Poland, and other Russian dependencies are also carefully treated. We think, however, that our author will do well to reject the fanciful views of Szajnoch about the Norse settlement of Poland, mentioned on p. 204.

We must reluctantly call attention to a few errors which have struck us in the book. What would a reviewer be without the privilege of faultfinding? But surely there is no warrant for saying that Olga founded Pskov

(p. 24). Nestor says she was born there; *ergo* it must have already been in existence. Again, Ivan VI., who had such a short reign as an infant and such a tragical end in the fortress of Schlüsselburg, was *not* the son of the Empress Elizabeth, as stated on p. 55, but of Anna Leopoldovna, the regent, and her husband, Anthony Ulrich. Mr. Michell's narrative here is very confused, as Biren (so his name ought to be written) was the favourite of the Empress Anna, and most certainly not, as here asserted, the father of the unfortunate Ivan. On p. 122, when speaking of the nickname of the Malo-Russians, "hohol," or, as we should prefer writing it, "khokhol," Mr. Michell does not tell us that it was given them from their habit of wearing a conspicuous tuft of hair. What a pity it is that people will go on repeating Campbell's blunder as our author does (p. 208), in calling Praga, the suburb of Warsaw, "Prague"—a name which it never bore, and which leads to a confusion with the Bohemian city. The poet was, no doubt, as much mystified about it as he was about the pronunciation of the name Wyoming and the scenery connected with the locality so-called. Lastly, Mr. Michell should not allow himself, as on p. 207, to talk about "*a pacta conventa*."

These, however, are but trifling faults. If we want to read a concise account of Russia, genially and sympathetically treated by a man who knows the country well, and has taken care to have his pages illustrated with some good engravings, commend us, we say, to this book.

W. R. MORFILL.

Historic Oddities and Strange Events. By S. Baring-Gould. (Methuen.)

IN his farrago of "Historical Oddities" Mr. Baring-Gould must admit the charge of having, for once, trafficked in downright book-making. Most of its contents have already appeared in magazine form; and the only excuse for their collection in a volume is a growing custom, but more honoured in the breach than the observance, of republishing magazine contributions. But the book is not without interest all the same. Mr. Baring-Gould gives a clear and exhaustive account of the unconsidered trifles he has rescued from oblivion, although he is not of much assistance in settling disputed questions.

The narratives which will enlist most attention are those of Bathurst's disappearance, the Duchess of Kingston's marvellous career, and General Mallet's conspiracy. Benjamin Bathurst, the English diplomatist whose fate is still shrouded in mystery, was the agent dispatched to Austria in 1809, when the Viennese cabinet was nerving itself for one more trial of strength with Napoleon. His mission was successful; and Bathurst incurred, or believed himself to have incurred, the special enmity of the victor of Wagram. After the Austrian collapse he started home in disguise, and on November 25, 1809, reached Perleberg—a stage between Berlin and Hamburg. He was to have resumed his journey at seven o'clock, and stepped out in the dark court-yard to the horses' heads, while his luggage was being put on his carriage. From that moment he was never seen again, and no certain traces of him were ever discovered.

His family, partly relying on some loose assertions of a French spy, believed him to have been spirited away by Napoleon's emissaries; and Napoleon was obliged to deny the accusation. Bathurst himself certainly anticipated some such fate; but, according to Lord Stratford de Redcliffe, who knew him personally, he was "subject to strong nervous impressions." Indeed, the nervous excitement he evinced at Perleberg enabled the French papers to insinuate that he had committed suicide. This, however, does not seem probable. It is equally difficult to believe that Napoleon, after Wagram, should have had any strong interest in kidnapping Bathurst and seizing his papers. Before Wagram the case would have been very different. Mr. Baring-Gould inclines to the more plausible explanation that the unfortunate man was murdered for his money.

In his account of Elizabeth Chudleigh, the famous Duchess of Kingston, who was tried by the peers for bigamy in 1776, Mr. Baring-Gould also takes the common-sense view about the evidence for the first marriage, which eventually made her Countess of Bristol. But the matter is certainly one that admits of divers speculations. His description of her career, however, is not so full as it might be; although there is enough to show how Elizabeth Chudleigh might have furnished Thackeray, as she probably did, with several traits both in the youthful Beatrice Esmond and in the old Baroness Bernstein.

We get a much clearer narrative of the remarkable conspiracy of General Mallet, the Republican soldier who had the foresight to predict the failure of Napoleon's expedition to Moscow, and attempted a *coup de main* which very nearly put him in temporary possession of Paris. But whether Mallet, but for his untimely recognition by Laborde, would have been able to hold his own is another question. Certainly, if intrepidity could have won the day, the general would have succeeded all along the line. It is interesting to note, among the list of the Provisional Government that he drew up, the name of Carnot, "the organiser of victory," occurring as vice-president.

Mr. Baring-Gould has also resuscitated the strange figure of the wonder-working Prince Hohenlohe, of whom he takes a more favourable view than was adopted by Dr. Wolff, although the collapse of the prince's miraculous powers when brought to a crucial test rather bears out the latter. However, there is quite as much evidence for the cures worked by the prince at first as there is for most miracles, and there is no reason why he should not be credited with successes in the art of "faith-healing."

"Schweinichen's Memoirs" afford a curious picture of German manners, and in "Countess Goerlitz" Mr. Baring-Gould brings us to a more modern sensation. But his analysis of the locksmith Gamsin's allegation that Louis XVI. and Marie Antoinette had attempted to poison him is of greater historical interest. It is a good illustration of the way in which some of the myths of the French Revolution arose.

C. E. DAWKINS.

NEW NOVELS.

The Master of Ballantrae. By R. L. Stevenson. (Cassell.)

Paul's Sister. By F. M. Peard. In 3 vols. (Bentley.)

My Lord Othello. By Henry Cresswell. In 3 vols. (Hurst & Blackett.)

The Dead Sailor, and other Stories. By Sir J. C. Robinson. (Kegan Paul, Trench & Co.)

To Him that Overcometh. By Mona. (Remington.)

Andrewina. By J. S. Fletcher. (Kegan Paul, Trench & Co.)

The Devil's Whisper. By R. Barnett. (Walter Scott.)

ONE of Mr. Stevenson's many merits lies in the fact that he scarcely ever repeats himself. The devil's advocate may, indeed (for what is there that he may not), urge that this is a sign that Mr. Stevenson has not even yet quite found his way, but is still exploring this way and that. We prefer to accept the fact and register it as an excellence. *The Master of Ballantrae*, accordingly, is, in at least its general characteristics, quite as unlike *Treasure Island* (save that there are pirates and a buried treasure, both of which are altogether subordinate) as that is unlike *Kidnapped*, and as all three are (praise be to heaven!) unlike *Prince Otto*, and as all four are unlike the *Black Arrow* (we, speaking personally, are holders of *Black Arrows*, and quite content to wait for the rise). A favourite incident or two recurs no doubt, but that is of no importance. And there also recurs Mr. Stevenson's peculiar style; the recurrence of its least commendable features being, of course, most noticeable. Almost the only expression of dislike that we have for *The Master of Ballantrae* connects itself with this style, and concerns that characteristic which Mr. Stevenson's most incompetent admirers admire most—its excessive, and sometimes intrusive, elaboration. It constantly seems as if Mr. Stevenson had written a plain thing in a plain way, and then had struck out this epithet and substituted that, so as to give his language, if not his thought, the gorgeousness and distinction, indeed, of some sorts of embroidery, but also their stiffness and want of adaptation to a variety of purposes. He has imposed an additional hamper upon himself and has unnecessarily constrained his story by putting it all in the mouth of the steward Ephraim Mackellar. We may ask Mr. Stevenson, who loves Sir Walter nearly as much (we shall not admit that any living soul loves him quite as much) as we do ourselves, why Scott did not make Dominie Sampson tell the whole story of *Guy Mannering*? Nobody knew so much about it as the Dominie; no one had a style more piquant than he. The answer is found to hand in a sentence of Mr. Stevenson's own dedication—"The problem of Mackellar's homespun, and how to shape it for superior flights." Scott knew that constant attention to a "problem" of this kind is apt to impede the march of the story. "L'abonné ne s'amuse pas franchement; il est gêné par le style" (to repeat for the *n*th time a quotation originally applied to a style which is mere facile fluency com-

pared to that of Mr. Stevenson and his models), and not perhaps by the style only. But, after this, we need hint no more doubts of any kind, nor hesitate even the slightest dislike. The power displayed in *The Master of Ballantrae* is greater than that displayed in any previous book of the author's. The detached and detachable passages are more brilliant, and the evolution (in spite of the top-hamper above referred to) of the story is better managed, and especially more complete. It has been charged with some justice against Mr. Stevenson that he huddles up his *dénouements*; but this accusation will certainly not lie here. Against another—that the story is too "disagreeable" and of too unbroken gloom—it may be less easy to make head; but it would be a rash dictum that the artist may not if he chooses make occasional experiments of this kind. We say nothing about the plot or chief characters because, owing to the circumstances of publication, these are pretty widely known. But the great merit of the book is that, as our neighbours would say, it "enfists" the reader. He may pish and pahaw at occasional conceits of style, he may note reminiscences of *Barry Lyndon* and other things, he may—much as he must enjoy Mackellar—sometimes wish to be rid of him for a time. He may, in particular, think that Secundra Dass, the Indian, is too much like a mixture of Jos Sedley's "native" and Juma the Strangler. But the fist is on his collar and he cannot choose (and would not choose if he could) but go on. This is a great thing and a rare, perhaps the greatest and the rarest. The mere "absorbing interest" spell is quite a different and much commoner thing, and is differentiated from the grasp of which we are speaking by the fact that it does not last, as a rule, after the book is once read. There is no possibility of forgetting *The Master of Ballantrae*. If we had space to dwell on particular points, we should specify, besides the much and justly praised duel scene, which forms the central point of the long debate between Henry Durie and his brother the Master, the altogether admirable narrative of Colonel Francis Burke, which may hold up its head in the very best company of its kind.

The author of *Paul's Sister* seldom does bad work in her own way, but her present book is, we think, above her average. The situation is a good one. Norma Winyeatt, the heroine, has a tremendous shock in very early married life owing to the sudden death of her husband from heart disease and in circumstances which, rightly or wrongly, make her think that she has neglected or been unjust to him. We find her again, some years later, still prostrated with this feeling, and owing to it sacrificing herself to "Paul's sister" Lucy. How far the sacrifice goes and how it is prevented from being complete the reader may find out. The scenes and characters are rather unusually good. The heroine, indeed, is not particularly interesting, having both in her unregenerate and her regenerate days a certain character of feminine priggishness. Nor does her lover, George Lawrence, greatly appeal to us; for he is one of the people who are described as wonderfully clever without giving any signs of it, and his conduct in his love affairs is merely chuckle-headed. But

Lucy Wineyatt is excellent as a portrait of a by no means uncommon type of woman, not exactly bad-hearted but almost perfectly selfish and perpetually scheming. Many of the minor characters are good too, especially the Irish Major Macarthy, who combines some all but angelic characteristics (he actually loses his life for his friend) with the most maddening incompetence—to say nothing worse—about money; and a certain Janet Somerville, who is in all things the opposite of Lucy. The "Rivermouth" descriptions (but why does not Miss Peard talk of Dartmouth as boldly as she does of Dover?) are vivid; and, of course, there is a dog. It would be impossible for the author to write a dogless story; and, to do her justice, the dog is usually a good dog.

Although "slating" has gone out of fashion, there are occasions when it is permissible for the critic to speak his mind without mealy-mouthedness. We take permission for such speaking in the case of *My Lord Othello*, which is, in our humble opinion, about as preposterous nonsense as was ever put on paper. Mr. Cresswell has a certain facility of writing, and his heroine, Beatrice Ferguson, has some pathetic touches. But the whole history of her relations with an impossible kind of monster of vulgarity and brutality, called Oswald Clifford, as well as those of "My Lord Othello" (who is not so vulgar as Clifford, but more of a fool, and not much less of a brute) with his wife Kate, and the subsequent criss-crossing between the Othello and Beatrice, is a tissue of improbable and sometimes disgusting extravagance. And we really do not know whether the shrouds or the (re)-marriage bells of the end are the more unpleasant. The best idea we can give of the book is that it is like an Elizabethan drama of the madder kind, without the genius, and with the repulsive and absurd details thrown up by the modernising of the language and manners.

Sir J. C. Robinson's *Dead Sailor, and other Stories*, make pleasant reading enough, though the fourth—an attempt to fit a haunted chamber with a legend of the haunting—is not equal to the others. As the author has in two—the "Dead Suitor of Trimmingham" (an unrationalised variant of our friend the "Little Hunchback") and "St. Margaret's Pearls"—taken Norfolk for his scene, it is almost a pity that he did not try his hand at explaining "fictionally" (as the new English says) the accepted legend of that county about the four chairs which, let the room be arranged as it may when lights are put out and doors locked, appear ranged in front of the fire in the morning. In many respects Norfolk is great among English counties, but in few is it greater than in its ghost stories. One, however, of Sir J. C. Robinson's subjects is Spanish, not Norfolkian. The adventures of Don Ignacio Giron at the haunted *venta* near Jaen are agreeable. And let us specially thank Sir J. C. Robinson for not euhemerising any of his stories.

Few and evil are the words that we can say of *To Him that Overcometh*. It is (though even in criminality the author is feeble and halting) written mainly in the present tense. There is a young lady in it who says (seriously and in a moment of pas-

sion): "I consider him a very mean-spirited young man." There is a French maid who addresses her mistress (a lady) as "the *pauvre*," and bids her "restez tranquille." There are changed heirs and secret marriages, and sentences a page long, which start afresh with a noble independence at every half-dozen or dozen lines. In short (with apologies to Mr. Gilbert), "there's nothing that there ought to be, and everything there oughtn't to."

The two shilling dreadfuls at the end of our list are quite up to the average of the daily dreadful kind—and whether that means much, or little, or what it means we decline to say further. *Andrealina* (an awful appellation, but not impossible to the blameless Hyperboreans; we once knew a poor lady who was *affubée* with the name of "Jamesina," when her godfathers and godmothers in her baptism might have achieved their purpose harmlessly, nay elegantly, by calling her Jacqueline or Jacquette) is rather spoilt by a loathsome description of the hideousness of the heroine, or quasi-heroine, and by a stage Yankee; but otherwise has some pith. *The Devil's Whisper* has to do with the ways of provincial police and provincial journalism. Both authors seem to have seen their public, and gone fairly straight for it.

GEORGE SAINTSBURY.

GIFT BOOKS.

The Treasury of Sacred Song. Selected from the English Lyrical Poetry of Four Centuries. With Notes, Explanatory and Biographical, by Francis T. Palgrave. (Oxford: at the Clarendon Press.) It is twenty-eight years since Mr. Palgrave, then fellow of Exeter College, opened the "Golden Treasury" series with that anthology of the best songs and lyrical poems in the English language which has approved itself to the popular judgment by a sale of more than sixty thousand copies. Having now gained the blue ribbon in literary criticism that his university has bestowed, he comes before us as professor of poetry with a companion anthology of sacred song, which has been produced in the best style of the Clarendon Press. With this large paper volume in foolscap quarto before us, embellished with a glorious title-page, it is not difficult to understand why the delegates carried off the highest honours at the Paris Exhibition as papermakers, printers, and bookbinders. And the contents are worthy of their material dress, as they could hardly fail to be with such a subject and so approved an editor. No doubt the task was rendered comparatively easy, partly by the sanction of classical rank which the public voice has already given, and partly by the labours of predecessors. The third volume in the "Golden Treasury" series was Lord Selborne's *Book of Praise* (1862), confined to hymns; *English Sacred Lyrics* appeared in the "Parchment Library" in 1884; the same publishers issued a collection of *Victorian Hymns* in 1887; and only last year Mr. S. Waddington edited a volume of *Sacred Song* for the "Canterbury Poets." But it is needless to say that Mr. Palgrave's selection is marked not only by his own individuality, but also by his extensive reading. As characteristic of the former we may mention the liberal space allowed to Herbert and Vaughan, to Keble and Newman; while evidence of the latter is shown by his borrowings from Mr. A. H. Bullen's reprints of rare Elizabethan Lyrics (1888 and 1889), and from the little-

known Catholic hymns appended to Mr. W. T. Brooke's edition of *Christ's Victory and Triumph* (1888). Some, however, may feel surprised at finding certain names altogether unrepresented, e.g., Pope, Mrs. Browning, Matthew Arnold. And—for such a volume should be flawless—we must demur to the inverted commas given to "classic" Hawthornden on p. 333, and would call attention to two cases of false accentuation on p. 359.

Verses written in India. By Sir Alfred Lyall. (Kegan Paul, Trench & Co.) Under this modest title Sir Alfred Lyall has at last consented to collect those ballads which have hitherto lain scattered—some of them for more than a quarter of a century—in odd numbers of magazines or in still less accessible files of Indian newspapers, but of which stray snatches live imprinted on the memories of all who have once read or heard them. To criticise them now would be gratuitous, if not impertinent. They present pictures of certain phases of life and thought, native and Anglo-Indian, told in stirring verse of which Kingsley need not have been ashamed. It is probably not to be expected that the series will be continued, for the best of them draw their inspiration from a period of excitement that now seems far remote; though we cannot but regret that certain other characters and incidents of the Mutiny have not found in Sir Alfred their *vates sacer*. What would we not give for a self-portrait of Outram or Hodson, of the Rani of Jhansi or the last of the Moghuls, drawn by his sympathetic pen? But surely it is not too much to hope that the comparative leisure of the Indian Council will allow Sir Alfred to give us a sequel to *Asiatic Studies*, which dates back as long ago as 1882. The present volume appears in Mr. Kegan Paul's elegant "Elzevir" series, where we make bold to prophecy for it equal popularity with its companion volumes by Mr. Austin Dobson and Mr. Andrew Lang. One thing more. As Sir Alfred's verses have hitherto suffered sadly, as they passed from mouth to mouth, by what we may call the equivalent of misprints, so we venture to suggest to him whether one of these lapses does not survive in the ante-penultimate line of p. 25. For "haunted" read "hunted."

THE latest issue in Messrs. Trübner's "Lotos" series—decked out in a yet more bewitching cover than its predecessors—is Sir Edwin Arnold's *The Light of Asia*, which we suppose may be called the most popular poem of the present generation. It is illustrated not only with some of the woodcuts from the handsome drawing-room edition of 1885, but also with a very lifelike portrait for frontispiece. We can imagine no more acceptable present for this season than any of these three volumes of verse.

The Poet's Bible. Selected by W. Garrett Horder. Old Testament Section. (Isbister.) It is a wonder that this book should be apparently almost the "first in the field." A selection of poems on subjects from the Bible would seem likely to be one of the most desired of anthologies, as well as one of the most desirable. Mr. Horder has in this volume completed a work commenced some years ago in a selection confined to subjects from the New Testament; and, so far as poetical merit is concerned, it is quite as valuable as its predecessor. It is possible that there are some valuable sources from which Mr. Horder has not drawn; but, after carefully looking through his book, we cannot discover any. The Old Testament has not been a favourite source of inspiration to modern poets, except in a few cases like those of John Keble and Richard Wilton, whose muse is essentially biblical. Tennyson supplies only one extract (from "The Dream of Fair Women"), Browning but three, Clough five,

Longfellow five, Coventry Patmore three. Mr. Horder would have found his task more difficult but for Milton, Dante, and Quarles; but from one source or another he has managed to compile a very interesting volume of fine poetry.

In *Some Eminent Women of our Times* (Macmillan), Mrs. Henry Fawcett has shown that women's devotion to literature in modern times, far from being incompatible with, is most frequently accompanied by, that enthusiasm for the welfare of society which specially forms the glory of womanhood. The lives of some two dozen of the most high-minded of Englishwomen—Sister Dora, Caroline Herschel, Jane Austen, and the like—are here gracefully told, and the moral value of their characters impartially estimated. Excessive laudation, that vice of most biographies, is absent from these studies. It is superfluous to recommend Mrs. Fawcett's book to every thoughtful woman, and the cheapness of the volume ought to secure it a large circulation.

Prince Vance. By Eleanor Putnam and Arlo Bates. (Walter Smith & Innes.) This excellent tale reminds us of nearly every fairy story we ever read, and of *Gulliver*, *Wilhelm Meister*, and *Alice in Wonderland* as well. We fear it belongs to the Eclectic School of nursery fiction; but that does not prevent it from being very amusing and very original too. "The boy Oris" ought to have been a very happy boy indeed, if he had many such stories invented for him in his childhood. We have an objection to "funny men," but the Funny Man—Prince Vance's Funny Man—is an exception. In real life he might have his drawbacks, but in a book he is splendid—such a jovial companion, so excellent a guide, so hospitable a host. Prince Vance meets a good many interesting people in the course of his journey to the Crushed Strawberry Wizard with his father and mother, and a whole court in a doll's house on his back; but he meets with no one to compare with the Funny Man. The brass monkey is good, very good also are—but we will not anticipate the pleasure of reading the book, but only add that Mr. Frank Myrick's illustrations enter fully into the spirit of the author.

Wee Folk Good Folk. A Fantasy. By Ethel M. Wilmot Buxton. (Sampson Low.) This "Fantasy" is prettily written. It is about a little cripple who longed to see the fairy folk, and to understand the birds and flowers. Dame Nature comes to her, and grants the child's requests; and so she sees the birds, the fairies, and the gnomes, and the spirits of the fire and the north wind, and many other spirits and fairies, and they all have tender tales to tell the child. It is all a little too pretty and sentimental perhaps, and not the most invigorating food for young minds; but still the fancies are often very sweet, and the book is not to be set down as either "maudlin," or "nambypamby." The illustrations, by Florence M. Cooper, are quite in harmony with the text, they betray indeed a rarer gift, in spite of some weakness in the drawing. The fairy of the brook and the knight of the flame are delightfully invented, and the snow fairy shows yet higher powers. It is a pity that to some irreverent persons she might seem to be smoking a pipe.

The Yarl's Yacht. By Jessie M. E. Saxby. (Nisbet.) As for story, perhaps there is not much in it, and as for characters, perhaps we do not know very much about all of them when the end has been reached; but yet it is a comfortable, pleasant, genuine book. And if we are a little puzzled as to the respective merits of the Lunda lads, it may be because there are so many of them, and we have missed our

opportunity of better acquaintance provided in a former volume devoted to their history. There is plenty of incident, and of a natural unforced kind, in a country which must be a paradise for lads of the right sort who love yachting and natural history. We need scarcely say that, coming from the hands of one of the writers of *The Home of a Naturalist*, the pictures of Shetland scenery and of life in the islands have the stamp of authenticity. If the yacht were not burnt we would willingly go and sail with the dear old Yarl and the lads, and "potter" about the islets and rocks until we knew them all. But we forget. The lads are all grown up now; and Svein has married Gerta, and Garth has married Amy Congreve, and the laird is dead—perhaps the Yarl too. Did we write that we did not know very much about all the characters? That is true; and yet what we know we like, some we almost love, even on so slight an acquaintance.

The Loss of John Humble. By G. Norway. (Blackie.) What boy could be insensible to the charms of a story of privateering and the pressgang, of a winter in the Arctic regions and a sojourn among the Laplanders? All this, and much more, in the way of adventures is excellently told by Mr. Norway, while the tone of his story is singularly high. The pathos culminates when, in the agony of starvation, the shipwrecked sailors wish to kill the friendless boy. The captain defends him; but, after a time, the boy whispers, "Captain, I will be killed for you! only—only—would you hold my hand the while?"

MR. A. H. MILES has provided the young with a fund of delight in his *Fifty-two Stories for Boys* (Hutchinson). These comprise a collection of sea tales, of tales of school and travel, of Indians and backwoodsmen, of the camp and field, of travel and adventure, and a dozen more which may be called miscellaneous. Their quality is sufficiently vouched by the names of their authors, Mayne Reid, G. Manville Penn, Ballantyne, Kingston, Hope, Ker, Stables—in a word, the most approved authors of juvenile literature. The Red Indian on the war-trail, emblazoned on the cover of the book, forms an appropriate emblem of the stirring tales within. A glance inside shows pirates, shipwrecks, scalp-locks, gleaming knives, blunderbusses, and cyclones. What more could the most exacting boy wish for?

My Boynie: the Story of Some Motherless Children. By E. E. Green. (Sonnenschein.) The pathos and tone of this little story are exactly what would be expected from Mrs. Green. A sister tends a sick brother for years with the most unstinted devotion. But the incidents are few, and the materials for a story scanty. An amusing confusion occurs in p. 3, where the heroine is said to have been five years old when her brother was born. It is affirmed at p. 2 that he was four years younger than she was. Consequently, he must have been a year old when he was born.

Eena Romney: or, Word-Pictures of Home-Life in New South Wales. By Myra Felton. (Griffith, Farran & Co.) The home-life treated in this book might have lain almost as well in England as in New South Wales, so little local colour is diffused through it. One original—not to say impossible—incident is introduced: the throwing a goose on its back into the sea to save a man who is swimming from a shark. This book is evidently the author's first venture in literature, and betrays immaturity of thought and expression. A strong religious strain runs through it, which would have charmed our old friend Mrs. Sherwood. As it is, it appears better suited to the meridian of Sydney than that of Greenwich.

Every Sunday: a Book for Boys. By C. M. Hallett. (S.P.C.K.) Mrs. Hallett has written

a short chapter of religious teaching for each Sunday of the Christian year. Each of these instructions is short, pithy, and to the point, well suited for a lad's Sunday reading, and, if read aloud in a Sunday-school, or put into the hands of serious working men, likely to do much good. This book may be unreservedly commended.

The First Church Workers: Lessons from the Early Days of the Church in Jerusalem. by Rev. W. E. Chadwick (S.P.C.K.), consists of a dozen short sermons or addresses delivered in a large manufacturing parish. Taking different sides of Christian work, they touch many of the social problems of the day, and prove impressive because of their thoughtfulness and sympathy. They, too, might be used to advantage in many similar districts.

NOTES AND NEWS.

THE success which has attended the "Index Library" since its commencement in January 1888, has induced Mr. Phillimore to propose its conversion into a society, with the view of securing its continuance upon a permanent footing. The approval of a large number of the subscribers has already been obtained, and a meeting to organise it will shortly be held. The name suggested is that of "The British Record Society." It will continue the work of the "Index Library," which has already supplied nearly a quarter of a million record references.

DR. H. OSKAR SOMMER writes from Paris, where he is at present working in the Bibliothèque Nationale, that his second volume of Sir Thomas Malory's *Morte Darthur*, containing his studies on the romance, is progressing fast. He hopes that the work will be completed by the end of February, 1890.

THE new Supplement of Mr. Joseph Irving's *Annals of our Time*, which is just ready, extends from July 22, 1878, down to jubilee-day, June 20, 1887, completing the day-by-day chronicle of events, social and political, home and foreign, of the first fifty years of the Queen's reign. The three later "Supplements" (February, 1871—June, 1887), with a very full index, will also be published at the same time in one volume, uniform with the first issue (June 20, 1837—February, 1871), of which the sixth edition is now in circulation.

MESSRS. METHUEN & Co. will publish very shortly a new book by Mr. Baring Gould, entitled *Old Country Life*, treating of the country customs of the last century, old houses, old roads, old country parsons, and old musicians. The book will be fully illustrated.

MR. BARING GOULD has also been for some time past collecting the old ballads, with their traditional music, which were once so popular in the West, but which are now dying out. Messrs. Methuen will publish them in four parts. Mr. Baring Gould has formed an amateur company, and has lately been giving these old songs in several West-country towns. The experiment has been so successful that he intends in November to repeat the same in Oxford and London.

THE Dean of Llandaff has a new book in the press—*The Epistle to the Hebrews*, with notes. It will form a companion volume to *The Epistles to the Romans*, by the same editor, of which the sixth edition was published in 1885. Messrs. Macmillan & Co. are the publishers.

MESSRS. BENTLEY announce for publication this month a *Life of Arabella Stuart*, written by Emily T. Bradley. It will be in two volumes, illustrated with portraits and facsimiles.

MESSRS. BLACKWOOD will publish immediately Mr. Holt S. Hallett's long-promised book,

A Thousand Miles on an Elephant in the Shan States, with maps and numerous illustrations.

Old Lamps and New, by Joseph Hatton, to be published next month by Messrs. Hutchinson, will contain some personal notes and reminiscences of celebrities of the past and the present, together with a portrait frontispiece, the first that has been issued with any of this author's numerous works.

A BOOK entitled *Practical Hints on the Public Reading of the Liturgy*, by the Rev. J. H. Whitehead, is announced by Mr. Elliot Stock.

A NEW and thoroughly revised edition of Schiller's *Prosa*, selected and annotated by Prof. Buchheim, will be published in a few days by Hachette & Co. The principal improvement will consist in the addition of a comprehensive index, supplementing the historical notes.

THE poem, "Her Dream," in the November number of *Cornhill*, which, in accordance with the rule of that magazine, appears anonymously, is by Miss Emily H. Hickey.

MR. SHADWORTH H. HODGSON will deliver the annual presidential address at the Aristotelian Society on Monday, November 4, on the subject, "What is Logic?"

A MEETING has lately been held at Auch in furtherance of the project for publishing a *Bullarium Vasconicum*, under the auspices of the Société Historique de Gascogne. The pieces extant are estimated at from 50,000 to 100,000. It is proposed to print a full catalogue of all, with analysis and précis of the more valuable. It is needless to say that this design, if well carried out, will be almost as useful to English as to French historians of the Middle Ages. The scheme has the hearty support of the archbishops and bishops of the province, of the various literary societies, and of the chief scholars of the region.

MESSRS. A. & C. BLACK, of Edinburgh—not yet of London—have this week issued the first volume of their new and enlarged edition of the *Collected Writings of Thomas De Quincey*, edited by Prof. Masson. The editor, we are glad to find, has interpreted his functions liberally, having aimed at forming a collection as complete and as well arranged as the author, under other circumstances, might himself have done. The present issue, therefore—bound in red cloth, somewhat after the pattern of Murray's Guides—will be welcome even to those who possess on their shelves the long series of familiar blue volumes, in which *Selections from De Quincey*, have hitherto appeared. Moreover, while it will contain more matter, as well as illustrations, the total number of volumes will be fourteen instead of sixteen, while the price is reduced from 4s. 6d. to 3s. 6d. The present volume begins in chronological order with the Autobiographic Sketches, the very earliest of which is now for the first time disinterred from the pages of *Tait's Magazine* for February, 1834. The frontispiece is a charming reproduction of a chalk drawing by James Archer, R.S.A., representing De Quincey with two daughters and a grandchild in 1855. The head of De Quincey alone from this drawing, on a larger scale, has already been published in Mr. J. R. Findlay's *Personal Recollections* (1886); so also has the medallion portrait by Shakespeare Wood, to which we greatly prefer Sir John Steell's bust. The other illustrations show Greenhay, near Manchester—De Quincey's early home, though not (as the editor points out) his birthplace; the cottage at Lasswade, most of all associated with his memory; and the ugly house in Edinburgh where he lodged during his latter years, and where he died.

MR. MARCHANT writes:

"With reference to the notice of my edition of Andocides' *De Mysteriis* and *De Reditu* which appeared in the ACADEMY of October 26, kindly allow me to state that the error on p. 36 to which attention is drawn is not mine, but the printer's. 'Who had ventured to oppose him in the Boule' should be 'who had not ventured,' &c. Anyone who reads pp. 33 and 34 will see that this must be so. Unfortunately, in correcting one mistake the compositor introduced another."

UNIVERSITY JOTTINGS.

IN accordance with general expectation, Mr. H. F. Pelham, of Exeter, now university reader in ancient history, has been elected to the Camden professorship of the same subject at Oxford, vacant by the resignation of Canon Rawlinson. Mr. Pelham is a joint author of the article "Rome," in the *Encyclopædia Britannica*, and is understood to be well advanced with a history of the Roman empire. We may add that both Mr. Pelham and his predecessor were formerly scholars of Trinity, as also were Prof. Freeman and Prof. Bryce. It will not be incumbent upon the delegates of the common university fund to fill up the vacant readership, which was originally occupied by the Rev. W. W. Capes.

MR. F. T. PALGRAVE, professor of poetry at Oxford, will deliver a public lecture on Friday next, November 28.

MR. A. W. VERRALL, of Trinity College, Cambridge, has finished his edition of the *Agamemnon* of Aeschylus. As in his *Septem contra Thebas*, an introduction, commentary, and translation are given. The *Supplices* of Aeschylus, a revised text, edited with introduction, critical notes, commentary, and translation, by Mr. T. G. Tucker, professor of classical philology in the University of Melbourne, and late fellow of St. John's College, Cambridge, is also just ready. Both books will form new volumes in Messrs. Macmillan's "Classical Library."

MANCHESTER NEW COLLEGE, Oxford, was inaugurated in its temporary rooms, at 90 High Street, on October 25, with an address by the principal, Dr. Drummond, in which he advocated the unfettered pursuit of religious truth. Dr. Drummond is himself delivering three courses of lectures this term: (1) "Textual Criticism of the New Testament"; (2) "Introduction to Catholic Epistles"; (3) "Study of Doctrinal Theology." The vice-principal, the Rev. J. Estlin Carpenter, is lecturing on "The History of Christianity in England"; and the Rev. C. B. Upton on "Mental Philosophy" and "Ethics." The lectures are open free to all members of the university.

AT the meeting of the Ashmolean Society at Oxford, on Monday next, November 4, the Rev. R. Harley will read a paper entitled "George Boole and his Logical Method: a Biography and an Exposition."

THE managers of the John Lucas Walker Fund at Cambridge have granted three small sums of money, amounting in all to about £80, to defray the expenses incurred by certain students in pathological research.

AT the last meeting of the Cambridge Philological Society, October 24, Mr. A. E. Housman (of St. John's College, Oxford) submitted some emendations of Ovid's *Metamorphoses*; and Prof. Postgate proposed in Horace *Car. III*, vi. 22—

"motus doceri gaudet Ionicos
matura ulgo et fingitur artibus
iamnunc et"

to read "Romana," the first four letters of "matura" having been corrupted from the

previous line (Lehrs has also made the same conjecture). He illustrated the standing antithesis of foreign and Roman from the rest of the Ode, and from other passages of Latin poetry.

AMONG the subjects that may be presented by candidates for the scholarship examination at St. John's College, Cambridge, in December next, are Hebrew and Sanskrit.

THE senate of the University of London has sanctioned the inclusion of Celtic as a special branch of the M.A. examination, after consultation with Prof. Rhys and other Celtic scholars. The syllabus, which will come into operation in 1890, offers two alternative subjects: (A) Irish language and Old and Middle Irish literature to the close of the sixteenth century, together with the relations of Irish to Welsh, to Gaelic and Manx, and to other Aryan languages; or (B) Welsh language and Old and Middle Welsh literature to the close of the sixteenth century, together with the relations of Welsh to Irish, to Cornish and Breton, and to other Aryan languages. In A, instead of Old and Middle Irish, modern Irish literature, with that of the Gaelic and Manx dialects may be offered; and similarly in B, instead of Old and Middle Welsh, modern Welsh literature, with that of the Cornish and Breton dialects may be offered.

DR. ROBERT W. REID has been appointed by the crown to the chair of anatomy at Aberdeen, vacant by the resignation of Prof. Struthers; and Mr. E. Waymouth Reid, of Cambridge and St. Mary's Hospital, has been elected professor of physiology at University College, Dundee.

MR. J. TUCKER, of Trinity College, Oxford, has been appointed lecturer in foreign languages at the University of Durham.

IT is proposed to form a Physical Society in Liverpool, which will hold its meetings at University College; and Prof. Oliver Lodge has consented to be nominated as first president. The secretary (pro. tem.) is Mr. Thomas Tarleton, 1 Hyde Road, Waterloo, Liverpool.

ORIGINAL VERSE.

SUGGESTED BY THE "DEAD MARCH" IN "SAUL."

I HEAR it yet that requiem for the dead—
The roll of muffled drums, the measured beat,
Like a world's pulse, of countless marching feet
Advancing slow with loud and louder tread.
The mournful thunder crashes overhead,
And seems with far-off echoes to repeat
The rumble of the cannon in the street,
Pealing the knell for him whose soul has sped.
The long procession passes on its way,
The lightning flashes faintly through the gloom,
Above the thunder's growl the charger's neigh
Comes shrill upon the wind, the cannon boom
Their last farewell, and he is left for aye
To sleep in silence in a warrior's tomb.

PAGET TOYNBEE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AUGUO, L. L'Institut de France: lois, statuts et règlements concernant les anciennes Académies et l'Institut, de 1485 à 1899. Paris: Klincksieck. 10 fr.
BYSTON, J. Leesings Epigramme u. seine Arbeiten zur Theorie d. Epigramms. Leipzig: Fock. 1 M. 30 Pf.
CASTELLANI, O. La Stampa in Venezia dalla sua origine alla morte di Aldo Manuzio seniore. 8 fr. L'origine tedesca e l'origine olandese dell'invenzione della stampa. 4 fr. Milan: Hoepli.
CURTIUS, E. Alterthum u. Gegenwart. 3. Bd. Berlin: Besser. 5 M.
DELAUNAY, P. Inventaire des marques d'imprimeurs et de libraires. 3^e Fasc. Pays étrangers. Paris: Cercle de la Librairie. 12 fr.
DESCHANEL, P. Figures littéraires. Paris: Calmann Lévy. 8 fr. 50 c.
HEINZE, P. u. R. GÖTTES. Geschichte der deutschen Litteratur von Goethe's Tode bis zur Gegenwart. Dresden: Heinze, 6 M.

JEANBOY, FELIX. Histoire de la littérature française sous le second empire et la troisième république. 4. Série. Paris: Blond & Barral. 5 fr.
 LAETNER, L. Das Rätsel der Sphinx. Grundzüge a. Mythengeschichte. Berlin: Besser. 30 M.
 OYENBROEK, J. Griechische Kunstmythologie. Besonderer Thl. 3. Bd. 5. Buch: Apollon. 2. Lfg. Leipzig: Engelmann. 7 M.
 RUCKWALD, H. Architektonische Studienblätter aus Budapest. 1. Thl. Berlin: Claassen. 36 M.
 SEILER, E. Reisebriefe aus Mexiko. Berlin: Dümmler. 6 M.
 TONKIN, le, d'après ceux qui l'ont vu. Préface de Jules Ferry. Paris: Victor-Havard. 3 fr. 50 c.
 WIEDER, K. Vorlesungen üb. Schiller's Wallenstein. Berlin: Besser. 5 M.

HISTORY, LAW, ETC.

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CORRESPONDENCE.

THE LAST DAYS OF JOHN HAMPDEN.

Oxford: October 28, 1889.

Everyone who has read Macaulay's Essays will remember his graphic description of the death of John Hampden. His account of the last days and the last words of the dying patriot is, however, founded on an authority of somewhat doubtful value.

In May 1815 there appeared in the *Gentleman's Magazine* (p. 395) a document which was introduced by the following letter:

"MR. URBAN,

"Thinking that any particulars relating to that great champion of English liberty, the illustrious Hampden, would prove interesting to your readers, I present to you the copy of a MS. which has been many years in the possession of our family.

"Yours &c.,
"A."

Then follows a two-page narrative (pp. 395, 6), headed

"A true and faithful Narrative of the Death of Mr. Hampden, who was mortally wounded at Chalgrove Fight Ann. Dom. 1643, and on the 18th day of June."

And subscribed—

"By me, Edward Clough, in the year of our Redemption 1643."

The author professes to have been an eye-witness of the events he relates, to have stood himself by Hampden's bedside, and to have

recorded his last words immediately after they were uttered.

Lord Nugent, in his *Memorials of Hampden*, accepted Clough's narrative as being in truth the evidence of a contemporary. His example was followed by Lord Macaulay, by John Forster, and by later writers. Nevertheless, there is good ground for believing that the author of this narrative wrote in the nineteenth, and not in the seventeenth, century. In spite of an affected archaism of spelling and diction, the grammatical construction of the sentences suggests a nineteenth-century authorship. More than this, the writer introduces words which were not in use in the seventeenth century, and employs words in senses in which they were not used till much later.

The following four instances will show this:

(1.) "Master Hampden," says the narrative, "voluntiered his service with the horse, albeit he had a colonelcie in a regiment of foot."

"To volunteer" was not employed in the seventeenth century in the sense of "to offer," nor is that meaning given by Johnson. I never saw the word "colonelcie" in any seventeenth-century document. Dr. Murray tells me that it is one of a class of words which came into use about the beginning of the present century. His first instance of "colonelcy" is dated 1810, of "baronetcy" 1812, of "captaincy" 1818.

(2.) Hampden's last letters, continues the narrative, "were by speciall messengers forwarded to the Parliament."

The use of the verb "to forward" in this sense is unknown to Johnson. Dr. Murray's first instance of such a use is from Burke's *Reflections on the French Revolution* (1790).

(3.) "In his young dayes he had entered too largelie into the vaine pastimes of the world, but was reclaimed, as I have heard him confess, by an inward call from the Lord, which enforced him to laye aside those his pursuits."

"To enter into" in the sense of "to take part" is not to be found in Johnson's Dictionary, and I doubt if any such use of it can be found in seventeenth-century literature.

(4.) "Trulle he was a wise and good man, who was bye all looked up to as the deliverer of his Countrie from Kingle tyrannie and arbitrarie power."

Dr. Murray's earliest instance of the use of the verb "to look up to" in the sense of "to respect" is from Coleridge.

Many other examples of suspicious words and phrases might be quoted. Dr. Murray, to whom I am much indebted for allowing me to make use of the examples collected for the New English Dictionary, agrees with me in believing, on the evidence of the style alone, that Clough's narrative is not a genuine seventeenth-century composition. At the same time, the narrative itself contains several suspicious statements. After describing the circumstances under which Hampden received his wound, the narrator says:

"He was conducted to the house of Master Ezekiel Browne (a well-affected and godlye man, who afterwards did good service in our armie)."

Hampden died at Thame; but I can find no trace of the existence of any Ezekiel Browne either there or in the armies of the Parliament. The narrator continues:

"He, contrarie to all opinion of skillfull Chirurgeons, appeared to have no hopes of a recoverie from that hurt, and would, so long as his strength sufficed, write directions for the vigorous prosecution of the warfare, which were bye speciall messengers forwarded to the Parliament; and these his Letters, in the sober judgement of men, have under God his providence rescued these realms from the hands of wicked men, who Ahitophel-like, gave to a weak and credulous king that advice which has embroiled these kingdoms in the present lamentable war."

The fact of such letters having been written is mentioned nowhere else, and I can find no trace of their existence. Hampden, according to the narrator,

"gave up the ghost, after having with more than humane fortitude indured most cruel anguish for the space of 15 dayes."

Hampden was wounded on June 18, and buried on June 25; and yet the narrator says he was an eye-witness, and wrote in the same year! In his last prayer Hampden is represented as saying:

"O Lord . . . confound and level in the dust those who would rob the people of their libertie and lawful prerogative."

Would Hampden or any of his contemporaries have spoken of the "prerogative of the people"? This must have been written at a time when the proper constitutional meaning of the word had been forgotten.

I may, perhaps, be permitted in a second letter to add some additional reasons for rejecting Clough's narrative. C. H. FIRTH.

THE PATRICIAN OF PIPPIN.

Cambridge: Oct. 26, 1889.

Prof. Freeman's article on "The Patriciate of Pippin," in the new number of the *Historical Review*, has probably already been perused by numerous readers. To what proportion of that number his main theory will appear, to use his own expression, "an impossible paradox," I can only conjecture; but I should certainly like to be allowed to submit to your readers some of the reasons which incline me to withhold my assent from his position. That position, as he himself enunciates it, is this: *When Pope Stephen the Third bestowed the title of Patrician of the Romans on Pippin King of the Franks, he did it by authority of the reigning Emperor Constantine Koprónymos, and in the character of his ambassador.* Prof. Freeman adds, however, that he does "not positively assert this as a definitely proved fact, because there is no direct evidence on the matter"—that his position is "only one guess among others," but, he holds, "a guess which has everything in its favour, except that direct evidence which is not to be had."

I cannot but think that, *a priori*, it is a disadvantage that his guess runs directly counter to a large amount of circumstantial evidence and to the conclusions of the ablest and most recent investigators. M. Gasquet's *L'Empire Byzantin et la Monarchie Franque* (Paris, 1888)—a capricious and ill-digested piece of historical work—is, in fact, the solitary exception in Prof. Freeman's favour among the productions of the last half century. Otherwise, all the most competent writers on this period—from Oelsner, in his elaborate study of Pippin which appeared in 1871, down to Mr. Bryce's brief discussion of the question in his *Holy Roman Empire* (pp. 39-41)—are against him. Waitz, Ranke, Döllinger, Dahn, Gregorovius, (in the new edition of the second volume of his *Geschichte der Stadt Rom* which has just appeared), have all, as Prof. Freeman candidly admits, adopted the contrary view—holding, for the most part, that the title of "Patrician" was probably conferred on Pippin by the authority of the Roman pontiff and the Roman people, not only without any reference to the Greek emperor, but as a first step towards the formal repudiation of his authority.

So many of the facts which chiefly militate against Prof. Freeman's theory are either completely ignored by him or kept altogether in the background, that it becomes necessary to recall them to recollection.

In the first place, he fails to take into account those fierce theological antipathies which were leading the popes to contemplate, at all hazards, a rupture with the empire,

Ever since Leo the Isaurian had ascended the throne in 717, the imperial authority, as that of the dictator of the belief of the Eastern Church, had been palpably in conflict with the doctrinal teaching of Rome; and in 726 the emperor issued his famous decree against Image Worship. His rule in Italy began to be regarded with detestation; his officers found it impossible to levy the imperial taxes; and his representatives in Rome, Naples, and Ravenna were deposed. When Gregory III. was made Pope in 731, one of his first acts was to assemble a council in Rome which hurled a sentence of excommunication against the iconoclasts;

"und das," says Gregorovius (II. 237), "war an sich die Losungung Italiens vom byzantinischen Reich." The Emperor, says Ranke, "sah darin einen Abfall nicht allein des Papstes, sondern des gesammten Italiens" (*Weltgesch.* v. 310). "Die römische Synode von 731," says Oelsner (p. 83), "bezeichnet daher den offenen Bruch zwischen Italien und Ostrom, den faktischen Sturz der kaiserlichen Gewalt, mehr als zwei Jahrzehnte bevor der Sieg Pippins über Aistulf das Schicksal derselben für immer entschied."

A great fleet was sent by the emperor in 733 to punish both the contumacious pontiff and his rebellious Romans, but it was lost in the Adriatic.

We can hardly be surprised, accordingly, that when in 739 the Lombard king, Liutprand, was again threatening to invade the Roman duchy, Gregory made his appeal for aid, not to the impotent and hostile emperor, but to the great ruler of the Franks, Charles Martel, then at the height of his renown as the conqueror of the Saracens. Nor can it be any more a matter of surprise that he made a formal tender of the transference of his allegiance from the emperor to the Frankish mayor of the palace, and besought the latter to extend his protection over the Roman patrimonies under the title of *consul*. This, of course, constituted an all-important precedent for Pippin fifteen years later; but Prof. Freeman endeavours to deprive it of much of its value as such by insisting on an entire difference of meaning between the terms "*consul*" and the term "*patricius*."

"If," he says, "the emperor was to be supplanted gradually and silently, it was by a patrician that he could best be supplanted. A *consul* was another matter. That title fell in much better with a design to get rid of the emperor suddenly and openly."

It would surely seem a more obvious reason for the selection of the title of *consul* that the title of *patricius* was at this time regularly borne by the exarchs of Ravenna (see Abel and Simson, p. 171, and note); and that consequently if Charles Martel had accepted the protectorate under the title of "*patricius*," the repetition of the title would have been productive of confusion. "*Consul*" marked more distinctly the western as opposed to the eastern dignity.

"The refusal of Charles to interfere," Prof. Freeman goes on to say, "left the Pope and the local Romans to themselves, to settle their relations to their sovereign the emperor and to their enemy the Lombard king how they might. And it is certain that they never again attempted to throw off the authority of the emperor by any formal act till the Old Rome had an emperor of its own to put in the place of him who reigned in the New" (p. 696).

Now the words which I have italicised can only mean that from the year 740 to Christmas day 800, we find no "formal act" on the part of the Roman pontiff and people intimating their renunciation of the imperial authority. To most students of the period it would, I imagine, appear a sufficiently "formal act" when Pope Hadrian, in 774, completely recognised the assumption by Charles's grandson of supreme authority in those provinces which the

Greek emperor still claimed as rightfully his. The younger Charles, as Abel (p. 173) says,

"setzte sich als Patricius gewissermassen an die Stelle des Kaisers und nahm daher eben auch der Oberhoheit in Anspruch." "schon lange vor der Kaiserkrönung wurden die Römer in Italien als seine Unterthanen, Rom selbst als eine Stadt seines Reiches angesehen" (p. 175).

If, however, the assent which Hadrian and the Roman people gave to Charles's assumption of that supreme authority which had before belonged to the Greek emperor does not, in Prof. Freeman's opinion, deserve to be characterised as "formal," I think it can hardly be questioned that the following act was essentially of such a character:

"*Novam temporis tabularum indicandi rationem Hadrianus procedente pontificatu assavit. More enim tralatitio quum etiam litteris d. 22 Apr. 772 exaratis Graecorum imperatorum annos (id quod postea accidit nunquam) subjunxisset, mutato ritu annotare jam die i [Dec. 781] inceperat, tum quibus pontificatus sui annis, tum quorum per manus et scriptas et datae chartae essent*" (Jaffe, *Reg. Pont. Rom.*, p. 203).

That is to say, after April 22, 772, Hadrian altogether discontinued dating his bulls and letters according to the year of the reigning Greek emperor, substituting that of his own pontificate. The last formality which might seem to link the empire and the popedom together was thus broken, and no more distinctly "formal" repudiation of allegiance to the Greek emperor could well have been made. We find, for example, that when Tassilo, Duke of Bavaria, was accused of *lese-majesté* towards his liege lord, Charles the Great, a precisely similar practice—that of dating his decrees according to his own ducal year instead of that of his Frankish superior—was construed into a deliberate design of shaking off his allegiance. It is singular that, while he is somewhat sarcastic at Martens's expense for disregarding the fact that after the accession of Stephen the state deeds of the Roman Republic were "still dated by the years of the emperor" (p. 709), Prof. Freeman should altogether ignore the *discontinuance of the practice* during the twenty-eight years which preceded the coronation of Charles the Great as emperor.

I now pass on to the main incidents connected with Prof. Freeman's theory. On March 25, 752, Stephen III. was elected pontiff. It is to be noted that he was not, as his predecessors had generally been, either a Greek or a Syrian, but a citizen of Rome, and, consequently, far less disposed to favour the imperial pretensions. So slender, however, was the tie which now bound the popedom to the empire that neither he nor his virtual predecessor Zacharias had deemed it requisite to apply to the emperor for the usual confirmation of his election. "The Lombards," says Prof. Freeman, "under their king Aistulf, were now more dangerous than ever. They had conquered Ravenna and the whole exarchate, and were threatening Rome and the neighbouring towns." He altogether omits, however, to note one very important fact, viz.—that in the preceding year the last of the exarchs, Eutychius, had been permanently driven from Ravenna; that the office of *patricius* had thus become in a manner vacant; and that the rule of the imperial representative had, after nearly two centuries' duration, come finally to an end. In June, 752, Pope Stephen contrived to patch up a peace on his own account with Aistulf. It concerned, as Prof. Freeman observes, only Rome and the Roman duchy. "Nothing is said about Ravenna; the pope does not take on himself the functions of the emperor." But in October peace was again broken; and just at this juncture the emperor made yet another effort to assert his authority

over the pontiff and the Lombard king alike. From Aistulf he demanded the restoration of the exarchate; on Stephen he laid his behest to second this demand by the exertion of whatever influence he possessed. "John the Silentiary (the imperial ambassador), accompanied by Paul and some other envoys of the pope, went to Aistulf at Ravenna, but had no effect on his mind" (p. 698). In the following year we find the pontiff commencing secret negotiations with the recently-elected King of the Franks on his own account, imploring Pippin and the magnates of his realm to come to the assistance of the Roman see. To this appeal Pippin responded by despatching two envoys to Italy with orders to bring the pontiff to their own master. And, almost at the same time, John the Silentiary appeared in Rome, bearing the imperial order that the pope should "go in person to the Lombard king, and demand the restoration of Ravenna and the other towns which he had seized." The motive of Constantine in thus requiring the personal intervention of Stephen is sufficiently intelligible. He hoped that, as Pope Zacharias had once overawed Liutprand, so Stephen would now overawe Aistulf, and that he might thus get back the exarchate. Can we doubt for a moment that, if it had been restored, Constantine would have forthwith appointed a new exarch, and that that exarch would in his turn have borne the title of *patricius*?

In pursuance of Constantine's commands, John the Silentiary and Stephen presented themselves in the latter part of October, 753, at the Lombard court in Pavia. "Both go to Pavia by the emperor's order; they both make the same demand; Aistulf will listen to neither." Their mission is at an end.

The next stage in the drama shows us Pope Stephen taking his journey across the Alps—an unprecedented act on the part of a pope—to plead with the Frankish king in person. He was accompanied by the Frankish envoys; and what was the result of his bold undertaking? The Donation of Ohiersy, on the one hand—which resulted in the bestowal of the exarchate (or the greater part of it) on the pope, not its restitution to the rightful claimant, the emperor; and the investiture of Pippin as "*patricius*" with the protectorate of the possessions of the Church on the other. By the one, the temporal power of the papacy was created; by the other, the pope's independence of the Greek emperor was implicitly asserted.

Let us take the record of Pope Stephen's momentous act as it stands recorded in the *Clausula de Pippino*, of which, I am glad to see, Prof. Freeman concedes the authenticity. "Pippinus per manus Stephani pontificis . . . in regem et patricium una cum filiis Carolo et Carolomanno unctus et benedictus est." There is nothing here about any authority from the Greek emperor; and surely it would have been an extraordinary return for Stephen to make for the splendid promise of the exarchate, to profess to look upon the powerful monarch of the Franks as succeeding to the protectorate of that territory only by favour of the very potentate whom he was undertaking perpetually to exclude from it!

Prof. Freeman prefers not to quote the *Clausula*, but he goes on to say that

"the patriciate would to the mind of every man in Rome and Italy imply an imperial commission. If the pope, in conferring that title, did not act by imperial authority, he must have meant to act in defiance of imperial authority. He must have meant to set up his patrician in opposition to the authority of the emperor" (p. 702).

It seems to me more in harmony with the facts to say that the Roman see wanted a *patricius*; that the imperial *patricius* had fled, and there seemed no reasonable prospect of his being restored; and that Stephen, accordingly, in-

vested Pippin with the office and made it hereditary in his house, the consent of the citizens of Rome, as Gregorovius (ii. 275) supposes, having probably been already formally obtained.

That the title was bestowed with the consent and authority of the emperor seems incredible if we take into account the following considerations:

(1) When the Greek emperor demanded the restoration of the exarchate through his ambassador at Pavia, we can only suppose that he designed to re-appoint his exarch, and to re-invest him with the customary dignity of patricius. But we can scarcely imagine that Constantine designed to make the King of the Franks his exarch.

(2) The exarch had always been the mere creature of the emperor removable at pleasure. Stephen, however, in investing not only Pippin but also his sons with the dignity, designed to make it hereditary in the house of Arnulf. This would have been a new departure in the theory of the office, as held by the empire, however consonant with the theory of the royal dignity among the Franks which Pippin was endeavouring to establish.

(3) There seems to be no precedent, at this period, for the investiture by the emperor of a secular potentate with a secular office, through the medium of the pope.

(4) If the emperor designed to make Pippin patricius, why did he not entrust so delicate a negotiation to his own ambassador, on whom he could rely, rather than to a pontiff who regarded him with aversion? It is difficult to suppose that he had any idea of Stephen's journey across the Alps.

(5) If Stephen bestowed, and Pippin accepted, the title as emanating from the emperor, how was it that after Pippin's refusal to surrender the exarchate in 756 the emperor did not recall the bestowal of the dignity?

I might urge "a vast deal more" (to use Prof. Freeman's own expression), especially from times subsequent to 754, which incline me still to adhere to the belief that the offer of the patriciate to Pippin was the outcome of independent concert between Pope Stephen and the Roman people, just as much as was the offer of the consulship by Gregory III. to Pippin's father. But the King of the Franks found himself in a position to accept the honour and the responsibility which the sagacious mayor of the palace had deemed it prudent to decline.

J. BASS MULLINGER.

JOHN CHAUCER'S WIFE.

British Museum: Oct. 19, 1889.

The mistake of which I complained in the *Dictionary of National Biography*, as to Joan the supposititious wife of Chaucer's father, unluckily re-appears again in *Chambers's Cyclopaedia* (vol. iii., p. 136, col. 2). The statement there made is that Chaucer

"was the son of John Chaucer by his second wife Agnes, of unknown surname, a niece of one Hamo de Copton. (His first wife, Joan de Esthale, was certainly living as late as 1331.)"

This mistake I desire again to correct, and to declare that the evidence of the *Coram Rege* Roll of Trinity Term, 5 Edw. III., is expressly against it. In December, 1324, the Stacons, and Agnes, the wife of Walter de Westhale, forcibly carried off John Chaucer (the poet's father), then a boy of fourteen, in order to marry him to Joan de Esthale. The boy did not marry the girl, but was recovered by his mother and stepfather. In 1328 he was "still unmarried." His abductors were fined £250 and put in prison. In 1331 they petitioned to be set free, on the ground that John Chaucer had forgiven them the £250.

If he had then married Joan de Esthale, they would have pleaded it triumphantly in their favour. But they did not do so; of course, because John had not married Joan. There is no evidence whatever that John Chaucer ever had more than one wife, Agnes.

That Chaucer's own wife "was in all probability" a Roet, and that "she gave birth, it would seem, about 1362 or 1363, to Thomas [and] probably to Elizabeth (circa 1365)," I do not believe. But these last things are matters of opinion, as to which I trust that future finds will bring us certainly one way or the other.

F. J. FURNIVALL.

R. A. PROCTOR MEMORIAL FUND.

The affairs of the late Mr. Proctor have now been settled; and we regret to say that the total sum available as provision for his widow and the seven children—four of whom are daughters and one a little boy permanently invalided—is under £2000. To the small income which this will produce there is to be added the £100 per annum from the Civil List, which is, however, granted only during Mrs. Proctor's life. Temporary assistance has been already voluntarily rendered by several of the late Mr. Proctor's friends; and, as others have signified their desire to assist, it has been decided to start a fund under the above name. An influential committee is in course of formation, which the many friends of Mr. Proctor are invited to join. Subscriptions to the "R. A. Proctor Memorial Fund" will be received by the City Bank, Bond Street Branch, W.

GRANT ALLEN.

EDWARD CLODD.

A. COWPER RYANARD.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 3, 4 p.m. South Place Institute: "Denmark and Iceland," by Mr. Eirikr Magnússon. MONDAY, Nov. 4, 4 p.m. Royal Academy: "The Head and Face," by Prof. John Marshall. 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Aristotelian: "What is Logic?" Presidential Address, by Mr. Shadworth H. Hodgson. TUESDAY, Nov. 5, 8 p.m. Biblical Archaeology: "The Tree and Fruit represented by the *Tappuah* of the Hebrew Scriptures," by the Rev. W. Houghton; "Notes on the Acoadian Language," by the Rev. C. J. Ball; "Was the Camel known to the Early Egyptians?" by the Rev. W. Houghton. 8.30 p.m. Zoological: "New Indian Lepidoptera, chiefly Heterocera," by Col. O. Swinhoe; "The Genus *Urothoe* and a New Genus *Urothoides*," by the Rev. Thomas R. R. Stebbing; "List of Birds collected by Mr. Ramsay in St. Lucia, West Indies," by Mr. F. L. Solator; "The Relations of the Fat Bodies of the *Sauropsida*," by Mr. G. W. Butler.

WEDNESDAY, Nov. 6, 8 p.m. Geological: "The Dinosaurs of the Wealden, and the *Sauroptrygians* of the Furber and the Oxford Clay," by Mr. R. Lydekker; "A 'Dumb Fault' or 'Wash-out' found in the Pleasley and Teyersall Collieries, Derbyshire," by Mr. J. O. B. Hendy; "Some Palaeozoic Ostracoda from North America, Wales, and Ireland," by Prof. T. Rupert Jones.

8 p.m. Elizabethan: "Barton's Anatomy of Melancholy," by Mr. A. H. Bullen. THURSDAY, Nov. 7, 4 p.m. Archaeological Institute: "The Great Sphinx of Egypt, with some Account of the Spread of the Sphinx Idea in the Ancient World," by Mrs. Tirard; "Sculptures of Oriental Designs at Bradwardine and Moccas, Herefordshire," by the Rev. Greville I. Chester.

8 p.m. Linnean: "A Collection of Dried Plants, chiefly from the Southern Shan States, Upper Burma," by Col. H. Collett and Mr. W. Botting Hemaley.

8 p.m. Chemical: "The Isolation of a New Hydrate of Sulphuric Acid existing in Solution," by Mr. S. U. Pickering; "Further Observations on the Magnetic Rotation of Nitric Acid of Hydrogen, Chloride, Bromide, and Iodide in Solution," by Dr. W. H. Perkin; "Phosphoryl Trifluoride," by Messrs. T. E. Thorpe and F. T. Hambley; "The Acetylation of Cellulose," by Messrs. U. F. Cross and E. Bevan; "The Action of Light on Moist Oxygen," by Mr. A. Richardson; "Anhydrous phenonebenzene and the Constitution of Linus Lepidens," by Drs. Japp and Klingeman.

FRIDAY, Nov. 8, 8 p.m. New Shakespeare: a Paper by Mr. W. Poel; "Shakespeare's 'make rope's' in 'All's Well,'" by Dr. Furnivall.

SATURDAY, Nov. 9. Botanic: General Fortnightly Meeting.

SCIENCE.

The Attic Theatre. By A. E. Haigh. (Oxford: Clarendon Press.)

WHEN Dr. Donaldson half a century ago wrote his well-known *Theatre of the Greeks*, he combined in one volume a literary and biographical history of the drama with an antiquarian history of all the arrangements of the theatre and of the production of plays. Mr. Haigh confines himself to the second subject in his present volume, and the history of the drama proper finds no place in it. He describes the construction of the theatre and the nature of the scenery and machinery that the dramatists had at their command. He fixes the times at which plays were represented, and discusses the number, order, and relation of those performed at a single festival. He tells us how the actors were allotted, how they dressed themselves, how they contended for their own prizes, and how they formed a trade-union of their own; how the choregus trained his choreutae, and what was their appearance and place in the theatre. Finally, he discusses the composition of the audience, what they paid and how they sat. But of the dramatists and their plays we hear only incidentally—the inscription recording a victory of Aeschylus, which coincides with the reputed date of the "Agamemnon" and other plays; the occasions on which Sophocles appeared on the stage, and that dramatic innovation of his which Suidas describes in words that no one has been able to understand; the way in which favourite old plays like the "Orestes" and the "Ghost" were acted regularly before the new tragedies and comedies, long after Euripides and Menander had gone to dispute with Aeschylus and Philemon those thrones of tragedy and comedy which stood ready in another world. It is to be hoped that Mr. Haigh will regard his work as only half done, and will presently give us a companion volume on the history of the drama. He would certainly produce an able, accurate, lucid, and well-written work.

The considerable amount of new material that has been accumulating since the days of Donaldson, and the many discussions of material new and old that have taken place, did, indeed, call for a new book in English on the Attic theatre. Inscriptions of great importance have come to light; works of art have contributed further to our knowledge; German scholars have written a whole library of monographs; and three years ago Dr. Albert Müller published his excellent work (*Lehrbuch der Griechischen Bühnenalterthümer*) on the whole subject. Mr. Haigh has availed himself thoroughly of all these aids. To Müller he is, and acknowledges himself to be, specially indebted—maintaining, however, an independent judgment, and occasionally pointing out where he thinks Müller has gone wrong. He seems to have overlooked nothing or next to nothing, and English readers will find here the latest information and speculation, reviewed with sagacity of judgment and presented in a clear and readable form. There are many matters of controversy and doubt dealt with in the book, and on some of them it may be that the author is rather more positive than the evidence altogether warrants. He usually, however, states what the evidence is; and the reader is enabled, in great measure, to judge for himself.

A few of the points may now be mentioned on which those familiar only with the older books will find fresh information or fresh views in the book before us. Few inscriptions are of more interest than those found a few years ago referring to the Great Dionysia of 341 and 340 B.C., for they prove that at that date the number of tragedies produced by each author was not necessarily three, it being three one year and two the next; and that no satyric play was appended to the three or the two tragedies, for only one such play was performed and that came before any tragedy whatsoever. Several other points of interest are made clear by this inscription, which has not, I think, appeared in any English book before, and which Mr. Haigh gives, with others, in an appendix. The contest between the different actors, independently of that between the plays they were appearing in, is now clearly made out, and throws light on several things that were previously dark. Mr. Haigh emphasises again the distinction between the rules regulating dramatic and those regulating dithyrambic performances, with the view of showing that we have sometimes confused them together and applied to the former what was only true of the latter—*e.g.*, the tribal character of the contest. The latest views as to the way in which the judges were selected whose votes determined the prize will also be found here; and all that is known of the Proagon or preliminary appearance of poets, choregi, actors, and chorus, in the Odeum.

As regards the actual structure of the theatre we have been assisted by the very recent excavation of the beautiful theatre at Epidauros and by Dr. Dörpfeld's work in the theatre of Dionysos at Athens. The former goes to confirm what Vitruvius says as to the stage in a Greek theatre being no less than twelve feet above the orchestra. Mr. Haigh is no doubt right in rejecting, as Müller does, the theory of Dörpfeld and Höpken, that the actors for a long time were in the orchestra and not on the stage. The interposition of the chorus on this theory between actors and audience is, as he says, enough in itself to disprove it. Most people will agree with him also in rejecting another theory of Dr. Dörpfeld's, unless it rests on surer evidence than at present appears—the theory, namely, that "the Athenians had no permanent stage-buildings until the latter part of the fourth century, and that they were contented with mere temporary erections of wood during the whole of the great period of the Attic drama." This is associated with a further belief that the stone-sea's also date only from the same epoch of Lycurgus. But as Mr. Haigh argues very decidedly against these views at pp. 124 and 137, it is puzzling to find him saying on p. 158: "All we know as to the stage in the Athenian theatre during the fifth century is that it was not a permanent erection at all, but merely a temporary structure of wood." There would seem to be here either some oversight or some failure to make his meaning plain. He will have nothing to do either with the platform that Müller and others have provided in the orchestra for the chorus to stand on. There is very little to be said for it and a great deal to be said against it. The distinction between permanent doors in the stage-wall and temporary ones suited to the play,

and made in the scenery that was put in front of the wall, may clear away a good deal of the well-known difficulty of getting a clear and consistent idea about stage-entrances.

Mr. Haigh is decidedly in favour of the view that women as well as children were admitted to all kinds of dramatic performances, and there is certainly a preponderance of evidence this way. He fails, however, to observe that some of the evidence of the presence of women in theatres may arise from their being present at non-dramatic performances, and that the passage in the "Pax" beginning at l. 50 seems to enumerate the classes of the audience without making any mention of women. There is, I presume, no reason to suppose that the two obols were ever given to women. This, however, applies equally to children. Mr. Haigh says nothing of the small stamped pieces of lead and ivory found in Athens and elsewhere, sometimes marked with masks, tribal names, &c., and thought to be theatre-tickets. Does he not recognise them as such? In any case they deserve mention.

Two photographs published by the Hellenic Society have been reproduced on a small scale as illustrations. They show the theatre of Dionysos as it now is, only that the custodian's hut in the orchestra—which, unfortunately, has to reappear in Mr. Haigh's frontispiece—has now been removed. A few other illustrations from vase-paintings and other sources have been added, and are a material aid to the descriptions in the text.

The Attic Theatre is certainly creditable to English scholarship. The author has not, I think, added anything fresh to our stock of information, but he has presented it in a carefully sifted, well-arranged, intelligible, and agreeable form. He has no new theories of his own, but he is a very competent critic of the theories of other men. A book more thorough and more trustworthy can seldom have been issued by the Clarendon Press. Further research, more excavations, the ingenuity of fresh minds, will in time amass a number of those minute additions and alterations that little by little alter the whole aspect of a subject and cause all our histories to be rewritten; but this will be the work of many years, and it is unlikely that for a long time to come so good a book as the present will be superseded.

HERBERT RICHARDS.

CORRESPONDENCE.

AS'OKA'S THIRTEENTH AND FOURTEENTH EDICTS
IN THE MANSEHRA VERSION.

Vienna: Oct. 22, 1889.

Shortly after my arrival in Stockholm on the occasion of the late International Oriental Congress, Dr. J. Burgess handed to me a paper impression of a large inscription in North-Indian characters which he had received a few days before from Mr. Rodgers, the Archaeological Surveyor of the Panjab. After a cursory inspection, I was able to announce to him that it contained As'oka's thirteenth rock-edict, and possibly the fourteenth. My communication in no way surprised him; and he informed me that the impression was the result of a search instituted by his orders for the missing portions of the Mansehra version. With his permission, I made the discovery known at the second meeting of the Aryan section of the Congress (see *Bulletin*, no. 8), and

gave readings of some of the most important passages of the thirteenth edict. As every addition to our knowledge of the As'oka inscriptions possesses a considerable interest, I now reproduce the remarks made at the meeting, and add some others on points which have come out during a more leisurely examination of the document.

The impression measures 4' 6" in height. Its breadth is in the upper portion, down to line 8, about 8' 7", and in the lower one 6' 2". It contains thirteen lines slanting upwards from the right to the left. All of them are more or less mutilated at the end. In the upper ones about sixty letters, or even more, are missing; in the lower ones about forty. The first eleven lines and a half contain portions of the thirteenth edict; the latter part of the twelfth and the thirteenth lines contain fragments of the fourteenth edict. The first legible words in line 1 are *pacha adhuna ladheshu Kalingseshu*, which correspond with the beginning of line 2 of the Shāhbāzgarhī version. It is thus evident that the inscription is mutilated also at the top, and that its real first line is missing. In the preserved portions there are a good many illegible or disfigured letters; and the appearance of the impression shows that the stone has not been polished, but is full of natural fissures and flaws.

This state of things no doubt diminishes the value of the document. Nevertheless it is by no means useless. It confirms a number of readings, found hitherto only in single versions, and furnishes in some passages interesting *varian lectioes*. Thus, in the sentence where the Shāhbāzgarhī version reads (l. 6) *prati-bhagam cha etam savram manus'anam* (not *manushanam*, as my transcript gives erroneously), &c., and alone has fully preserved the last word, the Mansehra version offers lines *pra . . . [e]she savram manus'anam*, and thus confirms the correctness of the important word. In the next following sentence, which is considerably shortened in the Shāhbāzgarhī text, the Mansehra version sides—as is frequently the case in the other edicts—with that of Kālsī, and has (line 5 end): *nasti cha se janapade yatra nasti ime [nika]ya a[nanta] yenesha [bra]ma[na]*. . . . The highly-interesting passage of the Shāhbāzgarhī version, which I first explained in the *ACADEMY* of March 9, 1889, is, unfortunately, not complete. What remains (l. 7) is: . . . *cha atavi . . . na priyasi vijitai hoti ta pi anunayati; anunijhapaye ti. Anutape pi cha prabhaye devina priyasa. Vuchati tesa; Kiti?* Here we have a general agreement with the readings of the Shāhbāzgarhī text, as I have given it, and the interesting fuller forms *anunayati* for *anuneti*, and *anunijhapaye* for *anunijhaye*. It deserves also to be mentioned that the *jha* of the latter word is perfectly distinct, which is not the case in the other text. In the preamble to the enumeration of the Greek kings influenced by As'oka's teaching of the law, where the distance of the dominions of the Yona king Antiochus from India is given, the words *A shashu pi yojana[s'a]teshu* are distinct at the end of line 8 with the exception of the syllable *s'a*. The Mansehra version thus furnishes additional proof that the second word is really *shashu*, i.e. *shatsu*, and that the passage must be translated as I have done: "Even at (the distance of) six hundred Yojanas [where Antiochus, the king of the Yonas, rules]." Among the names of the Greek kings, only that of Alexander, *Alikasudare nama*, has been preserved. In the immediately following list of converted nations the first word of the compound *Visha-Vaji-Yona-Kam[boje]shu* agrees with the Shāhbāzgarhī text, the others with that of Kālsī. The next compound [*Nabha*]ka-*Nabhapantishu* comes likewise close to the Kālsī reading *Nabhake Nabhapantishu*, from which it differs only by the absence of

the locative termination in the first word. In the last sentence but one, where the Shāhbāzgarhi version has: *savva cha nīratī bhātu ya eramarati*, and that of Kālsī: *shavā cha nīlatī hotu uydmalatī*, Mansehra closely agrees with the former, reading line 12: *savva cha [pi nī]ratī hotu ya eramarati*. The fragments of the fourteenth edict are very indistinct. So far as I can make out, the beginning (line 12 end), is: *iyam dhramalipi devanam priyena ti*; and this agrees with the text of Kālsī and of the other eastern and south-western versions.

These details show that even in its present mutilated state the new inscription possesses a not inconsiderable value. But from Dr. Burgess's statements regarding the circumstances under which it was discovered and the impression taken, I conclude that the find may eventually prove to be still more important, and that we may hope to obtain complete copies of the two edicts. The account which Dr. Burgess has given me is as follows.

At a late visit to Mansehra, during which he took the impressions of edicts i.-viii. and ix.-xii. used for my article in vol. xliii. of the *Zeitschrift der deutschen morgenländischen Gesellschaft* (p. 273, ff.), he noticed that the two inscribed rocks are surrounded by a very large number of big loose boulders, full of natural rents and fissures. It then struck him that the two missing edicts might possibly be incised on one of these. For owing to the roughness of the stones the existence of letters on them might easily be overlooked. As the time of his stay was too limited for a careful examination of each single boulder, he asked the Archaeological Surveyor of the Panjab to undertake the task. Thereupon, Mr. Rodgers sent in the beginning of the last rains a native clerk to Mansehra with orders to institute a strict search. The latter found, after a great deal of trouble, a third inscribed stone which had been removed from its original position and had rolled down to a nulla or torrent, overhanging its bank. This yielded the impression under notice. As the stone is not in its original place, and as the discoverer is not an archaeological expert, it is not at all unlikely that there are more letters on it than the impression contains. It may be that a portion of the inscription is hidden under the stone, or has been overlooked in consequence of the bad condition of the surface. It seems to me also very probable that an impression taken in sections during a more favourable season by a competent archaeologist will be much more readable than the present one. Under these circumstances I think it advisable to defer an attempt at editing the text until the stone has been examined once more and a fresh impression has been taken. But I should be ungrateful towards Dr. Burgess and Mr. Rodgers if I concluded this communication without adding that they have laid all students of Indian history under a great obligation by what they have already done.

G. BÜHLER.

SCIENCE NOTES.

MR. MILLER CHRISTY, F.L.S. (author of *The Trade Signs of Essex* and of an excellent little guide-book to the county) now announces for publication by subscription a volume on the birds of Essex, for which he has been collecting materials for the past fifteen years. He proposes to give not only a detailed account of the 271 species which are reported to have been met with in the county, but also chapters on local naturalists and collections, hawking and decoys. The book will be illustrated with a map, at least one plate, and more than 150 woodcuts; and will form a "special memoir" of that active body, the Essex Field Club.

Subscribers should address themselves to Messrs. Durrant & Co., Chelmsford.

DR. WILLIAM FERREL, of the American National Academy of Sciences, has written a *Popular Treatise on the Winds*, in which he deals with the general motions of the atmosphere, monsoons, cyclones, tornadoes, waterspouts, hail-storms, and other conditions of the atmosphere, explanatory diagrams being given. The book will be published in this country by Messrs. Macmillan & Co.

SIR ROBERT STAWELL BALL's new work, entitled *Star-Land*, will be ready for publication about November 25.

THE paper on "The Manners, Customs, and Superstitions of the Tribes of South Africa," which will be read at the Anthropological Institute at its first meeting this session, on November 12, has been written by the Rev. James Macdonald, who resided for twelve years among the natives in South-Eastern Africa. Mr. Macdonald has prepared the paper in reply to the schedule of questions issued by Mr. J. G. Frazer, of Trinity College, Cambridge.

PHILOLOGY NOTES.

THE last number of the *Journal des Savants* contains the first of a series of four articles, which Prof. Alfred Maury proposes to write on the works of Prof. Terrien de Lacouperie. We are glad to hear that the venerable French scholar is gradually recovering from the sunstroke which incapacitated him three months ago.

In the October number of the *Babylonian and Oriental Record* (David Nutt) Dr. W. P. Warren, of Boston, author of *Paradise Found*, argues that the gates of sunrise in ancient Babylonian art were placed at the north, and, therefore, at the north pole; Mr. F. Ll. Griffith contributes a critical bibliography of the Sinit inscriptions; M. J. Imbert, of Paris, continues his notes on the Lykian writing, printing his proposed transcriptions of the characters in parallel columns with those of other scholars; and Mr. W. St. Chad Boscawen notices Mr. Flinders Petrie's recent exhibition of objects from the Fayum, with special reference to the inscribed pottery, and the evidence it supplies for dating the prehistoric civilisation of the Levant.

AN important article on ancient metrology has appeared in the *Transactions of the Anthropological Society of Berlin* (for March, 1889), from the pen of Dr. Lehmann. The author's knowledge of Assyrian gives him an advantage over his predecessors in the same field of research. He has cleared up the difficulties which have hitherto surrounded the Babylonian system of weights and measures; and he has shown that the Egyptian system, instead of being the origin of that of Babylonia, as Brugsch maintained, presupposes the sexagesimal system of the latter. The importance of this conclusion for the history of early culture need not be pointed out. It indicates the existence of commercial intercourse between Babylonia and Egypt at a time of which we have, at present, no contemporaneous records, and carries us back into what is still a prehistoric age.

THE recent Congress for the Study of the Ethnographical Sciences in Paris drew special attention to the valuable work on the Hunza and Nagyr tribes by Dr. Leitner, the first part of which has just been published at the expense of the Indian Government. To the philologist, the ethnologist, and the student of folklore alike, it is one of the most important volumes that have ever issued from the Government Press at Calcutta. The materials collected by

Dr. Leitner during his residence in the little-known country of the Hunzas of Dardistan are marvellously complete. Hunza grammar contains many surprises for the philologist. As in certain Kurdish dialects, the substantive cannot be used without a personal pronoun; as is "my heart," *gos* "thy heart," *es* "his heart," "heart" by itself being non-existent in speech. The plurals of many feminine nouns, again, are masculine, and *vire versa*; while in the verb "to be" or "to become," as well as in numerous other verbs, there are different plurals for men, women, animals, &c., which are again sub-divided according to sex. Objects also are distinguished into male and female according to their fancied stronger or weaker uses, a gun, for instance, being masculine, because used by men in hunting.

MEETINGS OF SOCIETIES.

SOCIETY FOR PSYCHOLOGICAL RESEARCH.—Friday, October 25.)

THE president (Prof. Sidgwick) gave an account of the International Congress of Experimental Psychology held in Paris last August. The congress had adopted the scheme of a census of hallucinations already set on foot by their society in England, France, and the United States; and it was hoped that the collection of statistics might gradually be extended to other European countries. Much matter valuable to psychologists was thus being collected; and he trusted that fresh light would be thrown on the subject of co-incidental or veridical hallucinations, which specially interested their society. He would be glad to supply information in reply to letters addressed to him at Hill Side, Cambridge—A paper on "Recent Telepathic Experiences" was also read.

FINE ART.

THE GLASGOW AUTUMN EXHIBITION.

IT is fortunate that the Royal Scottish Society of Painters in Water-Colours has this year—as was the case on several former occasions—been able to supplement the display of the works of its own members by an extensive collection of works in black-and-white, brought together by the Glasgow Institute, and also to add an interesting series of pastel drawings. The water-colours—about 200 in number—which fill two of the smaller rooms of the Institute, would of themselves hardly have presented any very great attraction for the public.

The display—like all close exhibitions, confined exclusively to the works of privileged members of a corporate body—suffers from the fact that each picture presented has not been judged, and accepted or rejected, upon its independent artistic merit. Accordingly, a large proportion of the works shown are of a distinctly commonplace character, while a few of the drawings are so feeble and worthless as to be a positive disgrace to the walls—show such a pitch of artistic ineptitude as should be sufficient to secure the dismissal of their painters from the membership of any rightly-ordered society of professional artists. The society, too, suffers this year from the absence of several of its strongest members. Mr. W. M. Taggart, undoubtedly the most effective water-colour painter in Scotland—who, indeed, has no rival on either side of the border in his renderings, in this medium, of light and atmosphere—is unrepresented; nor are any of Sir William Douglas's delicate, sweetly-toned little landscapes visible upon the walls; while Mr. W. E. Lockhart, whose works are always forcible, though sometimes wanting in the last grace of refinement, is also a non-exhibitor. Of the art of the president of the society, Mr. Francis Powell—work that never fails to be careful and delicate, if it seldom possesses much

force or spirit—we have two examples: "An Autumn Scene," and "A Glean of Sunshine" shed over the sea. Some of the most striking of the exhibits come from Mr. James Paterson, an artist—still young—who is rapidly taking a very high place among Scottish painters in water-colours. A French-trained student, still manifestly influenced by Parisian examples, his art is yet essentially original. He sees and renders nature in his own way; his chosen schemes of colour-harmonies are distinctly personal and individual. "On the Beach, Seascale, Cumberland," and "Spring Evening on Craigdarroch Water," are sufficiently representative examples of his art; but he reaches a higher point in a view of "Moniaive," while his smaller subject, "Near Drigg, Cumberland"—a scene of the simplest component parts, just a curve of bay beneath undulations of rising ground that are shut off by a paling from a space of green foreground—is rendered perfectly delightful by the delicacy and transparency of its subdued and diffused lighting. One of the most prominent contributors is Mr. R. B. Nisbet, who is represented by eight of his careful little landscapes, which bear equal traces of a study of nature herself, and of an acquaintance with that ordered rendering of nature which is to be found in the productions of the early English school of watercolour. Mr. Tom Scott, is less excellently represented than has been the case in several previous displays of the Society and of the Royal Scottish Academy. His "Twilight Landscape" and "Rainy Weather" are wanting in that purity of colouring, that crispness and spirit of touch, which gave so much distinction to his Italian subjects of two years ago. Mr. R. Alexander shows his accustomed skill as an animal painter, and the cool grey tone that is habitual in his works, in his "Moorish Camp, near Tangiers." The "Footpath to Laon," by Mr. J. H. Lorimer, is delicate and fresh in treatment; while Mr. Robert Little's "My Little Neighbour"—a picture of a French child seated at a window surrounded by quaint grey walls and quiet ruddy roofs—is one of the most accomplished works that this artist has yet given us. Among the other painters who exhibit works of merit are Mr. A. D. Reid and Mr. R. W. Allan. And the exhibition includes several excellent examples of flower painting, notably Mr. Millie Dow's study of red and white roses, set in a Japanese bronze jar—a work superb in colour, and spirited in touch, and Miss O. Walton's "Pansies."

But, as we have indicated, the emphasis and main interest of the present display lies not in the water-colours that are shown, but in the works in black and white, and in pastels by which they are supplemented. The works in monochrome are arranged in the great gallery of the Institute, where a place of honour has been assigned to the large cartoon by Mr. E. Burne-Jones—"David's Exhortation to Solomon"—a design full of admirable decorative feeling in its graceful involution of sinuous lines. Eight other examples of his refined and fascinating art are also shown, including his vigorous classical subjects of "Ixion," "Tantalus," and "Sisyphus," various excellently delicate drawings of heads, and several studies for his painting of "Avalon." The grave, consciously restricted art of Mr. Legros is visible in a few silver-points and etchings, and from Sir Frederick Leighton comes his scholarly design for the "Captive Andromache." The direct and effective work in charcoal of the modern Dutch school is represented by Mr. Mesdag's vigorous "Return of Fishing Boats to Scheveningen," and by the still more powerful "Bords de l'Y, près Amsterdam," of Mr. Storm Van's Gravesande, who also contributes several excellent etchings. Among the decora-

tive designs are Mr. Walter Crane's series of original drawings to "The Sirens Three"; while M. Paul Renouard's "Sarah Bernhardt" and other sketches are admirably incisive and vigorous, excellent in their suggestion of motion, in their seizure of gesture. Some of the most imaginative work in the gallery comes from Mr. G. W. Rhead—an artist less known than he should be—who sends a pen-drawing of praising angels, and an etching of a quaint long-haired child, with face set in profile, and holding a missal in her hand, titled "Ysulte." His highest point, however, is reached in his visionary personification of "Sleep," a female figure holding a poppy, and set against a splendidly decorative background of sky, with nobly conventional renderings of clouds, full moon, and stars. His reproductive work—his etched transcript of Mr. Madox Brown's "Dream of Sardanapalus"—is less interesting, and, technically, far less accomplished. Most of the important etched and engraved work that is shown is already familiar to the London art-public. In the excellent plates of rustic figures by Mr. W. Strang, and in the fine rendering of Mr. Watts's "Orpheus and Eurydice," it is pleasant to find symptoms of the revival, upon right lines, and unmixed with other methods, of the grand old art of mezzotint. Mr. W. Hole, the most skilful of the Scottish etchers, is well represented. His original plate of "The Canterbury Pilgrims" is rather hard and "tight" in its expression of form; but he attains curious and surprising results, apparently by the unsaid acid line, in his transcript of Crome's "Mill on the Yare." He also shows a striking transcript from Mr. Matthew Maris's most fascinating figure-piece, "He is Coming," which, however, has hardly the full spirit and the admirable concentration of the smaller plate which Mr. Hole previously executed from the same work, and which we are inclined to rank as the finest etching he has produced. Another Scottish etcher who deserves a word of mention is Mr. D. Y. Cameron, whose little plates of "Tillie-tudlem" and "The Spey" are refined and sensitive. The display of modern engraved work is supplemented by a series of prints lent by the British Museum, a series especially rich in the work of Rembrandt.

The collection of pastels, which forms so interesting a portion of the present display, may be said to introduce the method to the art-lovers of the North, for as yet only a few isolated examples of work in the medium—as now practised on the Continent—have found their way to the various Scottish exhibitions. Among much that is fantastic and whimsical, the present collection contains a fair proportion of works characterised by substantial artistic merit. Very striking is the large allegorical subject, by Mr. C. H. Shannon, "The Night of the Redemption"—a work gorgeous in colouring, excellent in its male figure, and in the effective decorative relation in which that figure is placed against the finely-imagined background of landscape and sky, but greatly requiring revision and more searching draughtsmanship in the face and form of the red-robed recumbent female. Mr. J. Lavery shows, upon an unusually extended scale, a graceful and tenderly-coloured rendering of "Aphrodite" floating amid the waves, attended by the finny tribes of the deep. From Mr. J. Guthrie, one of the most successful Glasgow practitioners of the method, come several effective landscape studies, and a fine interior with a figure, "The Rope Walk"; while Mr. G. Clausin has a charmingly clear, pure-toned child's portrait; and Mr. A. Melville is represented by some portrait subjects.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. DOWDESWELL announce the early publication of a volume consisting of twenty-five autograph reproductions by Mr. Birket Foster of a series of water-colour drawings, called "Some Places of Note in England," which have been painted expressly for their firm, and will be exhibited at their gallery next month. The volume will contain a description of each plate written by the artist himself.

MR. JOSEPH PENNELL's treatise on *Pen Drawing*, which has been in preparation for some time, will be published next week by Messrs. Macmillan & Co. It will make a handsome volume in super royal quarto, and will contain over 150 illustrations. The edition is limited to 1000 copies, 500 of which go to America.

THE same firm will also publish immediately, under the title of *Flowers of Paradise*, an artistic volume containing poems, music, and ornamental designs, by Mr. Reginald Francis Hallward. The illustrations that occur on every page have been printed in colours by Edmund Evans.

THE exhibitions to open next week include that of the Institute of Painters in Oil Colours, in Piccadilly; and a collection of American and colonial pictures and water-colour drawings, at the Burlington Gallery, Old Bond Street. We may further mention that Mr. Robert Dunthorne proposes shortly to hold an exhibition of water-colour sketches done in Holland by Mr. Wilfrid Ball.

THE eleventh exhibition of the Dundee Art Committee was opened by the Marquis of Lorne on Saturday, October 26, in the spacious Victoria Galleries which have just been erected by public subscription. These galleries, of which Mr. W. Alexander was architect, are six in number, and seem in every way well adapted for the display of works of art, being large and well lighted from the roof. The works shown number about 1200, including a fair display of current art, which is supplemented by a number of loan pictures, contributed by well-known collectors in both Scotland and the South. These latter include several works of great interest, and we should say that the exhibition on the whole is one of the most interesting that has been held in provincial Scotland. The Orchardsons include his "Napoleon," lent from the Chantrey Collection, his "Farmer's Daughter" feeding pigeons, and his noble-seated half-length of Mrs. Winchester Clowes, probably his most masterly essay in portraiture. By Millais is the vivacious and characteristic portrait of T. O. Barlow, the engraver, and a portrait of a child. The contributions by Pettie are numerous, including his large and dramatic figure-picture, "The Traitor," his powerful half-length of "The Right Hon. O. T. Ritchie, M.P.," and several smaller portraits of artist friends. By Tadema is a charming little full-length of "Miss MacWhirter." There are several admirable examples of Hook; and nearly all the leading Scottish painters are fully represented.

AT the annual meeting of the Académie des Beaux-Arts, the president, M. Chapu, and the secretary, M. le Vicomte Delaborde, both did honour to the genius of the late M. Cabanel. The premiers grands prix were awarded to M. Gaston Thys (painting), M. Jean-Charles Desvergnès (sculpture); and the grand prix for painting, which was not awarded in 1888, was given to M. Ernest Joseph Laurent.

M. MEISSONIER is at last busily engaged upon his design for the decoration of the Panthéon. It has not, however, as yet got beyond the cartoon stage, but the whole design has been completed and submitted to the

commission. The subject is the apotheosis of France.

THAT wonderfully cheap and pleasant periodical *La Revue Universelle Illustrée*, published by the Librairie de l'Art, has commenced its sixth volume with its usual interesting variety of story, poem, essay, music, and illustration. Among the most agreeable of the items in the October number are M^{me}. de Souza's "Eugène de Rothelin," Armand Carret's "La Mère de Washington," and M^{me}. J. B. Willems's "Femmes-artistes (1789-1889)."

WE have received from Messrs. Buck & Reid artist's proofs of an engraving and an etching, both by Mr. Edward Slocombe. The former is a light mezzotint executed with much skill, and renders in a very sympathetic manner a charming picture by Miss Maud Goodman, of a young girl resting "On the Way," which many will remember in the exhibition of the Royal Academy of 1888. The etching is an original view of Rouen taken from the river, which is full of shipping—beyond is the wharf with its picturesque houses, surmounted by the towers of the cathedral and St. Ouen. The subject is a fine one, and the execution worthy of Mr. Slocombe's well-known skill in the right use of the needle.

THE STAGE.

OBITUARY.

EMILE AUGIER.

By the death of M. Emile Augier—which occurred last week—France loses the man who was, in some respects, her most eminent dramatist—an active dramatist, indeed, no longer; but one who, for a whole generation, has done important and notable work. With regard to his recent abstinence from labour, an anecdote has been related which may well be repeated here, since it conveys an admirable lesson. It is told that Emile Augier, in the days of his maturity, was calling on a Parisian manager, when there was brought into the room the card of another visitor. The card was somewhat contemptuously put aside, and the bearer of it informed that there was no time in which to receive the visit of the newcomer. The card was that of M. Eugène Scribe. Seeing and feeling forcibly the manner in which its presentation was regarded, and remembering that the day was not so very long past when a work of Scribe's had been a potent attraction, Emile Augier determined that he, at least, both with managers and public, would never outstay his welcome. And he kept his resolution. The trait is very characteristic. Connected with it was the close and continuous following by M. Augier, in his most active days, of the currents of public opinion. His work dealt much with ideas. Those ideas he liked to present in "a rising market," so to say. Thus, he tacitly advocated divorce when divorce was "looking up." He watched the signs of the times; and, without sacrificing personal opinion, he brought forth at the given moment the things that were fit for that moment.

Several of the earlier, and one or two of the middle-period, works of Emile Augier were written in verse. In verse, let it be said quite frankly—for he could not command poetry. Eventually, he devoted himself to prose altogether. In prose he could best be what he was meant to be—the elegant and observant chronicler of society, the incisive and never savage satirist, the picturesque and interesting, though uninspired, portrait-painter. "La Cigüe" was the earliest of his successes. "Gabrielle" and "L'Aventurière"—the latter with a wonderful part for M^{me}. Arnould-Plessis—pretty closely followed it. Then we had the admirable satires on the upstarts of the

Bourse and the press—"Les Effrontés" and "Le Fils de Giboyer." "Les Fourchambault" and "Madame Caverlet" came later.

For no less than thirty years had Emile Augier been a member of the French Academy. His literary successes, which were fairly prolonged, had begun early. He took no active part in politics; but his feeling was that of a Bonapartist—at all events until, by the lamented death of the Prince Imperial, Bonapartism became little more than the useless cherishing of a sentiment. Long as M. Emile Augier had been before the public, he was, even at his death, not a very old man. He was born in the year 1820 or the year 1821. It ought, perhaps, to be mentioned—almost by way of postscript—that one of the most popular of his plays, "Le Gendre de Monsieur Poirier," was written in collaboration with Jules Sandeau. But generally—like the younger Dumas, and unlike Meilhac and Halévy—Augier did not "collaborate." His conceptions were matured by reflection, and the expression of them was, as a rule, wholly his own.

F. W.

STAGE NOTES.

WE have received from Mr. Fisher Unwin a copy of a well-printed, well-bound, and rightly very limited edition of the drama in which Henrik Ibsen puts us all to rights as to the relation of women with their husbands, and likewise displays the difficulty which he experiences in ever keeping quite clear of the treatment of what we may describe as his favourite physical malady. Poor Mr. Dick, with Charles the First, was hardly more to be pited. The play, *The Doll's House*—in which the genius and the charm of Miss Achurch, however unfortunately misapplied, had a fair claim to be recognised, and were recognised, last summer—is now illustrated with photographs of its principal English interpreters. They are done at the Cameron studio, and are fairly successful. The piece itself has been already discussed in the ACADEMY; and the appearance of the present edition (Mr. Archer's careful translation) offers no sufficient reason for the revision, or even for the repetition, of the verdict already pronounced. Briefly, however, it may be said that, if it offered itself to the reader among a crowd of common melodramas, *The Doll's House* would seem commendable as an effort towards thoughtful work; that the work is, nevertheless, executed in a method somewhat clumsy and provincial; that it is scarcely literature; and that the point of view from which life is discussed is in reality rather wearisomely antiquated, while it puts forward the pretension to be ridiculously "advanced."

THE Princess's Theatre, when it re-opens, is to be devoted, in the first instance, to the performance of a drama by one who has a very practical acquaintance with the theatre—Mr. Brandon Thomas. "The Gold Craze," we are informed, is to be the title of Mr. Brandon Thomas's piece; in which Mr. Barnes, Mr. Cartwright, and Miss Fanny will appear, and in which Miss Amy Roselle—who is seen too little in London—is likely to have a strong part.

THE announcement is made that we are to have a stage version of *Clarissa Harlowe*, and that it is that arch-adaptor, Mr. Buchanan, who is to furnish the same. Mr. Buchanan's task will not be a light one, though we are reminded by the *Daily News* that it is by no means the first time it will have been undertaken. *Clarissa* has already, it appears, served the purposes of opera. That, however, is not much to the point—in the hands of a soprano we can imagine *Clarissa's* woes might be effective. What is more noteworthy is the fact—of which

our contemporary likewise reminds us—that in Paris (it was rather more than forty years ago) the story was to some extent drawn upon in a drama at the Gymnase, in which the Lovelace was impersonated by M. Bressant, and the *Clarissa* by Rose Oheri, the blameless and delightful actress who afterwards married M. Montigny, the manager. As we are upon the subject, it may be worth while to record what is, however, not hidden from anybody who knows France—that *Clarissa Harlowe* is one of the two English classics which every literary Frenchman knows and takes to his heart. Balzac was never tired of implying his admiration of it. The other classic is, of course, Sterne's *Sentimental Journey*.

MUSIC.

RECENT CONCERTS.

A SYMPHONY in B flat (op. 60) by Dr. Bernhard Scholz was performed last Saturday at the Crystal Palace. In 1883, on the death of Joachim Raff, the composer was elected principal of the Conservatory of Music at Frankfurt, which post he still holds. Besides chamber music, pianoforte pieces, and songs, he has written five operas. This Symphony was composed about six years ago, and was dedicated to the faculty of the University of Breslau, from which he received the degree of Doctor of Philosophy. It has been performed in various parts of Germany, and has even found its way to New York. The opening Allegro is a well-constructed and well-developed movement, but the subject-matter is not particularly impressive. The Lento, again, contains good writing, but lacks charm. In these two movements the composer indulges somewhat freely in brass effects. The Scherzo and Finale show equal, if not greater, skill; but they are much brighter, and altogether more interesting. The performance, under Mr. Mann's direction was excellent, Señor Albeniz, the Spanish pianist, played Schumann's A minor Concerto. His reading of the first two movements was correct, but cold; the Finale was hurried and blurred. He was afterwards heard to greater advantage in some light solos of his own. M^{lle}. Elvira Gambogi was the vocalist. The programme included Beethoven's "Coriolan" Overture, and Mendelssohn's "Calm Sea and Prosperous Voyage."

The Popular Concerts recommenced on Monday evening. The programme contained no instrumental novelty. Dvorak's Quartet for strings in E (op. 80) was heard twice last season—once at Mr. Harvey Löhr's concert, and again at one of Sir O. Halle's recitals. While there is much to admire in the whole work, the Andante, with its quaint theme and variations, is decidedly the most characteristic of the four movements. M^{me}. Néruda and her associates, Messrs. Ries, Straus, and Piatti, did full justice to the music. M^{me}. Haas played Brahms' Rhapsodie in B minor, and Chopin's Nocturne in B major (op. 9, no. 3), in a neat, conscientious manner. We should have liked, however, more feeling and more *finesse*. M^{me}. Haas is a good pianist, but does not always choose solos which suit her style. During the past season we noticed how seldom pianoforte sonatas were heard. Of such, by the best masters, there is no lack; and it would be far more profitable to listen to an important work of this kind than to a group of short solos not having any immediate connexion, and often selected without judgment. Mr. A. Chappell will do well to make a change in this matter. M^{me}. Néruda played Rust's (not Rüst) Sonata in D minor with great success. Miss Liza Lehmann pleased her audience with an old-fashioned song by Hook and some modern Lieders.

J. S. SHEDLOCK.

SATURDAY, NOVEMBER 9, 1889.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Life of Alexander Pope. By William John Courthope. (John Murray.)

It is now thirty-five years since the expectations of lovers of literature were aroused by the announcement of a new edition of Pope by John Wilson Croker, the foundation of that which has been at last brought to a successful conclusion by Mr. Courthope. Much has been discovered about Pope since that date, and many errors repeated by successive biographers have been cleared away. We now know far more about the truth of the poet's history than even those who wrote in the latter half of the eighteenth century. And in the volume before us we have the last results of long and patient enquiries by many scholars presented in a concise, yet clear and flowing, narrative, without superfluities and without omissions—omissions, that is, of authentic matter; for old-fashioned readers will miss many familiar legends which must henceforth, we suppose, be consigned to the Apocrypha. Nor will there be much new to those who have followed the investigations to which we have alluded. Yet, though the story is old, it will here be read with interest on account of its skilful arrangement and the purity of the writer's style. Those who have had to repeat an oft-told tale, and yet have endeavoured to do so with freshness, disdaining such air of novelty as eccentricity or paradox might confer, will understand the difficulties of Mr. Courthope's task, and the skill with which he has overcome them.

What is new, however, in this book is the criticism, which is valuable and suggestive. We especially commend to all readers the chapter on the "Essay on Criticism" and the remarks on Pope's use of the words "nature," "wit," and "sense." Mr. Courthope dwells at some length on Pope's place in the long procession of English poets, and points out with a lucidity and fulness not hitherto (so far as we know) given to this subject that the great change from seventeenth to eighteenth-century poetry was a casting-off of the mediæval and scholastic way of looking at nature and a return to the classical method of thought and expression, as especially seen in the disappearance of the conceits and allegories that swarm through so much of our poetry in the age of the first Stuarts. But we think that Mr. Courthope assigns to Pope too early a place in this work. He calls him the "pioneer" of the movement. We would rather compare him to the prince who comes in state over the road which the pioneer has made. The revolution (to change the figure) in thought and expression had been going on long before Pope was born, or Pope

would have been impossible. It began soon after the Restoration, when active minds turned from theology to science, when the prose of Milton and Taylor was changing into that of Locke and Tillotson, when Butler was simplifying expression and Waller smoothening metre, and when "glorious John," through his long literary life of drama, verse, and prose, was directing and illustrating its course; as we may easily see if we compare the tortuous forms of the stanzas on Cromwell with the direct expression of the fables, or the lines on Hastings, which are full of conceits, with "Alexander's Feast," where there is not one. Into such labours Pope entered. He was not the poor demagogue with whom revolutions begin, but the splendid autocrat with whom they end. He was not the Gracchus, but the Augustus of our literary Rome.

Pope's personal character, with its curious complexities and contrasts, has always had a fascination for the student of human nature. It is, perhaps, the best refutation of what Macaulay calls the "silly notion" that every man has a ruling passion which, once understood, will reduce all anomalies to order. Mr. Courthope justly dwells on the disadvantages of Pope's early life and his training "in a manner so independent of the life and institutions of his countrymen." He was practically an only child; and though, as we learn from his Aunt Cooper's will, he had plenty of cousins, he seems to have had no young society in his boyhood. The solitary life in Windsor Forest, the indulgence of elderly parents to his every whim, and his being brought up, as his biographer observes, "under the religious guidance of those who, themselves proscribed and persecuted, regarded with perhaps not unnatural indulgence the use of equivocation as an instrument of self-defence," were all unfavourable to the formation of an upright and candid character. Mr. Courthope seems to lament that Pope had not been sent to a public school, where he would at least have learned that lying and petty artifice are not popular vices.

"He knew nothing of that manly conflict between equals which does so much to strengthen and correct the character of boys at an English public school. He thus entered upon his struggle into society with a boundless appetite for fame; but with his vanity and self-will fostered by the admiring fondness of all about him, and with an ignorance of the measure applied by public opinion to the tricks and plots for which he had by nature a strong propensity."

But we shudder to think of Pope, with his delicate body and sensitive mind, at a public school, as schools then were. Dennis kindly bids him

"thank the good gods that he was born a modern; for had he been born of Grecian parents, and his father had by law the absolute disposal of him, his life had been no longer than that of his poem—the life of half a day."

We may perhaps "thank the good gods" that he was never sent to a great school, or his life had not seen two decades, and Mr. Courthope would now be employing his literary powers on some other subject. But would Pope have been so much the better for an education at Eton or Westminster, even

supposing him to have survived it? We have no reason to think that compulsory games were an institution of that comparatively unenlightened age; and if they had been, his infirmities would have excused him from participating in them. Hence his lot would inevitably have fallen among those "loafers" of whom we have heard so many hard things lately, and whom no voice has been raised to defend, though among the numerous readers of the *Times* they must have many secret sympathisers. Besides, the experiment was tried. Pope was sent to two schools, and was obliged to leave one of them for lampooning the master. What would have happened if he had lampooned a real head-master, or the still more dreaded potentate who held whatever position corresponded in those days to the captain of the eleven, and who was certainly strong, and possibly stupid? He would have found him a more terrible critic than Dennis, and his adherents worse foes than united duncedom. But no possible training could have eradicated Pope's innate love of deceit. Bitter early experience might have, perhaps, raised him to the moral level of Becky Sharpe, who, though when driven by necessity she could "lie very freely," yet reserved that power for critical occasions, and by preference employed truth. Pope by nature was more like Sir Francis Clavering: "It's my belief," said the exasperated Major Pendennis to that baronet, "you had rather lie than not." There are such people, and Pope was one of them. He had a natural talent for deceit, which, by assiduous practice, he had cultivated to high accomplishment; and he enjoyed his own performances as a skilful swordsman enjoys his thrusts, or a billiard player his strokes. No assertion of his can be safely credited without independent testimony; but he wrote one line about himself which is lustrous with truth:

"And thought a lie in verse or prose the same."

We usually associate mendacity with cowardice, with a dislike to a stand-up fight, and with disinclination to provoke open attack; yet Pope, though he sometimes shrank from the consequences of his own satire, cannot be called cowardly. He assaulted classes and persons with great openness. Peers and poets, judges and usurers, ladies of virtue and ladies of no virtue, all had their failings exposed by him; and when he said that the life of a wit was a warfare upon earth, he was speaking of what he both provoked and enjoyed. Mr. Courthope tells us in his account of the *Dunciad* how the work was kept back until the poet's enemies were roused to assail him by the chapter with the initials in Scriblerus. Like the matador, he would not condescend to attack the bull till it had been lashed to fury. It is plain, too, that he delighted in the sufferings he occasioned; and how keen these were we see from the stories respecting the first reception of the poem. Pope felt a perfect pleasure in the exposure of defects mental and bodily, of poverty, of shameful or ridiculous incidents in men's lives. Yet this was the man who had delicate sympathy for sorrow, and whose hand was so often opened to relieve want. As we read the *Dunciad* we seem to see men impaled by some relentless tyrant who gloated over their agonies. There they remain for ever. Their

sufferings are long over; but we shudder to think what they once endured, and wonder what kind of heart the man had who placed them there, and who rejoiced as he saw them quiver in torment while yet alive. No line of Pope's is more false than that in which he says:

"No creature feels so little as a fool."

Was it written to silence some thoughts of remorse for the pain he had inflicted?

But when we turn from Pope as he was towards his enemies to Pope as he was towards his friends, we seem to see another person. His hearty admiration of their merits, his absolute silence on their defects, his lifelong attachment to them, recall some antique ideal. If we knew of Bolingbroke, Swift, and Gay only through Pope's writings, what perfect beings would those very mixed characters seem! How this most irritable of the irritable genus, as Chesterfield calls him, lived with such men without quarrel or even coolness has often exercised our reflections, for they were not all quite easy persons to live with. St. John's fine-gentleman airs and the deep discontent which he thinly veiled over with quotations from Tully or Seneca, must have been sometimes rather trying. Gay was absent-minded, and often that dreariest of companions—a man who keeps harping on his supposed ill-usage by the world. What Swift was we know; yet, if we except some boyish tiffs with Wycherley and Cromwell, it does not appear that Pope ever quarrelled with anybody whom he had once heartily accepted as a friend. Death alone parted them. To be sure, there was Lady Mary Wortley Montague; but that, perhaps, was not so much a case of friendship as of what that eminent lawyer, Sir John Ellesmere, calls "the other thing." Of all the women of that day Lady Mary is the most interesting from her beauty, her talents, and the curious mystery that surrounds certain parts of her life; and, therefore, her relations with Pope have provoked much speculation. Mr. Courthope gives her own account of their rupture, but says nothing in the *Life* (though he does in the commentary) of Dilke's odd conjectures about Mrs. Pope and the unwashed linen. Perhaps Mrs. Pope had more to do with it than we know. She was a religious person, and would not be likely to look with favour on her darling son's infatuation for a married woman. We know how Pope's mother once violated hospitality by walking out of the room when Voltaire talked coarsely; and if Lady Mary talked as she sometimes wrote Mrs. Pope would not have encouraged intimacy. We are glad to see that Mr. Courthope finally dismisses as unworthy of credit all the scandal about Martha Blount, and explains reasonably enough Pope's enmity to Theresa. He thinks that the poet offered marriage to Martha; but we suspect that love had little serious part in Pope's life, though, of course, it was worn as an ornament to his verse and as a part of the necessary equipment of the poetic character.

There is a good chapter on Pope and the parliamentary opposition, in which (as if we could never have enough contrasts in this strange character) we see how the poet who had so carefully eschewed politics during the warm period of youth became in his declining years a violent partisan, and figured as a kind of philosopher and bard to the band of rising

patriots who clustered round Bolingbroke and Pulteney. They were mostly young, and all proved to be of that class of clever young men who, as a French saying has it, are always coming yet never arrive, for we turn in vain to the history of the subsequent years to find anything that these much-lauded persons—Cornbury, Lyttleton, Marchmont, and the rest—ever did to make themselves memorable. But, in fact, Pope was flattered by their attention, and he found in their regard some compensation for the friends whom death had taken away.

Mr. Courthope's volume concludes with an Index to the whole ten volumes of the work, which is now a perfect cyclopaedia of all matters literary and historical relating to Pope.

H. SARGENT.

Leaves of Life. By E. Nesbit. (Longmans.)

It may not be pretended that the expectation inspired by the quality of this writer's previous book has been realised in the present volume. Among these *Leaves of Life* is no poem that closely approaches the beauty of "The Singing of the Magnificat," none that in sustained dramatic power is quite equal to either "Tekel" or "Absolution" in *Lays and Legends*. But this much being said, we shall not further qualify the praise to which these later poems are greatly entitled. We say later in respect of publication; for we cannot resist a conviction that certain of the poems in the earlier collection, with their inherent indication of maturer powers, were, in respect of production, not anterior to the more important in the volume before us. Though discovering no advance on her former work, and nowhere quite attaining to its high-water mark, the present publication denotes no actual declension from the standard already achieved by the author.

Now, as heretofore, the prevailing characteristic of Miss Nesbit's poetry is its passionate sincerity. This distinctive note suggests Mrs. Browning, as at times too, but by no way of imitation, do Miss Nesbit's choice and treatment of her themes. The poems bear the impress of their author's individuality; and the character thus reflected is that of a vigorous and imaginative personality, especially sensitive and responsive to nature's influences and charms, but heavily weighted with a consciousness of the awful gravity of the life-problems of the time.

Miss Nesbit is a true lover of nature. Its language strikes on her heart "amidst unquiet thoughts and the tumult of the world," as Hazlitt says, "like the music of one's native tongue heard in some far-off country." Her poems on natural subjects are endued with grace and strength, and freshness and charm. They have the true poetic quality. For example, what could be better and daintier than her clear-cut, exquisite "Christmas Roses"?

"When all the skies with snow were gray,
And all the earth with snow was white,
I wandered down a still wood way,
And there I met my heart's delight
Slow moving through the silent wood,
The spirit of its solitude;
The brown birds and the lichen'd tree
Seemed less a part of it than she.

"Where pheasants' feet and rabbits' feet
Had marked the snow with traces small
I saw the footprints of my sweet—
The sweetest woodland thing of all.
With Christmas roses in her hand,
One heart-beat's space I saw her stand,
And then I let her pass, and stood
Lone in an empty world of wood.

"And, though by that same path I've passed
Down that same woodland every day,
That meeting was the first and last,
And she is hopelessly away.
I wonder was she really there—
Her hands, and eyes, and lips, and hair?
Or was it but my dreaming rent
Her image down the way I went?"

"Empty the woods are, where we met—
They will be empty in the spring;
The cowslip and the violet
Will die without her gathering.
But I dare dream one radiant day
Red rose-wreathed she will pass this way
Across the glad and honoured grass,
And then—I will not let her pass!"

Elsewhere, too, are intimations of the writer's consciousness that it is the memories habitually associated therewith that lie at the root of our attachment to natural objects and scenery, informing them with sentiment and sympathy.

While her poems afford occasional indication of the author's experience of soothing emotion, if not pure delight, in communing with nature, evidence is more frequent of the intrusion of

"those obstinate questionings
Of sense and outward things"

which, though the after-thought thereof bred in Wordsworth perpetual benediction, in active operation rudely interrupt and dispel the feeling of tranquillity and indwelling peace. Miss Nesbit had previously told us how for her a sterner cry ever mars the lark's song, and breaks the changeable music of the wood. She is no "singer of an empty day" whom it suffices that her

"murmuring rhyme
Beats with light wing against the ivory gate,
Telling a tale not too importunate."

But her constraint to fight against "hydra-headed, rampant wrong" is, surely, too persistently present. The natural effect of the soft splendour and brooding calm of a September day is to inspire in the human heart a sense of autumn's own surpassing restfulness, to the temporary exclusion of everything that makes for sadness or disquiet. With Miss Nesbit, "On an Autumn Day," it is otherwise:

"In the mellow hush of the autumn days,
When summer is hardly dead,
When the corn is reaped and the hops are
picked,
And the woods catching fire glow red,
It is sweet to dream thro' a lazy noon,
With the great sky over my head.

"O the beautiful earth, O the pastures smooth,
The meadows quiet and fair,
The heaven of stillness and solitude
In the sun-warmed autumn air;
O, the ache of our hearts as we think of the
town
And the hearts that are aching there!"

Her hyper-sensibility could not fail to infect her poetry with sadness. It sometimes induces a false note. Such is the case in the poem "In Praise of Work"—a characteristic composition illustrating not inadequately the

favour, as well as the occasional irony, of this writer.

"Good morning, dear! How the world is gay!
Kind sun, to shine on our holiday!
We'll wander away, my girl, my queen,
To where the meadows are fresh and green,
And where the blue-bells and wind-flowers
grow,
And forget the city that hurts us so.

"So—no more questions—just let us sit
And watch the sun and the gold of it
As it touches the trees and the greener grass;
Let us hear the laughing children pass,
And the song of the birds and the unsaid word
That in the city is never heard.

"So hurrah for work, and our masters dear,
Who give us four days in the whole long year—
Four days for hope and for love and for rest,
And the rest for work, the glorious and blest! . . .
God—hold our hand on the reckoning day
Lest all we owe them we should repay!"

Such an exclamation on the lips of a young workman spending his Whit-Monday holiday with his sweetheart amid the sights and scents and sounds of laughing summer, is as incongruous as the "Ça ira" would be in the mouths of Breton peasants while ingathering the harvest or keeping rustic festival. Now and then, however, Miss Nesbit does shake off this overpowering sense of the superfluity of human selfishness, and forgets to read into natural scenes what may not be found there. We would like to quote more than one of the shorter poems, but must content ourselves with "Whatever thy Hand findeth . . ."

"Red, red the sunset flames behind
The black, black elms and hedges,
All through the noon no leaf stirred,
But crickets hummed and beetles whirled—
Now comes a breath of fresh, sweet wind
From silent pools and sedges.

"And through hot noon the reapers stand
And toil, with jests and laughter.
Beneath the blazing skies that burn.
Then, laughing still, they homeward turn
By threes and fours; and hand in hand
Go two that linger after.

"And here we linger hand in hand,
And watch the blackening shadows.
Had we been born to reap and sow,
To wake when swallows stir, and go
Forth in chill dawn to plough the land,
Or mow the misty meadows,

"Had that been nobler? Love of mine,
We still had only striven,
As now we strive, to do our best,
To do good work and earn good rest—
All work that's human is divine,
All life, lived well, makes heaven!"

"Treason," the longest and most ambitious poem in the volume, and "The Ballad of Splendid Silence," reciting the heroic story of the patriot Renyi, display considerable dramatic instinct. In the latter, the skill with which Miss Nesbit has transmuted the tale of splendid sacrifice into song, without loss or exaggeration in the process, fulfils one of the most strenuous tests of poetic art. The former shows, too, deep psychological insight, but the effect of the poem is somewhat marred by its changes of measure. Here it may be said that the author's mastery of a considerable variety of metre is complete, and that the book throughout is remarkable for harmony. We take from "Treason" our last quotation in illustration of what has already

been said as to the motive of this writer's poetry:

"For the core of the thing is this, though few
perceive it as yet—
We owe the labouring people a great unbearable
debt.
The debt of all that we are, and all we are not,
we owe
To the people who toiled unknowing, that we
untoiling may know:
Our knowledge, our strength, our soul, our very
body and blood,
We owe to these who have made us, shaped us
for ill or good,
And to them shall the debt be paid; and all that
they gave I will spend
For them. They have nourished me. They
shall find they have nourished a friend!
A friend? I will be the people, one heart and one
soul with these,
Who have lived hard lives and bitter, to give me
a life of ease."

Recent events have served to show an increasing force of humanitarian sentiment, and, in a less degree, a growing tolerance of socialistic aims. It is quite probable that the re-awakening among men of an unselfish regard for their fellows will exercise a profound influence on the poetry of the next generation. This new enthusiasm is largely reflected in Miss Nesbit's verse. But her outlook is always circumscribed; her insight often partial. She sees life neither "steadily" nor "whole." She apprehends and vividly realises its accidental aspects, but is too dimly conscious of its inmost serenities.

Now and then in these poems there are echoes from other singers. Thus, the opening of the "Marching Song" (on p. 35) recalls Macaulay's "Battle of Naseby," and the initial stanza of "The Kiss" (p. 44) more obtrusively suggests the Laureate's "St. Agnes' Eve." The slightness of the resemblance, however, may perhaps expose us to a charge of hypercriticism. Moreover, it is the possession of qualities rather than freedom from faults that constitutes a poet's chief title to recognition. It has been seen that Miss Nesbit has approved her possession of these in a notable degree in the two departments of poetry—the lyrical and the dramatic, which are far the most difficult for successful achievement.

JOHN F. ROLPH.

TWO BOOKS ON THE NEW WEST.

The New Far West and the Old Far East. By W. Henry Barneby. (Edward Stanford.)

Five Months' Fine Weather in Canada, Western U.S., and Mexico. By Mrs. E. H. Carbutt. (Sampson Low.)

THE reader who has pleasant memories of Mr. Barneby's *Life and Labour in the Far West*, published five years ago, will be glad to renew their acquaintance with so intelligent a *cicerone* in his second journey over part of the same ground which he describes in that useful work. His latest journey has, however, extended much farther than the one to which we refer. For he not only crossed the American continent by the Canadian Pacific Railroad, making on the route a detour northward along the Manitoba local line, but sailed to Cipango and Cathay, in the far east, and home by way of the Straits of Malacca, Ceylon, the Red Sea, and the Mediterranean.

Of the latter portion of Mr. Barneby's "globe trotting" little need be said except that he notes the now somewhat familiar sights with the eye of an intelligent traveller; and, like everyone else, was charmed with the simple life of Japan, which, unfortunately, is vanishing before the senseless anxiety to adopt everything European without much consideration whether the new wine agrees with the old bottles or not. Here, as in America, he had the best opportunities of seeing the country, being in his various excursions accompanied by officials of distinction, so that his statements may be accepted as more "negotiable" than some of the hasty conclusions of less informed tourists.

But the part of Mr. Barneby's book to which we turn with most interest is that devoted to Western Canada. It is true that here he is again on well-trodden ground. But the world wags so fast in these longitudes that a lustrum is, so far as change is concerned, equivalent to a century in many less progressive regions. To go over one's old tracks in these parts is like witnessing the ways of posterity. Mr. Barneby is, moreover, no mere holiday sightseer. He is an Herefordshire squire who looks at lands and flocks and beeves with the eye of a specialist; and he is, above all, gifted with the art of telling what he finds to say in a fresh, unconventional, and unprejudiced manner. Accordingly, we feel that in examining with him the farms of Manitoba and the pastures of the farther West we are under the guidance of no puffing land speculator, but of an English country gentleman, without a thought except that of telling the truth, even when it would be to his interest to palm off upon the reader a modest alloy of that uncommon metal.

On the whole, the impression which we derive from the latest account of the Canadian North-west is that the country is making less rapid strides than might have been expected. The "land boom" is happily subsiding or is over, and many of the farmers who deserted the older provinces for the newer ones are finding that rainless summers and polar winters are not to their mind. The land seems still in a sort of flux, but will get gradually settled up after the waiters on Providence have got weeded out by a process of natural selection. Mr. Barneby owns property in this region. Yet he does not advise anyone who can get along at home to migrate to it, especially young, well-educated men, or people, no matter what their condition in life, much above forty. On these important questions chaps. vii.-ix. and xxi. are well worthy of attention. British Columbia is never likely to be an agricultural country, though the convenience which the railway affords has given an impetus to mining which promises great things for the future. The bunch grass, the virtues of which the reviewer was the first to describe, is disappearing, owing to the cattle cropping the annual before it has time to seed. The result is that where twenty years ago a hundred head of stock could be kept, not more than thirty can now find subsistence. The railroad has, of course, effected many changes in the province. Still, these are mainly in the immediate vicinity of the line. North and south, and especially to the

north of it, the wild lone land is not greatly altered. Some of the old romance still clings to it, though, we fear, the picturesque folk, whom we knew so well—in the sixties—are now getting grey, rich, and prosaic. In those days nobody was burdened with the cares of wealth; for the greater portion of British Columbia and Vancouver Island and the region east of the Cascades on to the Californian border was little more than a vast hunting ground, dotted with mining camps or roamed over by Indian tribes.

A glance at the excellent maps with which Mr. Barneby's book is so well supplied is almost depressing. There are embryonic cities on spots where, twenty-five years ago, we pitched rude camps with joyous men who are dead and gone, or "rebels on the hills"; and gorgeous hotels occupy places in primeval woods where more than once breakfast depended on whether a deer passed that way within the next hour or two. However, it is reassuring to see, from the plates, that nature is still much the same as of old; and almost cheerful—though this cheerfulness may not be shared by the British Columbians—to learn that the old trail along the wild banks of the Fraser is now more lonely than ever, and that for miles and miles the engine puffs through regions where scarcely a human being can be seen. But all this Mr. Barneby tells so fully that it is not necessary to do more than refer the reader to his pages.

Mrs. Carbutt's volume is neither so prettily got up nor so important as Mr. Barneby's well-illustrated narrative. It is, moreover, a woman's book, one of the prerogatives of the gentle author being to place her diary in the printer's hands without preface, table of contents, index, or division into chapters; so that it is a little difficult to follow the exact route she and her husband took. It seems that, after seeing the customary sights from Niagara Falls to the pigsticking place in Chicago, they went west by way of Minneapolis, the Yellowstone Park, and the North Pacific Railroad to Puget Sound. From this point they visited Banff on the Canadian Pacific Line; and, returning to Vancouver Island, went south to California, eastward to Salt Lake, south as far as Vera Cruz, and thence northward via the City of Mexico, New Orleans, and the Mississippi Valley to New York. Altogether, the tour extended over five months, and seems to have been productive of what the author's American friends would call "a real good time."

It would be unfair to criticise from a very lofty standpoint a narrative so pleasant and unpretentious, told with unvarying good nature, much Yorkshire shrewdness, and not unfrequently with considerable humour. The book is nothing more than a daily record of what the writer saw and heard in places on the great highways of the New World, what struck her as curious, of what she ate, and the kind of bedrooms in which she slept. Politics she does not ignore, as becomes a politician's wife; but those of the great Republic do not seem to have enamoured Mrs. Carbutt. Science is not affected. At Port Townsend, she remarks,

"We saw a horrid creature, a great octopus, clinging to a pile of the landing-stage. We thought there was another farther back under the platform, and there were also some enor-

mous white-sea anemones or fungi, some feet below the water, so that we could not see them clearly" (p. 75).

At Vancouver Island "we saw very funny-looking Indians" (p. 74), which is not ethnography of the most instructive description, any more than is the statement that the black slate in which the natives carve is "only found on the Hydah Indian reservation."

Still, these passages, which may be taken as a type of many others, if not very valuable, are not likely to be too critically scanned by the kind of readers who feel their intellectual needs sufficiently ministered to by the domestic narrative invented by the late Lady Brassey. This, though often imitated, has never yet been quite equalled in its gossiping confidences on private affairs in which no one has any reason to be interested, but which nevertheless seem to concern a wide circle of entire strangers. Mrs. Carbutt, however, comes very near this "Tom-and-the-dear-children" style of narrative; and perhaps if her pages had been reserved entirely for the family circle, the world could have borne the loss. But seeing that she entertains a different opinion, we feel bound to say that she describes the commonplace of an American tour with good taste, and in a manner so pleasant that to read her 243 pages is almost as entertaining as to have taken her five months' trip. Only we feel constrained to add that it would be well did she revise the spelling of many words should the volume ever be reprinted. For example, "Esquimaux" is not the usual way of writing "Esquimaux," while "torrido" (torredo), "Fort Moody," "Tynda," "Pulman," and so forth, strike the eye familiar with these names as a little peculiar.

ROBERT BROWN.

THE INTERVIEW AT BAYONNE.

Die Zusammenkunft von Bayonne. Das Französische Staatsleben und Spanien in den Jahren 1563-1567. Von Erich Mareks. (Strassburg.)

THE narrative and descriptive portions of this work are excellent. The chief incidents of the journey of Catherine de Medici and her court through France to Bayonne are well depicted. The characters given of the statesmen and actors in the events are lifelike portraits. The work is one of real historical research; but it is written almost exclusively from state documents and from ambassadorial reports. None of the sources of information of this kind seems to be overlooked; and if history could be fully written from state papers and the despatches of ambassadors we should have nothing but praise to give to this volume. But, with all his careful research and skill in composition and arrangement, the author seems to me to have made a mistake analogous to that of Mr. Froude in his History of Henry VIII. He does not seem to see that state papers may have a bias, an *idolon*, of their own, and that this often needs to be corrected from sources very inferior in value as a whole, and that without these latter the entire situation can neither be comprehended nor described.

With all the sources of information open to them, with all their means of spying out the

secrets of the court, the agents and ambassadors of Spain were yet, in some respects, in the very worst position for judging the affairs of France as a whole. They could never understand how galling to all Frenchmen who were not under the dominion of religious fanaticism was the constant interference, and the attitude of authority and dictation assumed by their master towards the French government; while his interest undoubtedly was to keep the nation weak. They could see nothing but heretics and rebels in the leaders of the reformed party; and the moderates, such as the Chancellor l'Hôpital, were to them even worse—more dangerous enemies than the avowed heretics. Thus it comes about that while the narrative of events is excellently done—while I find myself in full agreement with the author in the interpretation of details—I differ widely from him on the situation as a whole. Important parts of the history are almost neglected. The position of Navarre both in its political and religious aspects, as a stronghold of the reformed party and a scene of persecution of the Catholics, is not sufficiently kept in view. Yet it was from Béarn and Navarre that the real ruler of the situation ultimately came.

Our author concludes his history in September, 1567. Only thus, he says, can artistic unity be given to a historical picture of the Interview at Bayonne. This may be so from an aesthetic point of view. But, putting aside the question whether the Massacre of St. Bartholomew had been decided on at Bayonne or not, it was still the crisis, the outcome to which all the events of the years immediately preceding inevitably led, and their history to be understood must be read in the light of its lurid flames. I agree with much that the author says about the engagements entered into at Bayonne by Catherine with Alba and the King of Spain. He proves clearly that there was some engagement; that Catherine held out long against it; that it was only in the last hours, when forced on the one side by the overmastering strength of Alba's imperious will, and on the other by her affection for and by the pleadings of her daughter, that Catherine yielded. I allow that the interpretation of the phrase, "que an de martillar estos eresiarcas," in Alava's letter of June 4, 1565, is unduly pressed by Combes. It would be just as unfair to force the etymological meaning of our English word "thrashing"; but that the engagement entered into was of greater import than any act of Catherine down to September, 1567, will cover seems to me equally plain. There is nothing at all in her conduct up to that date which in the least required to be communicated by Philip to the pope as a secret to be rigorously kept between them alone. To put aside Alba's letter of September 10, 1572, as if he would naturally claim credit for having advised the St. Bartholomew, whether he had done so or not, seems to me wholly to misunderstand Alba's character, and to treat him as if he were a newspaper correspondent of the present day.

It certainly appears to me that Catherine did enter into some engagement or promise with Philip beyond the ordinary engagements of international policy even of that day. That the details of the St. Bartholomew

massacre were then arranged I do not believe; and I agree with our author that, whatever the engagement was, Catherine would allow herself to be bound by it only according to circumstances. I concur in the statement that the suspicions, founded or unfounded, aroused by the interview wrought almost as much harm to Catherine's cause as the knowledge of the most atrocious compact would have done. But it seems to me that our author overlooks other factors. Catherine was an Italian, and a daughter of the Renaissance. The complaints on all sides of her religious indifference, are too frequent to be neglected. That she would have granted equal toleration from any high moral or religious point of view I do not think for a moment; but that for the peace of herself and security of her kingdom, she would have granted something practically like it, as a *modus vivendi* between the two parties, seems to me to be the only valid explanation of her conduct. But in this she was thwarted as much by the Huguenots as by the party of the Guises. The conduct of Coligny and the Huguenots when at court (p. 51) seems to have made the same impression on the young Charles IX. as the behaviour of the Scotch Presbyterian ministers made on the youthful Charles II. of England. Our author does not seem to feel how the sermons and invectives of the Huguenots declaring that the Papists were idolators, coupled as these were with allusions to the conquest of the Canaanites by Joshua, and to the injunctions of the Old Testament to hold no truce with idolators, would sound in the ears of the Catholic party. One cause of the great trouble of the times undoubtedly was that each party believed itself to be in possession of the numerical majority of the nation. The Huguenots seem to have deceived themselves most in this respect. Coligny asserts that two-thirds of the nation were Protestant. Monluc, with more truth, declares that five-sixths were still Catholic. Even in Béarn and Navarre, I believe that the Catholics, secret or avowed, had always the preponderance in numbers. Still the fact was at the time so doubtful that each party, as swayed alternately by hope or panic, exaggerated its own, or the numbers of its opponents, so that it was extremely difficult for the rulers to discover on which side the majority really lay. I believe that the proposal of Catherine for a marriage of her daughter with Henry of Navarre was honestly meant to establish a *modus vivendi*—some sort of toleration between the parties. But this was met by the demand of the Estates of Béarn, October, 1571, to prohibit "à peine de vie de faire à l'avenir en tout le pais, publiquement ou secrètement, aucun exercice de la Papauté" (Bordenave, *Histoire de Béarn et Navarre*, p. 319, seq. Paris, 1873); and this, against the advice of some of her best statesmen, Jeanne d'Albret seems to have confirmed. Such a step must have appeared to the ultra-Catholics as a decree of internecine war; from the moderates it would take away all hope of mutual toleration. This spirit, and the threats and insolent bearing of the Huguenots in Paris, suddenly determined Catherine to recur to the advice of Alba at Bayonne; and fear, as usual, making men cruel, the massacre was perpetrated. All the chief writers on Philip II. allow that he

thought himself justified in ordering the assassination of any of whose guilt or treason he was really convinced, though there might be no legal proof of it. (For what may be urged against this view, see *Nueva Luz y Juicio Verdadera sobre Philippe II.*, por J. F. Montana, p. 453, seq. Madrid, 1882.) The whole probabilities point to some such advice having been given to Catherine by Alba at Bayonne, and reluctantly consented to by her, but still with no fixed resolution to abide by her word under all circumstances. Certainly I cannot accept the date of September, 1567, as completing the issues of that Interview.

On the festal and local character of the Interview, which is almost neglected by our author, a work has just been published by M. E. Ducéré, of Bayonne, which gives a full history of these fêtes, and an exhaustive bibliography of what has been written on them (*Bulletin of the Société des Sciences et Arts de Bayonne*, 1888-1889). For the mere diplomatic history of the Interview no better or fuller account can be found than that given in this volume.

WENTWORTH WEBSTER.

NEW NOVELS.

A Hardy Norseman. By Edna Lyall. In 3 vols. (Hurst & Blackett.)

A Reputed Changeling. By Charlotte M. Yonge. In 2 vols. (Macmillan.)

The Curse of Oarn's Hold. By G. A. Henty. In 2 vols. (Spencer Blackett & Hallam.)

Colonel Russell's Baby. By Ellinor Davenport Adams. (Walter Smith & Innes.)

Wronged. By Charles H. Eden. (Remington.)

Barbara Leybourne. By Sarah Selina Hamer. (Edinburgh: Oliphant, Anderson & Fernier.)

A Splendid Egotist. By Jeannette H. Walworth. (Deane.)

The Blood White Rose. By B. L. Farjeon. (Trischler.)

THE title of our first novel is at once catching and misleading. Frithiof Falck is tall and broad-shouldered; he has a fair skin, light hair and moustache, and blue eyes; he is very erect and energetic in his bearing; his features are "of the pure Greek type not unfrequently to be met with in Norway"; and, speaking generally, he has the physical characteristics of one of those Vikings whom Mr. Du Chaillu has made the centre of another historico-ethnological controversy. He has his misfortunes in love, family, and career; and he meets them by bending and not breaking, as most young Englishmen would meet them. But there is nothing specially heroic in his conduct; on the contrary, he, at one time, contemplates an escape from his troubles, which is the reverse of heroic. But, in spite of its title, *A Hardy Norseman* is a remarkably well-constructed and pleasant story. Of the more elaborate of the books which Edna Lyall has published it is the best, in the sense of being the most decidedly a novel. There is not so much of moral earnestness, of "Donovan," of preaching certain doctrines through certain characters, as there is in the majority of the books which have given Edna

Lyall her special reputation and *orientale*. A little of this, indeed, is supplied by Carlo Donati, a marvellous Italian "Knight Errant," who teaches Frithiof such doctrines as—"It is hard to seek God in uncongenial surroundings, in a life harassed and misunderstood, and in apparent failure. But—don't let the hardness daunt you—just go on." *A Hardy Norseman* is, however, all the better for this omission, or deficiency. The action of the story shifts easily from Norway to London, and from London to Norway. Frithiof's disciplinary misfortunes are of an ordinary kind. He learns what English flirtation, snobbishness, and selfishness are, with the help of Blanche Morgan, who jilts him, and of her father, who, after using him and his relatives for holiday purposes, has no objection whatever to letting ruin descend upon them. He makes the acquaintance of English vulgarity in the person of James Horner, the partner of Boniface, the music-seller. His troubles bring him to death's door. He is even suspected of a petty theft. Then, of course, when things are at their blackest, Frithiof's prospects begin to mend, and finally fortune smiles upon him. This is all as it should be, and as it has been a thousand times. But a variety of essentially fresh scenes and characters are mixed up with the evolution of this familiar story. From the first, one sees that the Falck brother and sister, Frithiof and Sigrid, are made for the Boniface sister and brother, Cecil and Roy; and a presentiment of the unions that are certain to be accomplished at the end of the third volume somewhat disturbs one's appreciation of the plot. But it is marriages of this kind that are made in heaven and "religious drawing-rooms." The music, the poetry, the morality, and the character-development which distinguish *A Hardy Norseman* are certain to make it a favourite in such drawing-rooms; but it will be enjoyed elsewhere as well.

It is not very easy to take an "Heir of Redcliffe" view of the latest work of its author; but it is very easy to weigh it in the balance as a historical novel, and to find it wanting in nothing. In *A Reputed Changeling* there are no wearisome digressions, nor is there a superfluity of historical drapery and stage properties, as in far too many stories dealing with the period of the English Revolution. From first to last the centre of interest is the unfortunate boy, Peregrine Oakshott, the reputed changeling, who, persecuted by male and female impersonations of cruelty and ignorance, becomes at times the imp of Satanic mischief; he is all but universally pictured, although he shows himself, under wise and loving treatment, capable of almost poetic imaginings and not ignoble action. Every seven years a crisis takes place in his life; the last ends in his death, while performing what in his case is an act of reparation and self-sacrifice. A number of historical personages, from Charles I. and Christopher Wren to Cutts, Dutch William's "salamander," are introduced very skilfully into the plot of *A Reputed Changeling*. The abduction of Anne Woodford in the second volume by Peregrine Oakshott, converted by Jacobite sleight of hand into the Marquis de Pilpignon, leads to an admirable presentation of the Isle of Wight when it was a nest of hunted and

desperate men, who combined smuggling with treasonable conspiracy. Happily, however, one never loses sight of the personal characteristics of Peregrine, whatever be his misfortunes—on one occasion he seems to be killed by Charles Archfield, his successful rival for the hand of Anne Woodford—and whatever be the disguises he is compelled to assume. He is a wonderful combination of tragedy and comedy. In his account of his own adventures at the French court there is, at least, the accent of Flibbertigibbet. In the now large and well-filled gallery of Mrs. Yonge's characters, there are none better than Anne Woodford, her mother, and the changeling himself. For a villain, Sedley Archfield is rather a disappointment.

Mr. Henty seems, in *The Curse of Carne's Gold*, to have fallen between two stools. He has written a boys' book—for adults. It is interesting, full of adventure, readable, and well written—Mr. Henty could not publish a book that has not these characteristics. But yet the reading of it leaves a sense of dissatisfaction. For one thing, the pervading idea is a very familiar one. The curse of Carne's hold is the old one of hereditary insanity, which has either to blaze or to wear itself out. Then we have had so much of South Africa in recent fiction that the adventures of Roland Mervyn in the second volume, though they are, no doubt, necessary to secure him a wife, and to prove that he is not insane, rather pall upon the reader. The secret of the murder of Margaret Carne, which makes Mervyn an exile and a non-commissioned officer, is, however, remarkably well kept. Almost to the end of the second volume one is under the same impression as Mervyn, that the murderer is the man whose knife was found at the bedside of the murdered woman. But when next Mr. Henty writes for men and women he should think more of character and less of adventure.

There is a great deal of cleverness in *Colonel Russell's Baby*, but there is also a good deal of straining after effect, which is none the less irritating that it is straining after naturalness. Altogether the impression that the reading of it leaves behind is one of much ado about very little. A clever girl becomes the pupil of Colonel Russell—a soldier whose character seems modelled on that of General Gordon, and who, when at home, teaches Latin as conscientiously as when on service abroad he leads his men to glory or death. Lily becomes his favourite pupil, and "baby." He loves her, misunderstands her, and morally, no less than intellectually, overtaxes her. The result of the "system" pursued by this very superior McChoakumchild is the severe illness of Lily. Colonel Russell throws up the prospect opened up to him of distinguishing himself in the field as he has never before done, to nurse her and restore her to health and her father. He succeeds—and that is all. As a story *Colonel Russell's Baby* is not much to speak of, though it is a painfully careful study of a hyper-sensitive child. The portraits of Colonel Russell and of a friend of his—a gruff and remorseless doctor—show that their author has a keen eye to natural nobility of character.

There is a superabundance of hot Spanish blood and of blood-letting in *Wrong'd*, and perhaps on that account the plot lacks in cohesion and compactness. Two murders and an act of self-sacrifice on the part of the chivalrous bull-fighting hero—which, when due consideration is given to the manner in which it is performed, is a suicide—are sufficient incidents for a story that extends to only 300 pages of large type. There is hardly room, therefore, for the introduction into it of a Carlist intrigue, conducted by Prior Anselmo, who aims at being another Riche-lieu or Mazarin. It is, indeed, an impediment to the advance of the story rather than anything else. It ends in nothing—or in a *cul de sac*, which is worse than nothing. Prior Anselmo, indeed, manages to conceal from the "wronged" hero that he is not Pedro Navajo, the son of a Galician wrecker, but Piers Mordaunt, the heir of an English landowner; but he does not secure for "the cause" the wealth on which he lays such stress. The apparently subsidiary and secondary events of the story—the murder of Sancho Navajo by his enemy Gomez, the vengeance executed on Gomez by Sancho's friend Fernand, the cholera scare, and the final bull fight—are presented with artistic power, yet of the melodramatic kind. Although Anselmo appears out of place in this book, his portrait as that of an ecclesiastical fanatic and intriguer whose courage does not fail him even in the hour of defeat, and when he is confronted by his enraged victim, is boldly and skillfully executed. Altogether, *Wrong'd* is at once a readable and an unsatisfactory book.

Barbara Leybourne is an unambitious story, following in the main conventional lines, and it is a also story with a distinct religious purpose. But there is a great deal of quiet power in it notwithstanding. The disillusionment of Philip Thornton and Barbara Leybourne—involved in the discovery that Phemie Moss and Anthony Southern are worthy only of each other—which is necessary to bring about their union, is, of course, one of the most familiar of novelists' devices. But it is well worked out, and it includes at least one incident of a startling character. The heroine is publicly whipped for having assaulted a woman who had insulted her, and the man who acts as the instrument of justice is her husband *in posse*. The story is supposed to be one of "eighty years ago," when such a punishment was a possibility; but it is not one out of which literary capital has been made before now. This painful, and, indeed, repellent incident is, however, managed with almost perfect delicacy. Old Steele, Barbara's miserly and selfish grandfather, whose character improves under her influence, is an original sketch. Altogether, *Barbara Leybourne* is greatly superior to ordinary books of the school of fiction to which it belongs, and, besides, marks a genuine advance on the part of its author.

A Splendid Egotist is a very decided improvement upon *That Girl from Texas*. It is better planned, better written, and freer from New York—or, should one say, Philadelphia?—literary mannerisms. The plot, it is true, is not remarkable for freshness. Mrs. Randall Mackaye is not the first wife who, like Lady Byron, has left her husband because he has

let fall some word which indicates that in his opinion she is an impediment to his professional and social advance. Mackaye's egotism—which, to begin with, is essentially sordid and not splendid—is so transparent and his vanity is so insufferable that it seems inconceivable that a girl of such spirit and such insight into character as Marianne Grayson could ever have fallen in love with him, much less that she should have consented to sink the wife in the housemaid after marriage. The author of *A Splendid Egotist* has, however, set herself to write a pleasant story not too full either of character or of startling situations, and she has achieved a remarkable success with the human documents at her disposal. She makes Mackaye weak, foolish, incorrigibly self-indulgent, conceited as only a second-rate sculptor, in love with himself first and his own pseudo-ideals next, can be. But she does not allow him to develop into a blackguard, as poor Jeanne Lenox's essentially childish fancy for him might easily have allowed him to do. Here she is true to her original conception of Mackaye. He had not the courage to be a scoundrel. Then Miss (Mrs.?) Walworth is kind enough to give Jeanne Lenox a husband, and to reconcile Marianne with Randall before killing him in a railway accident and so preparing the way for Dr. Milbank. Marianne's development into the best known lady artist in Florence is rather too rapidly accomplished, and seems quite unnecessary even for the detection of the ordinary circulating library lovers of good endings, for whom *A Splendid Egotist* is obviously written. Marianne, her doting father, and Jeanne's clever *intrigante* of a French maid, are the best portraits in the story. They are of a conventional kind, but there is originality in their poses.

Although "thirty-fifth thousand" appears on the title-page of *The Blood White Rose*, the amount of the detective "business" in its plot would seem to prove that it is new. It is a very poor specimen of Mr. Farjeon's work, exhibiting almost all his literary faults and none of his literary virtues. The plot is confused; the incident of the drugged cigar is badly told; and the detective, Flowers, is as long-winded as Inspector Bucket, and has none of Bucket's force of character. Above all things, one gets thoroughly tired of the scoundrel-villain of the story, Maurice Fielding, with his maudlin tears, his selfishness, and his lack of moral courage. It is really too bad of Mr. Farjeon—and it is very unlike him—to let such an angel as Mary be seduced by and, subsequently, married to so contemptible a creature. The mysterious Preston or Howarth is, even when drunk, an artistic failure; and, as for the successful scoundrel, Barrington, he is but a ghost. It seems reasonable, and is charitable, to infer from the leading characteristics of *The Blood White Rose* that it has been written in haste, doubtless to be repented of at leisure.

WILLIAM WALLACE.

CLASSICAL SCHOOL BOOKS.

The Latin Gate: a First Latin Translation Book. By Edwin A. Abbott. (Seeley.) Dr. Abbott is an enthusiast for Latin as an educational engine, yet he can see that the study of Latin is in danger. It is in danger of suicide

rather than of murder; that is to say, it does not rouse in the middle-class public the animosity which Greek has so unaccountably incurred. It does not drive the ardent votaries of modern languages to the frenzy which compulsory Greek causes to them; but it suffers "from uninteresting methods of teaching, and from the misapplication of time and energy to the acquisition of mechanical rules and forms which have stupefied instead of stimulating" (Preface, p. 11). So strongly does Dr. Abbott feel this that, except in schools where the pupils "have ample leisure to make a literary acquaintance with Latin, and desire to attain skill in advanced Latin composition," he sees "no choice but either to reform the study of Latin or to exterminate it"; and the latter course he considers would be a "deplorable calamity." From this dilemma he would extricate us by guiding learners to Latin *via* English and French, and spending on translation at least one-third of the time now misapplied to Latin composition. Few, we think, will deny that some reform is urgently needed. It is piteous to think what hours—nay, what years—are devoted to a method of learning Latin which succeeds very well in discriminating the scholar from the ordinary reader, but at the cost of almost total failure to get hold of the mind of the latter at all. It is very difficult to maintain Latin as a staple of education, so long as it is taught in a way that, for two-thirds of boys, gives no taste for reading the language, small sense of its philological affinities; but cultivates patience, or impatience, by making us learn a mass of apparently arbitrary exceptions to irrational rules. Dr. Abbott would have our teaching in Latin far more oral than it is. He would teach its vocabulary through French and English—we are glad to see that he reminds us (p. 8) that boys are amazingly ignorant of their own language, and that their English wants this oral practice as much as their French and their Latin—and he would fill the memory as it becomes receptive with the proverbial wisdom of the Latins, their "aculeate sayings." To Dr. Abbott the true test of knowledge of Latin is power to translate at sight. It is, indeed, very curious to think how often, under the old system, a boy could actually write Latin better than he could read a Latin author. A good test of polished scholarship was mistaken for an educational ideal for the many. Power to read Latin easily and correctly is, for ordinary humanity, a far more practical and useful ideal than power to write it. The first six chapters (pp. 1-90) are really rather for teachers than for pupils, though they are to be used by reference in subsequent lessons. The author regards chap. ii., "Helps for Translation," as in some sort a summary of his method; chaps. iii. and iv. point out the presence and the changes of Latin in English and French respectively; chaps. v. and vi. deal with the two problems, "How to Master a Latin Word," and "How to Translate a Latin Sentence." All these chapters are most interesting reading, full of stimulus to the teacher, for whom—as we said—they are primarily intended. It strikes us, however, that Dr. Abbott thinks his method easier than it really is. It is not hard, perhaps, to a teacher to whom Latin is a living interest; but to the numerous teachers to whom it is a dead discipline this vivaciously oral method, this thinking in three languages at once, would be a grave difficulty. But the graduated "reading lessons," passing from the fully annotated "aculeate sayings" (pp. 91-100) through Phaedrus to the First Book of Caesar are capital, and accompanied by the most suggestive comments. The use of this book is to make learners go fast, and teachers stop to think. If it achieves the success of making the latter teach like Dr. Abbott, the study of Latin

in middle-class schools will have a long reprieve.

Sermo Latinus. Key to Selected Passages. By J. P. Postgate. (Macmillan.) We have before now expressed a doubt whether the publication of Keys to a book like *Sermo Latinus* is a service of the best kind to classical education. It is very difficult to keep such books out of the reach of pupils; and, for the teacher, we doubt if they do not save his time at the expense of his intellect. No brilliancy of the versions in the Key—and most of these are very brilliant—will give him that insight into the difficulties of the passage which an attempt by himself will provide. Not that we are insensible of the stimulating effect of such versions, e.g. as that by Mr. Whitelaw (p. 14) of Landor's description of the retreat from Moscow, or Mr. Archer Hind's (p. 28) reproduction of Lord Brougham in the guise of Cicero. But the use of models, not to stimulate, but to save effort, is a trap into which teachers walk too readily. Like Mr. Sidgwick, Mr. Postgate is an enthusiast for the educational value of Latin prose. He thinks that "its *nuda simplicitas* goes straight to the point," and that "controversies in England would often dissolve into emptiness . . . if the disputants could convert them into the direct and concrete expression of a language like Latin." Well, "try it in Latin," is not a bad disciplinary rule for English style; but to be trained and fostered upon classical composition has, by Mr. Postgate's own showing, not saved the intelligent youth of England from slovenly thinking and ambiguous speaking. His denunciation (part i., pp. 6-7, note) of French and German and their educational advocates seems to us to hide a useful truth under a mound of prejudice. To grasp in imagination the old world as well as the new is incomparably better, even for a knowledge of the new world, than to study the new world only. But to argue that the growth of the Anglo-Saxon race will soon make Englishmen as little think of learning French or German as they now do of learning Dutch or Welsh is a piece of Chauvinism which really satirises what it is meant to extol. When the Anglo-Saxon race has grown so big that it despises the study of French and German, its gigantic physical dimensions will certainly be coupled with a giant's intellectual torpor. The idea that Greek and Latin studies will flourish and abound in such a soil is surely an academic delusion. You cannot really profit classical learning or general intelligence by despising French and German.

The Hecuba of Euripides. Edited by Cecil H. Russell. (Oxford: Clarendon Press.) In this edition, according to the now prevalent custom, the text and notes are printed separately, and capable of being bound apart—a considerable recommendation in the case of a play so widely used for educational purposes as the *Hecuba*. If Mr. Russell is correct (Introd. p. 13) the three most popular of Euripides' dramas for acting were found to be, eventually, the *Hecuba*, the *Phoenissae*, and the *Orestes*. We should say that for literary, as apart from theatrical, purposes, the *Hecuba* was easily first of the three. Mr. Russell spares us a long exordium (his whole introduction is but nine short pages), and studies to give all necessary facts in a compendious form. We are glad to see him referring his readers (p. 10) to Browning's "Aristophanes' Apology," for the brief held so excellently for the poet Euripides by Balaustion. The notes (pt. ii., pp. 3-6,) seem to us, amid much that is good, not to have avoided the defect of construing far too many words for which the lexicon is the true resource; e.g., on l. 6, what mere time-serving the note is! how trivial those on ll. 43, 60, 227, 243, with their cross references; 803, 804, 813, 844! In all

these cases one sees what Mr. Russell wished to explain; but the supposed difficulties are just those which the learner should be allowed, or forced, to solve for himself. On ll. 21-2, there is a piece of aliphod grammar. After explaining that "*Ἑκτορος ψυχὴ* = the great Hector (which we take leave to doubt), Mr. Russell proceeds: "Such periphrases are not pleonastic . . . being adjectival in character." But the periphrasis is not adjectival, though it might be argued that one of its components is. Neither are we quite sure that the combination of easy with more advanced notes (the latter being inclosed in brackets) is a very happy one. Nevertheless, the notes are certainly not burdensome in quantity or style, and the printing, both of text and notes, is excellent. The addition of double indices, for the Greek and for the English of the notes, is highly convenient.

Livy XXII., by M. S. Dimsdale; *Lucretius V.*, by J. D. Duff; *Homer Odyssey X.*, by G. M. Edwards; *Herodotus VI.*, by E. Shuckburgh; *Euripides Hippolytus*, by W. S. Hadley. These five admirably printed and and neatly bound little books come from the Pitt Press, which is fast rivalling the Clarendon Press in the production of school books. Three of them are continuations of previous editions by the same authors, and we need not review them at length. We may, perhaps, observe that Mr. Edward's *Odyssey X.* seems to us better than his *Odyssey IX.*; that Mr. Dimsdale's work would be better if it were more independent; and that Mr. Shuckburgh's *Herodotus VI.* is well suited to the digestion of a schoolboy. Mr. Duff's *Lucretius V.* is a scholarly work; but gives the learner far too much help in the way of parsing and translation, and far too little information about the weightier points of knowledge. We cannot help thinking that Mr. Duff has some experience of the Cambridge Locals, and is writing with the fear of them before his eyes. Mr. Hadley's *Hippolytus* is the exact opposite. The reader here has his fill of textual criticism and refined scholarship. Whether all this is quite suited to schoolboys may perhaps be doubted; but the book is one from which many advanced scholars may learn, and which does something for the improvement of the text. In particular, we would call attention to Mr. Hadley's defence of the difficult connexion of thought in the lines immediately after 477.

Euripides' Iphigenia among the Taurians. Edited by Isaac Elagg. (Boston, U.S.: Ginn.) The plan, which is now finding favour in England, of printing school editions of plays double—i.e., the text in one small volume, and the notes in another, its counterpart in size, but not in colour—seems to have been adopted in America "with a difference." We have here a simple edition of the text in paper covers; and an edition of the text, with pretty copious notes at the foot of the page, bound in cloth, but otherwise of the same dimensions as the simple text. The object is, we suppose, that teachers shall have the latter, while pupils shall construe from the former. We doubt the success of this plan. The foot-notes are the real mistake. Let all notes be relegated to another volume, never put below the text of a school book. It is by a curious misadventure that the poet's name is mis-spelt, "Euripides" in the large gold-lettered title of the cloth edition. The long introduction to the play (pp. 3-53) contains a good deal of useful information, couched in language that seems to us ill-suited for the ordinary student. For instance, what will he make of the statement (p. 25) that "implicitness is the very soul and conscience of serious dramatic workmanship"? Dare he imitate the grammar of the following: "Paradoxically stated, the spectator of a

Euripidean tragedy has to sit out a portion of the performance before the performance begins? Need a simple thought be veiled by describing Euripides' dramas as "emanating from a mind in which the synthetic impulses of the poet were liable to frequent disturbance by conscious speculative ratiocination"? Style, like thought, is, or should be, free; but, still, some styles are less well suited to educational books than others. Nevertheless, we think Mr. Flagg's comments on the *Iphigenia* are mostly just, and often well expressed. He thinks it "the most faultless" of the poet's extant works, "one of the most charming of dramas, and especially well fitted, with its spirited adventure, thrilling suspense, and delightful, happy ending, to captivate the minds of young and ingenuous readers." This is high praise, perhaps too high. The play falls short of charm we think. There is a little too much craft in it, too much plotting, and not enough action, to make it a real joy to the young. Still, it is an admirable piece of work, and a slight over-rating of his author sits well on an editor. The notes appear to us to range from the very useful to the quite superfluous; e.g., on l. 2, we are gravely told that "ἴσται must be construed with *μολών*; the only possible alternative being to take it with *ἡμεῖς*!" Such notes are really sins. They save the student the faintest effort of the mind, without which neither the study of Greek nor of anything else avails at all. So again, l. 407, why should the student be told the meaning of *ποθίος*? And why write at all the notes that are appended to lines 699, 702, 1021, 1333? There are, altogether, rather more notes than are needed. A word of praise ought to be given to the printing, both of the Greek and the English, especially that of the former, which is excellent.

The Irregular Verbs of Attic Prose. By Addison Hogue. (Boston: Ginn.) This work "makes no claim to originality other than in the arrangement of its materials" (Preface, p. vii.). It consists of (a) an introduction as to verb formation, then (b) of irregular verbs: (1) their tenses in Attic prose, with examples; (2) their compounds in use; (3) their derivatives of all sorts; (4) complete and practical indices. It is interesting, and contains a good deal of carefully collected material; certain additions to Veitch, and passages of arms with the author of *The New Phrynichus* (Preface, p. viii.; pp. 84 and 133) are well worth considering. Mr. Hogue seems to us to establish, as against Mr. Rutherford, that *εἶμι* in the optative, infinitive and participle can be either present or future. But if the book is meant for students (Preface, p. vii.), it errs in giving indiscriminate information in too garrulous a form. What student really needs, in a book of this sort, disquisitions like those on pp. 27, 54, 63-4, 49, 152, on antiquarian, grammatical, ecclesiastical, and scientific subjects? It would be well, too, that the authors' names should be appended to each instance, and full references given. Quotations, again, from the Greek Testament seem irrelevant, the subject of the book being considered. We may note in passing that the instance of zeugma, on p. 101 (*ἀλλήλους*) is not a good one, the term being usually confined to verbs. On p. 131, sec. ex. d, the instance of prolepsis is of the poorest kind. On p. 139, the reference of *μάντις* to *μαίνομαι* is doubtful, and the obtruded fact about Mr. Froude quite superfluous, though, if it were given, the reference (*Short Studies*, iv. 432) should have been added. On p. 155, the dactylic foot is misprinted as --o. Nor can we think that the reason given on p. 250 is strong enough to justify the simultaneous use of *Sokrates*, *Perikles*, *Alciades*, and

Thucydides. On the whole, the book is not so complete, by a good deal, as Veitch's similar treatise.

NOTES AND NEWS.

HERR GUSTAV FREYTAG'S *The Crown Prince and the German Imperial Crown* is being translated into English, and will be issued in a few weeks by Messrs. Bell.

MR. CHAMBERLAIN is preparing for press a collection of his recent speeches on the Irish Question, which will be published by Messrs. Swan Sonnenschein & Co.

MESSRS. W. H. ALLEN & Co. have in the press General Gordon's Diary of the Tai-ping Rebellion, edited by Mr. Egmont Hake, with portrait, maps, and plans.

A NEW book of poems by the Earl of Rosslyn, with a short introduction by Mr. W. Earl Hodgson, will be published next week by Messrs. Remington. The volume is dedicated, in a sonnet, to the Queen.

MRS. JAMES CAIRD (Mona Caird) is writing a new novel, the scene of which is partly laid in the neighbourhood of the Temple.

LADY FLORENCE DIXIE has just completed a novel which will be issued early in December by Messrs. Henry & Co. The same firm have in the press a new work of adventure by Olive Holland, entitled *Raymi*; or, the Children of the Sun. It will be illustrated by Percy G. Ebbutt.

MESSRS. CHATTO & WINDUS have in the press a sensational story by Mr. J. E. Mudcock, entitled *The Dead Man's Secret*; or, the Valley of Gold, being a narrative of strange and wild adventure, compiled and written from the papers of the late Hans Christian Feldge, Mate.

MR. ARTHUR GILMAN has now completed his long-promised *Story of Boston*, which will be issued in the course of a few days, in the "Great Cities of the Republic" series, by Messrs. Putnam's Sons. The same publishers also announce for early publication *Lectures on Russian Literature*, by Ivan Panin; and a treatise on the Constitutional Law of the United States.

MESSRS. SONNENSCHN will publish in a few days, as an introduction to their "Library of Philosophy," a translation of Dr. Erdmann's *History of Philosophy*, in three volumes, by Dr. W. S. Hough and others.

A NEW work, entitled *Stories and Sketches of Native Life in India*, by J. Ewen, author of the "Handbook to Benares," is announced for early publication by Mr. Elliot Stock.

MESSRS. SIMPKIN, MARSHALL, & Co. will publish in a few days the second volume of *North Country Poets*, edited by Mr. William Andrews, president of the Hull Literary Club. Critical and biographical notices of nearly fifty modern poets will be given.

MESSRS. NISBET & Co. will begin on November 14 to publish weekly, in pamphlet form, at a penny, the sermons of the Rev. John McNeill.

MESSRS. SWAN SONNENSCHN & Co. will issue very shortly a second edition of Mr. George Barlow's epic, *The Pageant of Life*.

MR. FOGERTY, the author of "Robert Leeman's Daughters," has made arrangements to re-issue his previous novels in a more popular style. *Countess Irene*, the first volume of the series, will be published in about a month by Messrs. J. S. Virtue & Co., and also by Messrs. Appleton & Co., in New York.

MAJOR MARTIN SHARP HUME, whose annotated edition of a curious Spanish chronicle of

Henry VIII. was reviewed in the ACADEMY of March 16, has been commissioned to edit for publication in the Rolls series an English version of an important mass of Spanish state papers, comprising the correspondence between Philip II. and his agents in England during the greater part of the reign of Queen Elizabeth.

PROF. A. FARINELLI, who is going to deliver the Barlow lectures on Dante at University College, has been made a Knight of the Order of the Crown of Italy, in acknowledgment of his services to Italian literature.

ON November 8 Lieut.-Col. S. C. Pratt, R.A., was installed as master of the Quatuor Coronati Lodge of Freemasons, in succession to Mr. William Simpson. Of this lodge of authors and students, Mr. Walter Besant still continues to be treasurer, and the latest new member is Dr. B. W. Richardson.

WE are glad to hear that the approaching seventieth birthday of Dr. Sanders, who has done so much to popularise German philology, will not pass unnoticed. A number of distinguished literary men have combined to issue a *Festschrift* which, besides furnishing a biography, will contain various interesting articles relating to the veteran lexicographer.

THE commemoration of founders at Westminster College will be celebrated with a Latin service in the Abbey on Monday, November 13, at 8.30 p.m. There will be special psalms, the "Te Deum" set to Gregorian music, and Dr. Bridge's setting of Mr. Gladstone's Latin translation of "Rock of Ages." To-day, it may be remembered, was himself a Westminster boy.

THE usual winter course of lectures at the London Institution will begin on Monday, November 18, when Col. Gouraud will discourse on "The Phonograph." Among the later arrangements are—"English Spelling and Pronunciation," by Prof. Skeat; "The Rise of British Dominion in India," by Sir Alfred Lyall; "A Visit to Mount Athos," by Prof. Mahaffy; "The Shapes of Leaves and Cotyledons," by Sir John Lubbock; "Shooting Stars," by Sir R. S. Ball; "Mithridates and the Scorpion," by Prof. Ray Lankester; "The Science of Animal Locomotion in its Relation to Design in Art," by Mr. Eadweard Muybridge; "Lustre Decoration in Ceramic Art," by Mr. Henry Wallis; "Mediæval Commerce," by the Dean of Winchester; and four lectures on "The Beginnings of Modern Europe," by Canon Benham. The Christmas course for juveniles will be given by Mr. C. V. Boys, his subject being "Soap Bubbles and the Forces which mould them"; while Mr. Aubrey J. Spencer will deliver two Travers lectures on "The Law of Buying and Selling" and "The Law affecting Passengers by Railway."

OWING to a severe attack of cold Prof. H. Anthony Salmoné will not be able as arranged to give his lecture on "The Ottoman Empire" at the Ethical Society. Mr. Sidney Whitman, however, has kindly consented to an exchange of dates, and will deliver his lecture on "Germany" on November 10; Prof. Salmoné's lecture will be given on December 22.

PROF. DEWAR has presented to the Royal Institution a portrait of the late Henry Pollock.

THE eighteenth Fascicule of the *Archives Historiques de la Gascogne* is the first part of "Le Livre des Syndics des États de Béarn," by M. Léon Cadier. It forms a kind of complement to the "États de Béarn," by the same author. The documents here given, dealing chiefly with finance, range from October, 1488, to October, 1504, and are preceded by an excellent historical introduction.

THE FORTHCOMING MAGAZINES.

THE December issue of *East and West* is to be a special double number. The editors have wisely trusted to short complete stories rather than to the first instalments of new serials, or even to mixed articles. There will, however, be short poems by Miss Katharine Tynan and Mr. William Sharp. The stories will be from the pens of the Rev. S. Baring-Gould, Mr. George Manville Fenn, Mrs. Katharine S. Macquoid, Miss Helen Mathers, Mr. Richard Dowling, Mr. F. M. Allen, and Miss Annie Armit. We may take this occasion to notice the greatly improved type and paper of what now promises to be a popular magazine.

MR. WALTER BESANT, Mr. Andrew Lang, Mr. W. Clark Russell, Mrs. E. Lynn Linton, Miss Sarah Tytler, and other well-known writers will contribute to the forthcoming volume of *Wit and Wisdom*. A facsimile letter from Lord Tennyson will appear in the issue of November 9.

AN historical and archaeological article by Miss Amelia B. Edwards, entitled "Bubastis," will appear in the January number of the *Century Magazine*. The article will be profusely illustrated with engravings after photographs by M. Naville, Count Riamo d'Hulst, and the Rev. W. MaGregor.

A NOVEL by Mr. W. E. Norris, entitled "Mother and Son," will be commenced in the January number of *Murray's Magazine*.

A NEW Christmas anthem, composed by Mr. J. Barnby, will appear in the *Musical Times* for December. A new departure has been made in the composition, and a novelty of treatment has been aimed at in the introduction of the words of a well-known Christmas carol.

THE principal feature of "Christmas Arrows," the extra Christmas number of the *Quiver*, is a one-volume story by L. T. Meade, entitled "Frances Keane's Fortune"; and, in addition, there will be contributions by the Rev. P. B. Power, the Rev. W. Landels, the Rev. F. Langbridge, Ruth Mitchell, &c.

MESSRS. EGLINGTON & Co. announce a new monthly, to be called the *Brighton and County Magazine*, edited by Mr. Clifton Bingham. Among its special features will be a photographic portrait of some local personage in each number, and a serial story by Miss Florence Warden is also promised.

THE *Playgoer* (H. Vickers) will henceforward be published weekly, instead of monthly.

UNIVERSITY JOTTINGS.

WE understand that the delegates of the common university fund at Oxford have appointed Mr. W. R. Morfill to a readership in the Slavonic languages, subject to certain conditions which require the assent of the council.

DR. CHARLES WALDSTEIN has resigned the directorship of the Fitzwilliam Museum at Cambridge. Candidates for the vacant appointment must send their names to the vice-chancellor by Thursday, November 21.

WE are glad to hear from Oxford that Prof. Freeman's health is so far improved that he hopes to be able to begin to-day (Saturday) his course of lectures on "The Bayeux Tapestry." He also announces a public lecture for next Thursday on "The Centenaries of 1889." The subject of Mr. F. T. Palgrave's lectures, as professor of poetry, on Friday of this week was "The Renaissance Influence over English Poetry." The Rev. J. Legge, professor of Chinese, announces two public lectures on "Taoism, Láo-tze, and Chang-tze." Dr. Edwin Hatch, reader in ecclesiastical history, has been compelled by illness to postpone his lectures.

WE understand that Mr. John Fulleylove—whose drawings of Oxford were so successful with the amateur when they were exhibited at the Fine Arts Society, about a year ago—has recently returned from a sojourn at Cambridge, and is now finishing a series of drawings of that university town. These, too, will be exhibited at the Fine Art Society, probably in the month of January; and with them, very likely, certain drawings of the Riviera which Mr. Fulleylove made last spring.

THE new professors of music at both Oxford and Cambridge have inaugurated their office with important reforms. At Oxford, besides a course of lectures by the choragus, Sir John Stainer has enlisted the co-operation of seven other residents to give regular instruction in analysis, composition, counterpoint, harmony, acoustics, and pianoforte and organ playing. At Cambridge, Prof. Villiers Stanford has received a special grant of £50 for the illustration of his lectures upon classical orchestral works, upon the condition that members of the university be admitted free to the rehearsals of these orchestral performances.

BOTH Oxford and Cambridge have during the past week been signifying their appreciation of the position which some of their alumni have won in the outer world. At Oxford, Merton College has elected Prof. Mandell Creighton (now of Cambridge) and Mr. Andrew Lang to honorary fellowships; while St. John's College, Cambridge, has conferred the like distinction upon Mr. Leonard H. Courtney.

A SELECTION from the objects found by Mr. W. M. Flinders Petrie in the Fayum last winter has been presented to the anthropological department of the Oxford Museum.

THE *Oxford Magazine* for November 6 contains a sonnet written by Prof. J. S. Blackie on the inauguration of Mansfield College, at which he was present.

MESSRS. SEELEY have issued cheap editions of those two sister volumes, which we are surprised to find are now both about ten years old—*Oxford*, by Mr. Andrew Lang; and *Cambridge*, by Mr. J. W. Clark—with reduced copies of the illustrations by MM. Debaines and H. Toussaint. They do not, of course, possess the charm of the original folios, with their carefully printed etchings; but at least the letterpress preserves the graceful touches and literary anecdotes of the one author, and the unrivalled architectural learning of the other.

ORIGINAL VERSE.

THE WANING YEAR.

WITH faded leaves her path was strown—
Gold of the elm and beechen red:
She wander'd—she was all alone—
The summer and her hopes were dead.
She murmur'd—for her pulses beat low,
"Oh, we were glad in spring-time here!
Who would have thought it ended so?"
She murmur'd . . . and let fall a tear.
"The air is full of voices faint;
The rain is cold and dim the day;
No ear gives heed to my complaint—
'Tis time I were away!"

GEORGE DOUGLAS.

OBITUARY.

W. L. SARGANT.

MR. WILLIAM LUCAS SARGANT, who was born at Birmingham on October 2, 1809, and died there on November 2, 1889, made some notable contributions to the literature of political economy. Most of these appeared while he was still immersed in the cares of business, but since 1879 he had devoted himself

entirely to the study of economic science. His books are *Science of Social Opulence* (1858), *Economy of the Working Classes* (1857), *Social Innovators and their Schemes* (1858), *Robert Owen and his Social Philosophy* (1860), *Essays by a Birmingham Manufacturer* (vols. i. and ii., 1869; vols. iii. and iv., 1872), and *Inductive Political Economy* (1887). Besides these substantial volumes he published various papers and pamphlets. His general method of discussing principles, not in the abstract but in their relation to actual problems of social life, gives to his dissertations a reality and practical air sometimes absent from such exercises. One of the best of his essays was that on "The New Academy," in which he suggests the creation of an order of merit for literature and philosophy. Such projects are always pooh-poohed by those who would stand aghast at a suggestion to abolish such external marks of consideration for other and, perhaps, less important departments of human endeavour.

Mr. Sargant took his share in the public life of Birmingham, and was the chairman of the first School Board, which, owing to the operation of the cumulative vote, did not represent the views of the majority of the inhabitants. Mr. Sargant's pamphlet, *School Boards and the Irreconcilables*, offended both the majority and the minority. On the election of the second Board Mr. Chamberlain—not then so widely known to fame—became its chairman.

The general characteristics of Mr. Sargant's work are clearness of style and thought, abundance of illustration, accuracy of reference, and a candid seeking after truth.

W. E. A. AXON.

MAGAZINES AND REVIEWS.

THE November number of the *Expositor* opens serenely enough with a masterly biographic sketch of the apostle John, from a conservative point of view, by Prof. Milligan. The next article carries us into the thick of a great controversy, which, as we now clearly see, is being carried on by untrained as well as trained critics. Among the former we must regretfully class the author of the article headed "Wellhausen's History of Israel"—Dean Chadwick of Armagh. He tells us, indeed, that he writes, not for "the professional students of an abstruse and recondite science," but for those who, like himself, have been startled by being told, *ex cathedra*, that they must exchange the traditional view of the composition of the Old Testament for that which is summed up in Wellhausen's History. But it is clear that the progress of a critical controversy is not unaffected by the attitude of the majority of the educated class. If the trained experts cannot make their leading results intelligible to ordinary men, it seems hardly worth while to carry on the thankless work of the critic; and so Dean Chadwick must be said to make a contribution to the Pentateuch controversy. The misfortune is that he reads Wellhausen, as he apparently once read Ewald, without any knowledge of the history of criticism, regarding it as an independent work, the manifesto of the so called critical school. He imagines that in controverting Wellhausen he is dealing a blow to "the new doctrine," as if Wellhausen were unrelated to other contemporary critics, and as if he had no roots in the past, and even in Ewaldianism itself. His own tone of mind is fundamentally theological. He is "honestly convinced, upon solid grounds, of the miraculous origin of Christianity"; and so he takes for granted that a member of the newer critical school must, in consistency, be hostile to the supernatural:

"By attributing Deuteronomy to the time of Isaiah, and the Law to the return from exile, a number of prophecies are converted into *ex post*

facto ventriloquism, and one can waive aside easily enough the theophanies and interferences of Deity."

If such a truly genial writer can be impelled to write thus, what is to be expected of less refined controversialists? Mr. G. A. Smith strikes another keynote in his survey of recent works on the Old Testament. He at least is devout; and it is, perhaps, only the trained critic who will notice in him the desire to be as conservative as justice to facts will allow. To the writer previously mentioned, however, he must seem a poor inconsistent creature. He is very gentle in his treatment of Orelli's *Isaiah*; and perhaps rightly so. Such a very timid writer may suit the critic of Wellhausen better than the less conservative Delitzsch. Mr. Smith's notice of Baudissin's *History of Priesthood* is very careful. Canon Cheyne gives an exegesis of Psalm lxxxvii., which, side by side with Dean Chadwick's article, strikes us as too anxiously considerate towards those who grudge making the least real concession. From the late W. H. Simcox we have a short, but helpful and appreciative, article on Dr. Hatch's *Essays in Biblical Greek*. M. Godet discusses Mr. Plummer's bright illustration of the composition of the Synoptic Gospels from the old English chronicles.

The *Theologisch Tijdschrift* for November is, perhaps, strongest in its reviews and notices of books. Dr. Kuenen, for instance, notices a work on the sources of the Pentateuch, by M. Westphal, which might have led Dean Chadwick to question on historical grounds the soundness of his estimate of "the new doctrine"; also, a useful handbook on the Canon by Dr. Wildeboer, a representative of progressive orthodoxy; and several new parts of the new German orthodox commentary on the Old Testament, edited by Strack. English and French books are not neglected. Among the former, Forbes's *Studies on the Book of Psalms* are unfavourably noticed. The German reviewer, to whom we referred lately, was at least more tender to the venerable author. Cheyne's *Jeremiah* is not disdained on the ground of its imaginative tinge and its constant realisation of the difficulties of the orthodox reader. Renan's *Histoire d'Israël*, however, is strongly condemned for letting the imagination run riot, to the injury of sound criticism. Its brilliance, however, is fully recognised. The recent attempt of M. Vernes to revolutionise Old Testament criticism by adopting the "most modern" dates possible is declared a failure, as involving not merely improbabilities, but absurdities. Prof. Tiele reviews at length De la Saussaye's *Lehrbuch der Religionsgeschichte* (vol. ii.); the section on Roman religion is specially eulogised. Dr. Meyboom returns to the subject of the Canon of Marcion; and Dr. Oort answers the question, Has religion a value apart from morality?

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CHARVÉRIAT, F. A travers la Kabylie, et les questions Kabyles. Paris: Plon. 8 fr. 50 c.
 EFFERTZ, P. Arbeit u. Boden. Kritik der theoret. polit. Ökonomie. Berlin: Puttkammer. 5 M.
 GEIGER, L. Vorläge u. Versuche. Beiträge zur Literaturgeschichte. Dresden: Ehlermann. 5 M.
 LALOUX, V., et P. MONCHAUX. Restauration d'Olympie. Paris: Quantin. 10 fr.
 MONTMARTRE Germanise pädagogica. 10. Bd. Berlin: Hofmann. 14 M.
 NERLICH, P. Jean Paul, sein Leben u. seine Werke. Berlin: Weidmann. 10 M.
 RECLUS, O. La France et ses Colonies. T. II. Nos colonies. Paris: Hachette. 18 fr.
 STOURM, René. Œuvre de finances: le Budget, son histoire et son mécanisme. Paris: Guillaumin. 9 fr.
 TROUSSET, J. Histoire d'un siècle. T. 1 (1783-91). Paris: Librairie Illustrée. 7 fr. 50 c.

HISTORY.

- BRETT, J. Geschichte der braunschweigischen Landeskirche von der Reformation bis auf unsere Tage. Wolfenbüttel: Zwiseler. 15 M.
 HELLWIG, W. Die politischen Beziehungen Clemens' VII. zu Karl V. im J. 1556. Leipzig: Pöck. 1 M.
 JAGGER, E. Geschichte der sozialen Bewegung u. d. Sozialismus in Frankreich. 2. Bd. Die französische Revolution u. die soziale Bewegung. 1. B. Frankreich am Vorabend der Revolution v. 1789. Berlin: Puttkammer. 8 M.
 KAULEX, J. Papiers de Barthélemy, Ambassadeur de France en Suisse. T. 4 (avril 1794—février 1795). Paris: Alcan. 30 fr.
 KEEVYS DE LETTENHOVE, le Baron. Marie Stuart: l'œuvre puritaine, le procès, le supplice. Paris: Didier. 15 fr.
 LEBON, André. Recueil des instructions données aux ambassadeurs et ministres de France depuis les traités de Westphalie jusqu'à la Révolution française. VIII. Bavière, Palatinat, Deux-Ponts. Paris: Alcan. 35 fr.
 LUCHARI, Ach. Louis VI., le Gros: annales de sa vie et de son règne (1081—1137). Paris: Picard. 15 fr.
 MÜLLER, G. Die Entwicklung der Landesherrschaft in Geldern bis zur Mitte d. 14. Jahrh. Marburg: Elwert. 1 M. 60 Pf.
 MÜLLER, W. Die Umgestaltung Afrikas durch phönizische Schiffer ums J. 600 v. Chr. Geb. Rathenow: Babenzien. 8 M.
 PARIS, Comte de. Histoire de la Guerre civile en Amérique. T. VII. Paris: Calmann Lévy. 7 fr. 60 c.
 SCHLECHT, J. Eichsätt im Schwedenkriege. Tagebuch der Augustinernonne Clara Staiger, Priorin d. Klosters Mariastadt, üb. die Kriegsjahre 1681 bis 1680. Eichsätt: Brünner. 7 M.
 URKUNDBUCH, westfälisches. 4. Bd. Die Urkunden d. Bisth. Paderborn vom J. 1201—1200. 8. Abth. 1261—1300. 1. Hft. bearb. v. H. Finke. Münster: Regensburg: 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HARTMANN, E. v. Kritische Wanderungen durch die Philosophie der Gegenwart. Leipzig: Friedrich. 6 M.
 KLOOS, J. H. Entstehung u. Bau der Gebirge, erläutert am geolog. Bau d. Harzes. Braunschweig: Westermann. 8 M.
 KOHL, F. G. Anatomisch-physiologische Untersuchung der Kalksalze u. Kiesel-säure in der Pflanze. Marburg: Elwert. 18 M.

PHILOLOGY.

- CHRISTIANSEN, J. De apicibus et ilongis inscriptionum latinarum. Huzum: Delft. 1 M. 60 Pf.
 FÜGNER, F. Lexicon Livianum, partim ex Hildebrandi schedis confect. F. F. Fasc. 1. Leipzig: Teubner. 2 M. 40 Pf.
 JESPERSEN, O. The Articulations of Speech Sounds represented by means of alphabetic Symbols. Marburg: Elwert. 2 M. 50 Pf.
 FISCHER, R., u. K. F. GELDER. Vedische Studien. 2. Hft. 1. Bd. Stuttgart: Kohlhammer. 7 M.
 SONGE, le, da Bernat Metge, auteur catalan du XIV. siècle. P. P. J. M. Guardia. Bordeaux: V. Moquet. 6 fr.

CORRESPONDENCE.

THE LAST DAYS OF JOHN HAMPDEN.

II.

Oxford: Oct. 20, 1889.

In addition to the modern vocabulary employed in Clough's narrative, and the suspicious nature of the statements contained in it, there is also a third proof of its fraudulent character. The author of the narrative had before his eyes, when he wrote, the account of Hampden's death and character which is given in the seventh book of Clarendon's *History of the Rebellion*, first published in 1703. Sometimes he simply paraphrases Clarendon, sometimes he develops a hint supplied by Clarendon, sometimes he adopts Clarendon's errors:

(1)

"Hampden," says Clarendon, "being himself a colonel of foot, put himself amongst those horse, as a volunteer, who were first ready" (*Rebellion*, vii. 81).

"Master Hambden volunteered his service with the horse, albeit he had a colonelsie in a regiment of foot" (*Clough*).

(2)

"The eyes of all men were fixed on him as their patriae pater" (*Clarendon, Rebellion*, vii. 82).

"He was bye all looked up to as the deliverer of his Countrie" (*Clough*)

(3)

"In his entrances into the world he indulged to himself all the licence in sports and exercises

and company which was used by men of the most jolly conversation" (*Clarendon, Rebellion*, vii. 82).

"In his young dayes he had entered too largely into the vaine pastimes of the world" (*Clough*).

In these three passages the author of the narrative copied Clarendon, making only a small change in his phraseology. The use of the phrases "enter into" and "look up to," the use of the words "volunteer" and "colonelcy," were all suggested by Clarendon. The very alterations made to disguise the theft betray the fraud. It is also worth observing that Clarendon is the only contemporary author who mentions the licence of Hampden's early life.

(4)

"Being shot into the shoulder with a brace of bullets, which brake the bone" (*Clarendon, Rebellion*, vii. 80).

"He received two carrabine shott in his arme, which brake the bone" (*Clough*).

(5)

"Within three weeks after died with extraordinary pain" (*Clarendon, Rebellion*, vii. 80).

"After having with more than humane fortitude indured most cruel anguish for the space of fifteen days" (*Clough*).

The author of the narrative adopts Clarendon's statement as to the greatness of Hampden's sufferings and his error as to the length of those sufferings. To give an air of accuracy and verisimilitude to his story, he converts the indefinite "within three weeks" into the definite "fifteen days," just as he altered, for the same reason, the vaguer "brace of bullets" into the more specific "two carrabine shott."

Clarendon thus describes the expedition which led to the fight at Chalgrove Field:

(6)

"They [Prince Rupert and Col. Urry] went out of the ports of Oxford in the evening upon Saturday, and marched beyond all the quarters as far as Wickham, and fell in there at the farther end of the town towards London" (*Rebellion*, vii. 76).

"Prince Rupert, perswaded thereunto by one Urrie, a Scottishman and malignant renegade, having, under the covert of darkness, fallen upon our defenceless Quarters at Wickenham" (*Clough*).

Clarendon here makes a second error, and the author of the narrative again copies it. Prince Rupert, in the inroad which led to Chalgrove fight, did not penetrate as far as Wycombe. Postcombe and Chinnor were the extreme points reached. This is proved by the authorised account published at Oxford in 1643, which also explains the source of Clarendon's errors. It is entitled:

"His Highnesse Prince Ruperts late beating up the Rebels Quarters at Postcombe and Chinnor in Oxfordshire. And his Victory in Chalgrove Field on Sunday morning, June 18, 1643. Whereunto is added Sir John Urries expedition to West-Wickham the Sunday after: June 25, 1643."

Clarendon confuses the expedition of June 18 with the expedition of June 25, and so puts Wycombe instead of Chinnor. His mistake was not unnatural; for, though book vii. of the *History of the Rebellion* was begun October 18, 1647, and ended March 8, 1648, the particular sections (75-79) containing the account of Chalgrove are an insertion from a part of the "Life" of himself written in 1669. Writing twenty-six years after the events described, it was easy to make such a mistake. On the other hand, if the author of Clough's narrative had been on the spot (as he says he was) and

written his account in the same years (as he says he did), he could never have confused the attack on Chinnor—which led to Hampden's death—with the attack on West Wycombe, which took place on the day of his funeral.

In conclusion, one criticism with respect to the prayer which the author of the narrative puts into Hampden's mouth. He represents him as praying: "O Lord, save my bleeding country. . . O Lord, save my country!" These words are, no doubt, in keeping with Hampden's character; but they are also suspiciously like the last words actually uttered by Pitt, who died just nine years before the narrative was published. According to Lord Stanhope, Pitt's last words were: "Oh, my country! How I leave my country!" Rose gives them as: "My country! Oh, my country!" and the *Annual Register* for the year observes: "His last words are said to have been, 'O, my country!'" (Stanhope, *Life of Pitt*, iii. 391, ed. 1879; Rose, *Diary*, ii. 233; *Annual Register*, 1806, p. 883). I am inclined to believe that Pitt's last words suggested Hampden's last words.

C. H. FIRTH.

THE COLLECTIO CANONUM HIBERNENSIS.

Youghal: October 21, 1889.

In the ACADEMY of September 28 Φ asks me what is known of Cumman of the Penitential which puts it out of the question to identify him with Cucuimne of the colophon in the *Codex Sangermanensis*. I answer: nothing, so far as his personal history is concerned. But the Penitential contains more than enough to have saved Mr. Bradshaw from laying down his ninth proposition.

Take, for instance, the following parallels:

(A.)

THEODORUS, CAP. DACHNER.

COLL. CAN. HIB., LIV.

C. 23. Porci qui sanguinem gustantes tetigerint, manducantur. Sed qui cadavera mortuorum lacerantes manducant, carnes eorum non licet comedere, nequequo macerentur.

O. 22. Equum non prohibent, tamen consuetudo est non comedere.

O. 19. Graeci carnem morticinam non dant porcis suis, pelles autem eorum ad calcamentum, et lana et cornua licent accipi, sed non in sanctum aliquid.

O. 20. Tamen, si casu porci comederint carnem morticinorum aut sanguinem hominis, non abiciendos credimus, nec gallinas equali modo.

O. 21. Animalia, quae a lupis vel canibus consummantur, non sunt comedenda nisi porcis et canibus; nec cervus nec caprus, si mortui inventi sunt. Pisces autem licent, quia alterius naturae sunt.

O. 168. Aves et animalia cetera, si in retibus strangulantur, non sunt comedenda; similiter ab accipitre mortua. Apostolus etiam ait: Similiter abstinete vos a suffocato sanguine et ab idololatria (Act. xv. 29).

12. *Theodorus ait*: Porci qui sanguinem gustantes tetigerint, manducantur. Sed si cadavera mortuorum lacerantes manducant, carnes eorum non licet comedi, nequequo macerentur.

O. 13. *Theodorus, Episcopus*: Equum non prohibent, tamen consuetudo non est comedi.

O. 14. *Theodorus, Episcopus, dicit*: Greci carnem morticinam non dant porcis suis, pelles vero morticinorum ad calcamenta licet accipi, sed non in sanctum aliquid. Si porci comedant carnem morticinorum aut sanguinem hominis, non abiciendos credimus, nec gallinas equali modo.

Animalia, quae a lupis sive canibus consummantur, non comedenda, nisi porcis prociantur et canibus; nec cervus nec caper, si mortui inventi fuerint. Pisces licent, quia alterius naturae sunt.

Aves et animalia cetera, si in retibus strangulantur, non sunt comedenda. Paulus enim ait: Abstinete vos a suffocato sanguine et ab idololatria; similiter ab accipitre mortificanda.

(B.)

FORNIT. THEOD. LIB. 2, XI.

1. Animalia, quae a lupis seu canibus lacerantur, non sunt comedenda, nisi forte ab homine adhuc viva occidantur, sed porcis et canibus dentur; nec cervus nec capra, si mortui inventi fuerint.

2. Aves vero et animalia cetera, si in retibus strangulantur, non sunt comedenda hominibus, nec si accipiter oppresserit, si mortui inventi fuerint, quia iv. capitula Actuum Apostolorum praecipunt abstinere a fornicatione, a sanguine et suffocato et idolatria (xv. 29).

3. Pisces autem licet comedere, quia alterius naturae sunt.

4. Equum non prohibent, tamen consuetudo non est comedere.

5. Leporem licet comedere et bonus est pro desinertia, et felis miscendum est cum pipere pro dolore.

6. Apes, si occidunt hominem, ipsi quoque occidi debent festinanter, mel tamen manducetur.

7. Si casu porci comedunt carnem morticinorum aut sanguinem hominis, non abiciendos credimus nec gallinas; ergo porci, qui sanguinem hominis gustant, manducantur.

8. Sed qui cadavera mortuorum lacerantes manducaverunt, carnem eorum manducare non licet, neque dum macerentur et post anni circulum.

How, with these and similar data before him, Mr. Bradshaw, of all men, could propound (Prop. ix., p. lxxii.) that the "compiler of the *Hibernensis* may, without any strain either of language or of evidence, be looked upon as possibly identical with the *Cummanus abbas in Scotia ortus*" of the Penitential, is surely strange.

Equally strange is it how evidence like the following escaped his attention. The Penitential is a loosely classified collection of enactments drawn from various (probably all available) sources and not always in agreement. The compiler professes to speak *secundum primum patrum definitiones*. Among these we have the decision adopted by Theodore from the *libellus Scottorum*. Now, admit the *Hibernensis* to be the work of Cumman. Why, then, were the following and other such omitted, though lying ready to hand? It will not avail to plead that they were out of harmony with those given in the Penitential; for the figures I have enclosed in brackets prove that no attempt was made to explain or reconcile discrepancies. Amplitude, not selection, was the object of the compilation.

COLL. CAN. HIB., XXVIII.

10. *Hibernensis Sinodus dicit*: Omnes homicidae, si toto corde conversi fuerint, vii. annorum penitentiam districtae sub regula monasterii peniteant [vii., an., Pen. Cum. vi. 5, 14; iii. an., ib. 16; v. an., ib. 17].

Patrius: Qui occiderit, aut fornicationem fecerit [iii. an., Pen. Cum. iii. 27], aut more genti-

FORNIT. CUM. I.

20. Animalia, quae a lupis seu canibus lacerantur, non sunt comedenda, nisi forte ab hominibus adhuc viva occidantur prius, sed porcis et canibus dentur; nec cervus nec capra, si mortui inventi fuerint.

21. Aves vero et animalia cetera, si in retibus strangulantur, non sunt comedenda hominibus, nec si accipiter oppresserit, si mortui inventi fuerint, quia iv. capitula Actuum Apostolorum praecipunt abstinere a fornicatione et sanguine et suffocato et idolatria.

22. Pisces licet comedere, quia alterius naturae sunt.

23. Equum non prohibet, tamen consuetudo non est.

24. Leporem licet comedere.

25. Apes vero, si occidunt hominem, ipsi quoque occidi [debent] festinanter; mel tamen manducetur.

26. Si casu porci vel gallinae sanguinem hominis comedunt, non abiciendos credimus, sed manducandos.

27. Sed qui cadavera mortuorum lacerantes manducaverint, carnem eorum manducare non licet, neque dum macerentur et post anni circulum.

Hum aruspice interrogaverit [iii. an., Pen. Cum. vii. 3], per singula crimina annum penitentiae egat, et, illo impleto, cum testibus postea resolvatur a sacerdote.

With respect to Φ 's second query, the entry in question is an example of a bilingualism very characteristic of Irish MSS. An older instance, beginning in Latin and ending in the native speech, is found at the end of the Gospel of St. John, on the last folio of the Book of Dimma, Trinity College, Dublin.

Finit. Amen. Dimma, mace Nathi [D. son of N.]. This is followed by an Irish quatrain asking for lenient criticism and a heavenly abode in reward of his labour.

A third and notable colophon of the kind is the acrostic (in the hand of the annalist) at the end of the Chronicle of Marianus Scotus (Cod. Pal. Vat., no. 830, fol. 163 b). It is of grammatical interest, as exhibiting the Old Irish pronominal infixion:

"Multum ob excerptos legimus barbaricos Reges iustificandos gestaue turbida egenos. Collige litteram anteriorum, nolvito summam, Exstat numeratus author. Intra require: Rectus omnes me tulit in novum ordinem laudis."

The book is represented addressing the reader. Complying with the instructions, we obtain *Moel Brigitte, clusenair, romtinol*—"The devotee of [St.] Brigit, the inluse, collected me"

B. MACCARTHY.

THE ETYMOLOGY OF "LICHFIELD."

London: Oct. 29, 1889.

In the ACADEMY of October 30, 1886 (p. 294), I attempted to show (1) that the ancient British name of Lichfield was *Lēlocetōn*, the regular phonetic antecedent of the early Welsh *Luitcoit* (modern *Llwydgoed*), "gray wood"; (2) that the *Cair Luitcoit* of a Welsh writer of the tenth century was Lichfield, not Lincoln, as has hitherto been believed on the authority of Henry of Huntingdon and Geoffrey of Monmouth; and (3) that the first part of the name Lyccidfelth, Lichfield, is a corruption of *Luitcoit*, or some form intermediate between that and *Lēlocetōn*. The third proposition will, I think, be generally admitted if the other two are considered to be proved. Although I regarded the identity of *Cair Luitcoit* and Lichfield as certain on philological grounds, I was not until recently aware that it had any documentary support.

I am indebted to Mr. Egerton Phillimore for two pieces of evidence which seem to place the matter beyond question. One of these is the poem "Marwnad Cynddylan," printed in the *Myvyrian Archaeology*, which, though, of course, not the production of its pretended author—Meigant—in the seventh century, seems to be of considerable antiquity. The poem mentions *Caer Lwydgoed* in connexion with the River Tern, and as the locality of one of the battles of the Powisland chiefs with the English. The other piece of evidence is the following passage from a MS. at Cardiff, a transcript of one of the lost Hengwrt MSS:

"Keada, o Redynvre, m. Cadawl, Llwyt koet."

This passage states that "Keada," i.e. St. Ceadda or Chad—the famous bishop of Lichfield, to whom the church of Redynvre (Farn-don) was dedicated—was the son of Cadawl of Llwydgoed. Although it is, apparently, the father of Chad, not the saint himself, who is here connected with Lichfield, it is probable from the other evidence that the statement is based on the fact that St. Chad was known to have had something to do with the episcopal city. A modernised and blundered version of the passage is printed in the *Myvyrian Archaeology* (ed. 1801, vol. ii., p. 52), where the names

are given as *Stat* (a phonetic rendering of the Modern-English *Chad*), *Cadfan*, and *Lhwycod*.

Another instance of the occurrence of the name "Luitoot" has been pointed out to me by Mr. Phillimore. It contributes no fresh evidence towards the identification of the place; but it has tempted me to make some confessedly hazardous conjectures, which I will here set out with the view of drawing attention to a problem that is certainly of considerable interest. The MS. Harl. 3859, printed by Mr. Phillimore in *Cymmrodor* (vol. ix., pp. 152-183), includes a genealogy of twelve names from Iudnerth to Glast, to which is appended the following broken sentence: "Unum sunt . glastenic . qui uenerunt que uocatur . loyt coyt." Another Harleian MS. (no. 2289) contains a Welsh version of this passage, apparently taken from a more complete text. After the genealogy, which is not quite complete, come the following words: "o dhyna glastyneyt a dynaud ogaer o gaer luythoet" (read *luythoet*, and omit the first *ogaer*). The scribe has added a gloss identifying *Luythoet* with *Aldud*—an arbitrary guess scarcely worth notice. I propose to correct the Latin version by the aid of the Welsh, as follows. "Unde sunt Glastenic et Dunaut qui uenerunt a civitate quae uocatur Loytcoyt." Possibly, however, *unum sunt* may be correct, and the sentence may have been meant to say that "Glastenic" and "Dunaut" were the same person. Now, it is remarkable that William of Malmesbury, in his history of Glastonbury, gives, on the authority of "the ancient books of the Britons," an account of "Glasteing" (regarded by him as the eponymus of Glastonbury) which is evidently taken in part from the same ultimate source as the passages above cited. Malmesbury mentions the twelve persons enumerated in the genealogy, but turns them into twelve brothers, great-grandsons of Cuneda. He then goes on to say that "Glasteing" travelled in pursuit of an eight-legged sow through the territories of the Midland Angles, passing a vill called *Esebtiorne*, until he came to Wells, and thence by a dirty road called the *Sow-way* (*Sugewege*) to the place afterwards called Glastonbury, where the animal was found under an apple-tree. Now the "Sow-way" is a genuine local name of the neighbourhood, and probably the legend of the wonderful sow is a real bit of Somerset folklore. Notwithstanding this, I am inclined to suspect that its introduction here is due to the word *luythoet* in a Welsh MS. having been misread as *sugewege*. In a bad MS. an *l* would easily be mistaken for a "long s"; the letters *k* and *w* in early writing closely resemble each other; the *e*, *o*, and *t* are also very much alike; and so are the *y* and the *g*. The name *Esebtiorne*, I think, comes from the "ancient British book"; it looks as if it might be *escobty* (= modern Welsh *esgobdy*) "bishop's house," joined to some word which followed it in the Welsh MS. My notion is that some Glastonbury monk of antiquarian tastes, not knowing much Welsh, had got hold of a British MS. (in an antique handwriting) in which he fancied he recognised the name of the founder of his city, and the familiar local name *Sugewege*; and that having worked up the hints obtained from his Welsh document with the local tradition about the "sow," he claimed for the whole rignmarole the authority of "the British records." It may be that the "Glastenic" of the Welsh genealogy is really an epithet meaning "of Glastonbury"; but, if so, that makes no difference. I owe Welsh scholars an apology for meddling, all unskilled, in matters belonging to their province; but I may plead that I have indicated some problems worth investigating, even if I have failed to solve them.

HENRY BRADLEY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 10, 4 p.m. South Place Institute: "Germany, I., Politics," by Mr. Sidney Whitman.
 MONDAY, Nov. 11, 8.30 p.m. Geographical: "Cyprus," by Sir Robert Biddulph.
 TUESDAY, Nov. 12, 8 p.m. Colonial Institute: "A Winter Tour in South Africa," by Sir Frederick Young.
 8 p.m. Civil Engineers: Inaugural Address by the President. Sir John Coode; Presentation of Medals and Premiums.
 8.30 p.m. Anthropological Institute: "The Natural Colour of the Skin in certain Oriental Races," by Dr. J. Beddoe; "Manners, Customs, Religions, and Superstitions of South African Tribes," by the Rev. James Macdonald.
 WEDNESDAY, Nov. 13, 8 p.m. Microscopical.
 THURSDAY, Nov. 14, 4 p.m. Royal Academy: "Painting—Grounds," by Prof. A. H. Church.
 8 p.m. Electrical Engineers: "The Lighting of the Melbourne Centennial International Exhibition," by Mr. K. L. Murray.
 8 p.m. Mathematical: Annual Meeting, "Isoscelian Hexagrams," by Mr. R. Tucker; "On Euler's ϕ -function," by Mr. H. F. Baker.
 FRIDAY, Nov. 15, 5 p.m. Physical: "The Electrification due to the Contact of Gases and Liquids," by Mr. Enright; "The Effect of Repeated Heating and Cooling of the Electrical Resistance and Temperature coefficient of Annealed Iron," by Mr. H. Tomlinson; "Geometrical Optics," by Prof. S. P. Thompson.
 7.30 p.m. Civil Engineers: Students' Meeting, "The New Harbour and Breakwater at Boulogne," by Mr. S. C. Bailey.

SCIENCE.

The Flora of Suffolk. By W. M. Hind. (Gurney & Jackson.)

A FLAT and tolerably uniform county, Suffolk yet has a flora of very respectable number and variety. Its mud-flats and salt-marshes, its curious Breck district, and its broads or meres, agreeably diversify the landscape, and enrich what would otherwise have been the tame and monotonous flora of low ground. Its entire list comes very near (as we might expect) to that of Holland. East Anglia, as a whole, has 1120 species of plants in common with that country. But, if Holland has derived from its land-connexion with the rest of the continent many species unknown to our island, East Anglia, too, has a good many plants to show which are not recorded for Holland. Mr. Hind's modest and painstaking work is, so far as we remember, the first local flora which has included an account of that very ancient record—the geological deposits. It appears that, with few exceptions, the species "of which remains have come down from the great ice age and that which succeeded it still survive in the country."

The recent publication, by a sub-committee of the British Association, of a paper on the disappearance from North Britain of the rarer species of plants naturally leads us to reckon up the gains and losses of our flora in the case of a single well-searched county. There are several gains in Suffolk, actual or probable. *Anacharis Alsinastrum* (which is, in one sense, a very doubtful "gain") and *Veronica Buxbaumii* are well established. *Oxalis stricta*, *Senecio squalidus*, and *Mulgedium tataricum* may become so. The losses of the county, however, outweigh the gains, though they are not so heavy as might have been feared. Some plants are getting scarce, as *Myosurus minimus*. A much longer list is either wholly extinct or is become so rare that Mr. Hind wisely withholds their whereabouts. In many cases the reason of their disappearance is well known; and in a county of simple physical features, like Suffolk, there is less hope of their being re-found than might be the case among the mountains of Ireland or Scotland. *Sisymbrium polyceratium* and *S.*

irio are probably quite gone. (It is curious that so many local floras are now indicating the disappearance of the latter, which must have been common enough at one time. What conditions, which affect it, have been altered?) *Crambe maritima* is now "believed to be extinct" in Suffolk, as in many other places. *Holosteum umbellatum* will not be readily found again. *Eryngium campestre* is "now lost through the wasting of the cliffs" under which it formerly grew. *Gnaphalium luteoalbum*, *Diola maritima*, and *Pyrola rotundifolia* seem to be extinct. *Actinocarpus Damsionium*, *Senecio paludosus*, and *S. palustris*, are either lost or very rare—one does not see why, as, in spite of draining, there are plenty of fens and ditches left. *Orobancha ramosa* has ceased to grow; "as hemp is no longer grown in the county, its parasite has become extinct."

FRANKLIN T. RICHARDS.

PHILOLOGY NOTES.

THE *Bibliographie Basque* by Prof. Julien Vinson, of the École des Langues Orientales, is being printed at Chalon sur Saône, and will be ready in the autumn of 1890. It will form a volume of about 500 pages, gr. 8vo, and will contain over 600 different notices, marking the various editions, abridgments, and translations of each work, from 1545 to 1889. Facsimiles will be given of the titles of the most curious books; the number of copies known of the rarest, with the public libraries in which they are preserved, will be stated. Under the New Testament of Leizaruague, M. Vinson will print some recently discovered particulars on Pierre d'Urte, the author of the important Basque MSS. in the possession of Lord Macclesfield.

THE forthcoming number of the *Babylonian and Oriental Record* will contain the following articles: "Extract from a Life of the Buddha (Chinese *P'u yas King*)," by the late Prof. S. Beal; "Further Notes on Early Semitic Names," by W. St. Chad Boscawen; "A Buddhist Repertory" (continued), by Prof. C. de Harlez; "Ketchup, Katchup, Catsup," by T. de L.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, October 28.)

PROF. McK. HUGHES, president, in the chair.—Prof. G. F. Browne showed a cast of a fragment of stone about 21 inches by 10, and 9 inches thick, with interlacing bands or serpents on its face and a considerable runic inscription on one of its edges. A slight arcing on another edge showed that the stone had lain flat, presumably as a grave-cover, with the runes in two horizontal rows along the edge at one side. The runes in the upper row are $3\frac{1}{2}$ inches high, those in the lower $2\frac{1}{2}$ inches. It is impossible to say how much beyond the fracture the runes extended. They are very bold and deep, and Mr. Browne reads them as follows:

folcæ arærdon bec . . .
 . . . biddath foteæ thelmun . . .

The *ð* in the lower line appears to be a *w*, but shows clear signs of having been meant for *ð*; the *t* in the same line Mr. Browne takes to be cut in mistake for a very different rune, *r*. Taking one of the runic inscriptions on the sepulchral stones at Thornhill, near Dewsbury, as a guide (*Gleanth araerde . . . becun . . . gebiddath thaer saule*), he read

Folcæ arærdon becun . . .
 . . . biddath fore Æthelmund (or Æthelmunde).

"The people erected a memorial . . . Pray for Æthelmund." Prof. Skeat had informed him that *Folcæ* was not known as a plural of *Folc*; but Prof.

Stephens of Copenhagen thought that α was very likely, being found among the numerous vowel terminations of neuter plurals in Old Northern English, *folca* occurring in the glosses in the Durham Ritual and the Gospel of St. Matthew. The stone was part of the building materials of a little church at Upton in Wirral, near Birkenhead, taken down in 1887. The church was built on that site in 1813, the materials used coming from the original church of Overchurch which was blown down about that time. Overchurch is not far from West Kirby in Wirral, where there are several very curious sculptured stones of early type.—Prof. Browne showed a fragment of a sculptured stone with an Ogam inscription which had been lent by Dr. Alexander Laing of Newburg-on-Tay. It is remarkable in having the Ogam cut with the greatest care and regularity on a broad band in high relief running along the centre of the stone, and the Ogam are tied. This makes it probable that the stone is comparatively late. The remains of raised ornament show that the stone has been sculptured with figures of horses, &c. of the bold type found on the best of the Pictish stones. In an Ogam inscription everything depends on the direction in which it is to be read, and the one complete hoof of a horse left on the stone fortunately helps to show the direction in this case. There are only three letters left. If the inscription was horizontal, they are *imn*; if vertical, they may be *imn* or *qm*, probably the latter. The Ogam here read as *n* or *q* is inclined at an acute angle to the main stem and yet does not run through the central line, thus introducing a special difficulty and causing some uncertainty. The stone was found on one of the most interesting of the Pictish sites, in the church-yard at Abernethy. Mr. Browne showed outlined rubbings of the other of the Fifeshire Ogam inscriptions, which is also on a "Pictish" sculptured stone, and the Ogam at Newton and Aboyne, the latter reading *neahhila robbait ceanneff maqqoi taluorh*, an inscription specially interesting from its having so many examples of the rare Ogam *A*. All of these are very much ruder than the Abernethy Ogam.—When St. Benet's Church was restored in 1873-74, a stone believed to be the old altar-slab was found in the floor of the chancel, in two halves, which were afterwards lost sight of. In the course of the present summer the organ was being moved, and in the floor beneath it a slab of Sussex marble was found, 34 in. by 30 in., with two early crosses (*patties*) and a portion of a third cross, all flush with the surface and marked out by rude incisions, giving the effect of a cross in a circle. One of the crosses is in one corner, another near the other corner on the same side, and the portion of a cross is between the latter and the edge, where the stone seems to have been broken in two. Supposing that the rest of this cross was hidden by cement, Prof. Browne suggested as a possible explanation that the usual five crosses were in this case in unusual positions, being disposed in a straight line near the front of the slab, one in each corner, one in the middle, and the other two on either side the central cross and near it. But Prof. Middleton had pointed out to him that the portion of a cross had apparently never been completed, so that it was probable that this was the end and not the front edge of the slab, and the unfinished cross had come too near the wall or the super-altar and had been replaced by one 6 in. further forward. Prof. Westcott had discovered that in the case of one of the crosses the spaces between the arms were inlaid with something of a darker colour, of the character of cement. The other no doubt had been similarly treated. Mr. Browne believed that the form of the cross and the other indications were consistent with the idea that this may have been the original *mensa* of the altar in the Romanesque eastwood *porticus*, or rectangular apse, of the church of St. Benedict when first built. He mentioned two examples he had found in Switzerland last year of an arrangement differing from that usually noticed in altar-slabs with crosses. At Romainmotier, a very large church probably of the 9th century, where in 1537 the Bernese committed sacrilegious ravages, the images being burned and the altars *desvoches* so that the Prior Théodule de Ride died of chagrin, one of the old altar-slabs survived the process and is now used as a communion-table by the Swiss. It is 6 ft. long and nearly 3 ft. broad. The ancient crosses have been carefully

erased by re-dressing the marble, except one in one corner and another which is central so far as the length of the stone is concerned, but only 10½ inches from the edge. On the very ancient altar-slab at Oire, only two crosses are to be seen, one about the middle of each end, the other three being covered by the present large super-altar; an interesting evidence that the celebrant formerly faced westward and used only the eastward half of the altar. The five crosses in these cases were placed symmetrically at the corners and centre not of the whole slab but of the part actually used. Prof. Browne expressed some doubt whether the symbolism of the "five wounds" had anything to do with the original practice of cutting five crosses on altar-slabs. In the pontifical of Eggerht, Archbishop of York in Bede's time, the bishop was to make a cross with his finger dipped in the hallowed water on the four *cornua* of the altar. He was then to pour oil on the altar, make a cross in the middle and at the four *cornua*, and proceed round the walls of the church making crosses with his thumb with the chrism. Whatever symbolism there was in the one case there would seem to be in the other. And the surface of the altar thus crossed was not to remain visible. The relics were brought, a veil was stretched between the bishop and the people, he made a cross within the *confessio* and at the four corners, put into the *confessio* three portions of the consecrated Host, three pieces of incense, and the relics, and then the *tabula* was laid on the altar, and one cross was made with chrism upon the *tabula*. Thus there is no mention of five crosses, even in chrism, on the *tabula*, which is our "altar-slab." *Tabulae* were in early times frequently portable and quite small, and in accordance with the artistic spirit and practice of the time they were in some cases naturally ornamented with a cross, dividing the field into four spaces; these spaces might naturally receive the ornament of a smaller cross. An examination of the portable altar found in St. Outhbert's tomb at Durham (6 inches by 5½) made it clear that in that case the central cross, of the same character as the great cross on the page at the commencement of St. Matthew in the Lindisfarne Gospels, and as the crosses on some of the smallest of the Anglian and Irish sepulchral stones, could not be meant for one of five crosses representing the "five wounds." He thought the reason for placing the five crosses on the front half of the slab, instead of symmetrically on the slab as a whole, was perhaps that the crosses marked the points at which incense was burned; and that the crosses on altar-slabs generally were cognate with the dedication crosses on the walls of churches. Prof. Middleton read a paper on "The House of the Veysy Family, Cambridge." During the recent destruction of some buildings at the corner of the Market and Petty Cury remains were brought to light of some very beautiful domestic work of the early part of the sixteenth century. Enough remained to show that a large and very handsome house had occupied this angle. In the northern wall, which still exists, are four very elaborately carved mantel-pieces, two on the ground floor and two (over them) on the first floor. On the two lower mantel-pieces an interesting record is carved, very delicately in soft clunch, of the original owner and builder of the house. The mantel-piece on the left-hand side has the Arms of Henry VIII., France and England quarterly, with lion and dragon supporters; and also the arms of the Grocers' Company, of which the owner of the house was no doubt a member, between nine cloves *sable*. On this mantel-piece and the other one on the ground floor are carved the names, initials and monograms of various members of this evidently wealthy family of merchant grocers, namely K., J., A., and H. Veysy—the most prominent being the name of K(atherine) Veysy. The Cambridge Visitation of 1619 (about a century later than the date of this house) mentions Henry Vescy of Cambridge, who had a son named John, who married Katherine Thurnage. Their son, Henry Vescy of Islem in this county, married Ursula Harvey; they had issue, seven children. Henry Vescy was living in 1619. In general design these mantel-pieces are of the usual Perpendicular type: their carving is exceptionally elaborate and minute in detail, worked with almost gem-like delicacy. In point of style they mark the transition from pure Gothic to Renaissance

forms, which took place in England during the early years of the sixteenth century. The mantel-piece with the coats of arms has a richly-designed frieze with a conventional pattern of floreated scroll-work, showing a strong Italian influence like that wonderful chapel at the east end of the south choir aisle of Ely Cathedral, which was built by Bishop West soon after the year 1515; probably about the same date as the Veyays' house. The others are purely Gothic in style, with the characteristic ornaments and details of the previous century. The carving of the cresting or "brattishing" over the mantels, the *pateras* and the letters, are all of exceptional delicacy and beauty. One lower and one upper mantel-piece have been enriched with a band of very graceful tracery in square panels. None of the four have any projecting shelf, but are built flush with the face of the chimney-breast. On the outside, the wall in which these mantel-pieces stand is visible from a narrow alley. It is a very beautiful example of mediæval brickwork, with three two-light Gothic windows of clunch, still fairly well preserved, though blocked up by modern brickwork. The upper part of the two chimney-breasts projects about nine inches, to give room for the lower flues to pass behind the upper mantel-pieces. This projection is supported in both cases on a row of little Gothic machicolations with cusped arches moulded in terra-cotta springing from moulded corbels, very graceful in effect. As far as one can make out the general plan of this noble specimen of domestic architecture the house had a frontage both on the Market and the Petty Cury. The two lower mantel-pieces belong to one large hall, which upstairs was divided by an oak partition into two rooms. The existing brick wall formed the north side of this hall; its southern side, which was built of oak, faced on to a small internal court. Some other handsome mantel-pieces, which are now destroyed, belonged to the rooms in the southern wing, which had its frontage on the Petty Cury. The mouldings of the great oak floor-beams and joists are very elaborate and well designed. The whole of these interesting remains are a valuable piece of evidence with regard to the municipal life of Cambridge in mediæval times, and it is sincerely to be wished that they may be preserved *in situ* for the benefit of future students of Cambridge history.

FINE ART.

THE ART CONGRESS AT EDINBURGH.

THE proceedings of the second congress of the National Association for the Advancement of Art and its Application to Industry were opened in Edinburgh on Sunday, October 27, by a service in St. Giles's Cathedral, when an eloquent sermon—dealing with the function of art and the mission of the artist—was preached by Prof. Eliot. Of the meetings that followed, those devoted to presidential addresses were held in the Queen-street Hall; while the individual sections met in the upper rooms of the new Scottish National Portrait Gallery, where a large hall on the ground floor was arranged as a museum, displaying casts and examples of fresco-painting, wood-carving, enamel, metal-work, &c., suitable for the use of schools and classes of industrial art.

On Monday evening, October 28, the Marquis of Lorne delivered his address as president of the Congress, giving a brief account of some of the more important work done at the first meetings of the Association, held in Liverpool last year; urging the necessity of government and municipal patronage of art; and referring to some needed reforms in the architecture of Edinburgh—pleading, in particular, for the more liberal introduction of colour into British architecture, and for the revival of the ornamental work in plaster, of which many old Scottish mansions show exquisite examples.

In the section of Painting, the presidential address was delivered on Tuesday, October 29, by Mr. Briton Riviere, who dwelt mainly upon the relations between the technical worker and the aesthetic public whom he

addresses, and upon the different points of view from which each regard art—the former naturally tending to make manner, the latter matter, the first consideration—the one asking “How is the picture painted?” the other asking “What does the picture mean?” The lecturer expressed considerable sympathy with the popular view of the case, concluding that “the idea, the motive, the mental force and intention of the artist, and his idiosyncrasy, must be interwoven with and override the mere expression or language in any work that will live.” A paper forwarded by Mr. G. F. Watts—dealing with “The National Encouragement of Art”—was then read; and Mr. J. E. Hodgson, and Mr. J. C. Horsley, in papers which followed, attacked the South Kensington system of art instruction. In the view of Mr. Hodgson, that system had failed to produce capable designers and to improve our art manufactures, greatly because it is “a cast-iron” type of instruction, which takes no account of local manufacturing requirements; and he recommended a policy of decentralisation, and the establishment of local art schools adapted to the special needs of carpet-weaving, metal-working, silk-weaving, and the other local industries. In the course of his paper, Mr. Horsley took occasion to animadvert—with his accustomed emphasis when dealing with the subject—upon mixed classes of students and the study of the nude; and his remarks provoked a spirited discussion—Dr. J. Forbes White (of Aberdeen) and Miss Burton (a member of the Edinburgh School Board) dissenting from the views which the speaker had expressed.

In the section of Sculpture, Mr. E. Onslow Ford delivered the presidential address, urging the necessity for state encouragement of art and for the appointment of a Minister for the Fine Arts; and advocating the formation of a publishing company for the dissemination of the works of sculptors at moderate prices in the form of bronzes, &c., in the manner adopted upon the continent. Mr. George Webster and Mr. D. W. Stevenson followed with papers on “Sculpture: as it was, as it is, and as it should be,” and on “The Picturesque in Sculpture,” the latter illustrated by a series of lime-light views of typical statues. In the evening Mr. Andrew Lang delivered, under the auspices of the congress, a brilliant and humorous lecture on “Savage Art.”

On Wednesday, October 30, in the section of Painting Mr. W. Hole read a vigorous paper on “Art and the People”; Mr. W. F. Yeames discoursed on “Some Drawbacks to Art arising from Competitions and Exhibitions”; and Mr. W. D. McKay gave an excellent address on “Traditional and Modern Methods in Oil Painting,” in which he pointed out the danger that the beauty of surface, the variety of texture, and the expressiveness of touch, which have been characteristic of all great schools of oil painting in the past, should be lost and disregarded, in that exclusive devotion to values and scientific truth of relative tones, which is the main aim of recent French practice and instruction.

In the combined sections of Sculpture, Architecture, and Municipal Encouragement of Art, Mr. Philip Rathbone, chairman of the Arts Committee of the Liverpool Town Council, advocated “The Encouragement of Monumental Forms of Art—a Political Necessity of Civilisation.” Mr. H. H. Statham, editor of the *Builder*, in a paper on “Architectural Effect in Cities,” criticised the street architecture of Edinburgh. Mr. E. Roscoe Mullius spoke on “Public Buildings, their Use and Decoration”; and papers were read by the Lord Dean of Guild (Sir James Gowans) and Mr. T. Blashill, on “Municipal Legislation with Reference to Architecture.”

In the section of applied art Mr. William Morris delivered a very characteristic and forcible presidential address. Mr. Walter Crane followed upon “Design and Material,” illustrating his remarks by explanatory sketches; Mr. J. Starkie Gardner took for his subjects “The Decorative Uses of Enamel,” and “Designing for Wrought-Iron and other Metals”; Mr. Thomas Bonnar dealt with “The Picturesque Treatment of Interiors”; and Mr. W. S. Black with “Hindrances to the Progress of Applied Art.”

In the evening the lord provost and town council of Edinburgh entertained the members of the congress at a conversazione in the Museum of Science and Art, where a series of highly effective tableaux, reproducing well-known pictures of Scottish artists, were presented by several members of the Royal Scottish Academy and their friends.

On Thursday, October 31, in the section of Museums and National Encouragement of Art, Dr. Joseph Anderson, Curator of the National Museum of Antiquities, Edinburgh, read a valuable paper on “The Proper Function and Management of Local Museums,” in which he recommended that provincial museums should devote themselves to the formation of collections illustrative of the natural history of their district, while the archaeological collection, dealing with objects far fewer in number and more difficult of accumulation, should be concentrated in a national museum. As an example of the great scientific value of such a museum devoted to a representative collection of the archaeological remains of its country, Dr. Anderson instanced, in terms of the highest praise, the Museum of Copenhagen. Mr. G. H. Wallis contributed a paper giving an account of “Museum and Art Gallery Work in the Burgh of Nottingham”; and Prof. Patrick Geddes spoke on “Public Encouragement of Art on the Continent.” At the motion of Alderman W. H. Brittain, of Sheffield, a resolution was passed to memorialise the directors of the National Gallery, London, that the Turner water-colours in their possession should be made more accessible to the public either as loans to provincial museums, or in any other way that might be found practicable.

In his presidential address in the section of Architecture, Dr. Rowand Anderson briefly sketched the history of the art, dwelt upon the influence of popular taste upon the work of the architect, and enforced the truth that architectural form should be a development of structural requirements. Dr. John B. Haycraft's lecture, on “The Colours of Nature and their Scientific Explanation,” was illustrated by interesting experiments; Mr. H. H. Statham, editor of the *Builder*, read a paper on “Architectural Mouldings,” while Mr. G. S. Aitken and Mr. Campbell Douglas contributed papers on “Architectural Education.” In the section of Painting a series of papers on “The Function of Texture in the Arts” was read by Mr. George Simonds, Mr. E. S. Prior, and Mr. A. Roche.

On Friday, November 1, in the section of Painting, Mr. W. B. Richmond, animadverted upon “French Impressionism and its Influence on English Art,” pointing out that all the really great art of France had been produced under the influence of the masters of Italy. He indicated that in his opinion the remedy for the present tendency of English students to seek the means of study in Paris lay not with the Royal Academy, but in the establishment of schools under the immediate personal supervision of capable painters; and he intimated that he had himself resolved to open such a school at the earliest possible opportunity. An animated discussion ensued, in which Mr. Andrew Lang, Mr. W. Morris, Mr. A. Roche, and others took part. Mr. J. Lawton Win-

gate, followed upon somewhat similar lines in his paper on “Apprenticeship in Picture-making.” In the sections of Architecture and Sculpture, Mr. J. D. Sedding discoursed on “The Relation of Sculpture to Architecture,” Mr. Sidney Lee on “Sculpture and its Association with Architecture,” Mr. O. W. Whall and Mr. John Honeyman on “Artistic Co-operation,” and Mr. David MacGibbon dealt with “The Characteristics of Scottish National Architecture.” In the combined sections of Applied Art and National and Municipal Encouragement of Art, a number of papers dealing with such subjects as “Home, Art, and Industries,” “The Drawing Society,” and “The Art for Schools Association,” were contributed by Mr. Alfred Harris, Mr. T. R. Ablett, and Mr. Lionel Cust, and others; and upon the motion of the two latter gentlemen, a resolution was passed requesting the President of the Association to sign the memorial of the Drawing Society of Great Britain and Ireland to the Lord President of the Committee of Council on Education, pressing the importance of giving substantial effect in the code of the Education Department to the recommendations of the Royal Commissions on Education and Technical Instruction in regard to drawing instruction in schools.

In the section of Museums and National Encouragement of Art, Mr. M. H. Spidman, editor of the *Magazine of Art*, read a paper on “Artists and Critics”; and Mr. J. Orrock, Dr. Rowand Anderson, Dr. J. Forbes White, Mr. W. B. Richmond, among others, took part in the spirited discussion which followed. Prof. Baldwin Brown then delivered his presidential address, in which he advocated the foundation in Scotland, under the auspices of the Board of Manufactures, of an Academy of Architecture and Decoration.

The general meeting of the Association was next held, Mr. Onslow Ford presiding; and in the evening the Board of Manufactures for Scotland entertained the members of the congress at a reception in the National Gallery and the adjoining Royal Scottish Academy Gallery, where the interesting Exhibition of Naval and Military Relics, already referred to in the ACADEMY, is at present being held.

Saturday, November 2, was devoted to excursions to various objects of interest in Edinburgh and its neighbourhood; and a meeting for teachers was held, at which Mr. Horsfall gave an account of the work being done in Manchester in the production and distribution of works of art for schools. Mr. Lionel Cust spoke on behalf of the Art for Schools Association; and various local speakers referred to the efforts in similar directions which were in operation in Scotland.

In connexion with the congress, a series of free evening lectures for working men was held in the Museum of Science and Art, where Mr. William Morris dealt with “Dying,” Mr. Walter Crane with “Decoration and Illustration of Books,” Mr. Emery Walker with “Printing,” and Mr. T. C. Sanderson with “Bookbinding”; while at an open discussion on “The Organisation and Uses of Museums,” Mr. Lionel Cust, Principal Cunningham, Prof. Patrick Geddes, and others advocated the opening of such institutions during a portion of Sunday.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that Mr. Herbert Marshall, of the Royal Water-Colour Society, has arranged to hold at the Fine Art Society's Rooms, in March next, an exhibition of drawings of London. It is well known that Mr. Marshall has made the portrayal of London a speciality in his art.

THE third general meeting of members of the Egypt Exploration Fund will be held on Friday, November 29, at 4.30 p.m., in the hall of the Zoological Society, Hanover Square. The president, Sir John Fowler, will take the chair; and Mr. F. Ll. Griffith, a former student of the fund, will read a report on recent explorations.

THE Fine Art Society will have on view next week, in New Bond Street, a collection of studies in various mediums by Sir F. Leighton, Messrs. L. Alma Tadema, E. J. Poynter, E. Burne Jones, and other artists.

A MONUMENT to Paul Baudry has been erected at Père-Lachaise. It consists of a bust on a black marble base and a bronze figure of Fame, who is crowning the painter with a wreath of gold laurel leaves.

THE STAGE.

STAGE NOTES.

It is understood that the new piece at the Savoy will be produced at the end of November; probably on Saturday, the last day of the month. The reports to the effect that Messrs. Gilbert and Sullivan would not any longer collaborate were therefore false; and so moreover was the rumour that if they did collaborate it would only be upon a piece devoid of comic interest. We hear that the libretto of the new Savoy piece is extremely entertaining. This is a welcome change, for admirable as is the music of the "Yeoman of the Guard," its libretto is neither quite serious nor quite funny.

A NEW three-act play of some merit was brought out at a carefully organised Criterion *matinée* on Wednesday. It is called "Her own Witness," and its author is Dr. Dabbs, who has already produced one play which was a little out of the common. On Wednesday, in addition to the presence of a well-disposed and influential auditory, Dr. Dabbs had the advantage of good interpreters for his work. The story has a certain amount of freshness. A husband, who has reason to suspect his wife of adultery, puts her privately "away from him," instead of giving her, or getting Mr. Justice Butt to give her, "a writing of divorcement." Her name is to be changed; and, while he is yet to be fettered—since he cannot re-marry—she is to be free from disgrace. It is eventually discovered that on the more than suspicious occasion on which she found herself where modesty would not permit her to be, she was not responsible for her actions; she was a somnambulist, "in a most fast sleep." A second bout of sleep-walking—as to the genuineness of which there cannot be question—is the means of suggesting her innocence of the fault which had been laid to her charge. Thus is the unhappy lady re-united to her considerate lord, and a bad business ended happily. Mr. Nutcombe Gould played with distinction and reticence—with, it may be, even too much reticence now and then—the part of the husband. To Miss Elizabeth Robins—who may be remembered as one of the several "Mrs. Errols" of last spring—was entrusted what is the very difficult but likewise the very remunerative character of the wife, which she played with grace, discretion, and unaffected pathos. Miss Robins's position upon the London stage cannot but be improved by this performance. Mr. John Beauchamp acted well in the part of an elderly gentleman whose name we did not catch, and we were not provided with a play-bill. We are therefore unable to give the name of the young lady who played a certain Alice Fairfax. Her *naïveté* was, in its serious passages, too good an imitation of Miss Norreys; but she displayed capacities of her own. Mr. Frank Rodney and Mr. Ben Greet were likewise usefully engaged in the piece—

of which, if it is "cut" a little here and there, and its end more briskly compassed, we are not unlikely, we think, to hear again.

WE have been to see "London Day by Day"—the new Adelphi melodrama—by Mr. George Sims and Mr. Henry Petitt. In its construction it shows a good deal of ingenuity and much stage knowledge, though perhaps no particular novelty. Its serious dialogue passes muster; nay, it is all that is required; but there is not, and there can hardly be expected to be, any search for originality of thought or for actual beauty of style. Of observation of life—the lower class life of London, which Mr. Sims, all events, has studied so much—there is certainly abundant trace. There is quite a pretty idyl between a street urchin and a flower girl—we think it is—in the neighbourhood of Leicester-square; and the driver of a hansom cab—the sort of hansom cab that is owned by an enterprising nobleman—is hit off to the life. The story of the play we shall not pretend to tell; so much of its interest for the intending visitor would be lost if we did. Besides, upon the whole, the acting is the most remarkable part of the business—the cast being exceptionally strong, and everyone, it is clear, doing his best. Mr. George Alexander, as Frank Granville, takes the place that would have been filled by Mr. William Terriss had he been in England; and, winning as Mr. Terriss is, and firm as is his hold upon an Adelphi audience, we are not sure but that the personality and art of Mr. Alexander are not as effective and as honestly to be liked. Mr. Alexander is full of feeling. His method is delicate; and he is gallant and distinguished. As the gentlemanly villain of the play, M. Marius wants variety perhaps; but he knows his business. Mr. Abingdon, as Peter Marks, gives a character study of real excellence. The street-Arab is played by Miss Kate James; and the performance—in its own more limited way—is almost as faultless as was that of the crossing-sweeper in "Bleak House," by Miss Jennie Lee. There are two heroines—one Violet Chester and one Maud Willoughby—played respectively by Miss Alma Murray and Miss Mary Rorke. Violet Chester's part, good at first, becomes in the later portion of the play far less significant and interesting. This, however, is a necessity of the piece, and is by no means the fault of the distinguished actress to whom the part is entrusted. Miss Alma Murray's performance is charmingly finished, and is, of course, entirely refined. She and Mr. Alexander have a love scene in the first act, which is quite delightfully played by both, and which, moreover, is very well written. Though the part of Maud Willoughby is not, perhaps, exactly in Miss Mary Rorke's usual line—seeing that it lacks the domestic sentiment, in the expression of which Miss Rorke is so admirable—it is played by the lady not only with that complete knowledge of stage requirements which one expects her to display, but with a force of feeling and a dramatic power that are exceedingly, and even unusually, impressive. We have said enough to make it clear that the acting alone suffices to justify a visit to "London Day by Day." It would be easy to add a word in commendation of the scenery; and it is almost incumbent on us to call attention to the gulf that divides the "Adelphi Guests" of the present production from the seedy and impossible "Adelphi Guests" of our earliest youth.

MUSIC.

RECENT CONCERTS.

SEÑOR SARASATE gave his last concert previous to his departure for America, at St. James's Hall on November 1. His reading of the Mendelssohn Concerto was uncommonly bril-

liant. It seemed indeed as if he were making special efforts to surpass himself. Afterwards he played the Sarabande from Bach's Suite Anglaise, transcribed for violin and orchestra by Saint Saëns. There really seems no excuse for such arrangements; for the great master wrote plenty of legitimate music for the violin of the highest kind, and affording brilliant opportunities for executive display. The programme included Liszt's Poème Symphonique "Hungaria." If intended to represent some period of discontent in that oft distracted land, it may perhaps be regarded as fairly successful; as a specimen of musical art it is distinctly a failure. The opening theme is a promising one; but it soon gives place to cacophany. It was performed a few seasons ago at a Philharmonic Concert, and then made anything but a favourable impression. The concert commenced with Lalo's "Roi d'Ys" Overture, and concluded with the Rakocsky March. Mr. Cusins was the conductor.

A Concert-Overture, "Robert Bruce," by Mr. Simpson, performed at the Crystal Palace last Saturday proved an interesting novelty. There is life and character in the music, and altogether it gives good promise. The Scottish national melody forms a prominent feature in the work. Mr. Simpson only began the study of music in his twentieth year. He went first to the Leipzig Conservatorium for two years, then to the National Training School, and later on studied composition under Herr Bussler at Berlin. He has published some songs and a Cavatina for violin, but has larger works in manuscript. Herr Hans Wessely gave an excellent performance of Mendelssohn's Violin Concerto, and was much applauded. The programme also included Schumann's Symphony (No. 1) in B flat. Mrs. Hutchinson was the vocalist.

Mdme. Adelina Patti appeared at Mr. Kuhe's second concert at the Albert Hall on Monday evening, November 4. There is no need to describe either her singing or her success. But we should like to mention the artistic rendering of an Aria from Handel's "Alessandro," by Mrs. Henschel, which gained for that lady an enthusiastic encore. Mdme. Douilly, Messrs. Lloyd, Henschel, and Wolff, also contributed to the enjoyment of the evening. Mr. W. Ganz conducted.

Messrs. Hann commenced their fourth series of chamber concerts at Brixton Hall on Wednesday evening. The programme included Schubert's lovely Quintet for strings in C (op. 163), interpreted by Mr. W. H. Hann, the well-known viola player, and four of his sons, with good feeling and intelligence. The audience listened most attentively to the music. Another son, Mr. S. H. Hann, was the pianist; and he gave a careful rendering of Beethoven's C minor Variations. Miss Hope Glen was the vocalist. It is not often that we are able to speak of suburban concerts; but every endeavour to spread a knowledge of the highest class music deserves encouragement.

J. S. SHEDLOCK.

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Lord John Russell had the good fortune to be plunged exceedingly early into that sea of public affairs in which he was to spend his life; but he suffered under a counterbalancing disadvantage. He had hardly any education to speak of. His "schooling" was irregular and much interrupted. He was with Sir John Moore and Wellington in Spain at an age when most boys are translating

Thucydides at school; and he but poorly supplied the loss of an English university training by residence in the house of a Scotch professor. All his life he had a passion for writing, and especially in his early manhood was prolific in books. He was a fluent versifier and a frigid historian. The critics of his day were probably not impartial, and scoured the back of the writer with stripes that had been earned by the politician; but, though some of his prose works are excellent pieces, and his *Life of Fox* is even a standard biography, it is probable that, if the author had stood on his authorship alone, this generation would never have heard of him.

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"My dear Melbourne,

"I have seen Spencer, who says that we could not have done otherwise than we have done, as gentlemen, but that our difficulties with the Radicals are not diminished. . . .

"Yours,

"J. RUSSELL."

At the distance of half a century, or indeed a great deal less, one is glad to sacrifice a constitutional punctilio for the spectacle of a band of politicians chivalrous enough to face

obloquy and submit to humiliation for the sake of a woman unbefriended and solitary, even though she was a constitutional monarch and they her responsible advisers.

On a considerable number of points Mr. Walpole has been able to obtain from Lord John Russell's papers information not hitherto published. Thus, with regard to the "Lichfield House Compact," the letter in which O'Connell tendered his aid to the Whig opposition in the spring of 1835, and the exceedingly dry and guarded reply of Lord John, show that, so far from the alliance being sought by the Whig leader, he came perilously near rejecting it when offered by the other side. It is new, too, that Lord John was willing to have seized the *Alabama* in colonial ports, after she escaped out of Liverpool; but this sensible view was fiercely and successfully resisted by the Chancellor. The intricate windings of Lord John's course between 1852 and 1856 are here worked out fully, though with the object—very proper on the part of a sympathetic biographer—of vindicating Lord John from charges of factionalism, indecision, and inconsistency. He was always (but perhaps the disease is endemic in cabinets) prone to tender and recall his resignation; and the number of occasions in his career upon which he offered to retire, and then withdrew from his withdrawal, is considerable. But, beginning in 1853 with entrance into a cabinet from which it would have been better for himself if he could have held aloof altogether, he went through a series of crises and of reconciliations, which ended at last in the ruin of his popularity for the time being. There were dissensions in the cabinet about foreign policy, and dissensions about parliamentary reform. In March, 1854, the deadlock was so complete that, if the Reform Bill were proceeded with, it was certain that Lord Palmerston and Lord Lansdowne would resign, and if it were not, that Lord John Russell and Sir James Graham would go. Lord John actually did resign, and was then induced to withdraw his resignation. He was eager to resign again in September, and at last succeeded in making his escape in January, 1855. In fact, the thing was becoming farcical. As Lord Lansdowne wrote to him, "The government was formed on an abnegation principle"; and if his ability to surrender his own convictions to the desires of the other members of the coalition was so limited, he ought never to have joined a coalition cabinet. His resignation seemed ill-timed and pettish, and his reputation suffered; but the issue of the Vienna Conference was for the time being even more fatal to his credit. The object of England was, if possible, to bring about peace; but, if not, at any rate to commit Austria to active war. The point really in dispute was the regulation of the Black Sea, and Lord John speedily found that on this point he and Count Buol, the Austrian foreign minister, were not likely to agree. To add to his difficulties, Lord Stratford de Redcliffe neglected to furnish him with information from Constantinople; the Turkish plenipotentiary, "from whom I expected information relating to his own country, was by nature incompetent and by instruction silent"; and his colleagues at home hampered him by dissenting from the arrangements he had already made as to one point, and by propos-

ing an unexpected alternative upon another. This last came upon him just as he had given a favourable reception to a different project of the Austrian Minister. The conference adjourned *sine die*. Lord John returned home and tendered his resignation. He was entreated to withdraw it, and again he yielded. But now came his Nemesis. The counter-project, which had been sent to him from London, really emanated from Paris. England was, unfortunately, tied almost hand and foot to the French alliance. A peace which might lead to the separation of the allies was not to be thought of, and the emperor suddenly revealed the fact that he doubted if his army would brook a peace which would oblige them to retreat without first reducing Sebastopol. Hence the counterproject; hence the rejections of the compromise suggested by Count Buol; hence the failure of the Vienna Conference. This, the true explanation, was, however, one which an English minister could not publicly give. It was unknown outside the Cabinet. Even the subordinate members of the government were unaware of the truth. When Lord John came to defend himself from Mr. Disraeli's attacks upon him in the House of Commons, he was obliged to be silent upon the Austrian project altogether, since he was unable to give the reasons for its rejection. The Austrian government, however, was under no such restraint; and in self-defence Count Buol announced not only the nature of his own proposals, but the fact that Lord John had regarded them with favour. The storm which then fell upon Lord John was one which could not be weathered. If he had favoured the Buol proposal, why was he still a member of the Cabinet which rejected it; and, above all, why, in defending himself, had he inflicted by his silence an injustice upon Austria? John Russell was obliged to bear a charge of duplicity for the sake of Napoleon III. It was, indeed, the irony of fate.

In reality, however, no one long believed that "Johnny" had done anything underhand. The peculiarities of the Whigs exposed them to suspicion. Their clinging to office, the way in which they "abounded in the virtue of patience without possessing the grace of resignation," the family-party character of their cabinets, which appeared to be almost a series of variations on the table of kindred and affinity, suggested that they were factious and unscrupulous. But, in spite of Lord John's foibles and follies, his anti-Papal zeal, and his cut-and-dried constitutionalism, his honesty was as well established as his fearlessness or his generosity. He was impulsive; he was the Johnny who "upset the coach"; the colleague to whom, after one of his great speeches, Lord Melbourne could characteristically write:

"I hope you have said nothing damned foolish. I thought you were rather teeming with some imprudence yesterday."

But he was also a man who had not unfrequently the inspiration of the grand manner:

"During my tenure of the colonial office," he wrote, "a gentleman attached to the French government called upon me. He asked me how much of Australia was claimed as the dominion of Great Britain. I answered 'The whole,' and with that answer he went away."

Few men have spent so many years in the service of their country; few have been so eminent in so many fields of public duty as Lord John Russell. He was an unsurpassed administrator, an excellent debater and leader of the House of Commons, a distinguished foreign secretary, a colonial minister of the first capacity. Although the occasion was Lord Russell's retirement from the leadership of the Liberal party in favour of his younger successor, Mr. Gladstone was hardly using the language of polite hyperbole in writing to him:

"Your fame is not a question of to-day's or to-morrow's popularity, but of the future at large. If you do not stand without a rival, I, for one, undoubtedly know not where to look for your superior in the annals of British legislation. None of those we see, perhaps none of those we remember, will take so high a place."

J. A. HAMILTON.

Ballads of the North, and other Poems. By Harriett Eleanor Hamilton King. (Kegan Paul, Trench & Co.)

THE supreme, direct, and simple pathos of the older ballad our age is not likely to achieve, unless, perchance, a singer should arise from the people, and live apart from our artificial society, as also from books. Burns alone has done something of the kind; of living poets, Joseph Skipsey is the man to whom one looks for this. Yet the modern ballad may have a rich and refined beauty of its own.

Some of our best recent work in fiction and in poetry we owe to women. And among these writers Mrs. Hamilton King is not the least distinguished. The present writer had expected much from the author of *The Disciples*, and her last volume has not disappointed him.

The Disciples was full of human fervour, enthusiasm for a noble cause, sympathy with heroic men. The *Book of Dreams* was woven, as it were, from gossamer visions and fancies, showing an exquisite feeling for Nature. This work, in a measure, unites these qualities. It displays strong human sympathy, as well as a visionary vein, and some of the poet's delicate observation of natural beauty. But here the inner eye, passing thresholds of sense, expatiates in shadowy regions beyond. It is what some term the supernatural element which characterises the most remarkable of these poems. And if we will but yield to her spell of enchantment, the writer's power of impressing us with the actuality of what she intends us to realise is, I think, exceptional.

"The Ballad of the Midnight Sun" is an exquisitely delicate melody, which has for subject a strange and subtle disembodied experience in a ghostlike realm of wonderful beauty. All here is unwonted, impalpable, illuding gross understanding. The whole ballad is in perfect harmony, the same mild, silvery radiance of tone being maintained throughout, the same daintily modulated cadence and phrasing. We feel that gentle wraiths and fair phantoms would inhabit these lands of native right. Perhaps the poem is akin to "Christabel," yet stands apart, clothed in its own peculiar loveliness.

The poet describes a Northern landscape, "a white world," where

"The white hares nibbled fearlessly
Among the tender green;
The silver foxes stayed and watched,
Quick-eyed and keen;
The little ermine, soft of foot,
Stole between."

With pale and pink flowers around, and with the crimson glory of a northern night over him, a young traveller, already known to fame, lies dying; and at midnight, as he draws near his last hour, his heart flies southward to a queen, the high lady of his love, although he had only passed and bowed before her, kissed her hand, and loved. But now he aspires passionately after her presence. She, in a far country, a little before this time,

"Moved to measure of music,
As a swan sails the stream;
Where her looks fell was summer,
When she smiled was a dream;
All faces bowing towards her
Sunflowers seem."

Later, she is sitting at a splendid banquet in all the glory of her young beauty; but, as midnight approaches, the lighted chamber and the brilliant guests seem to fade and grow dim, when his cry for her rings through the burning auroral air. She sinks into a swoon, while he, at life's close, feels gradually envelop him the unutterable blessing of the presence for which he longs, feels her nearer and more near as hour follows hour, until at length in death her arms enfold him. They seem to lie together heart to heart. Her own people meanwhile behold her pale beautiful form entranced, until at the fourth hour after midnight they deem her dead. The traveller never returns. The queen at length awakes; but

"Is it only the wolves of the Northland
Know where his bones lie white,
Only the swans could tell us
In southward flight,
Is it only the wind could whisper
To the night?"

The next ballad, "The Haunted Czar," is also steeped in supernatural glamour, but, in addition, is profoundly moralised and human. The same description applies to a poem called "Dives." Both these appear to me very fine, steeped as they are in the poet's conviction of ultimate salvation for lost souls through suffering, which will engender at length a saving and repentant love in the unloving and evil. "The Haunted Czar" is the story of a mighty autocrat, who, without pity and with cruel malignity, has slain one Roman Romanovitch, in arms against him and fallen into his power; but the Czar long since repented, and with bitter anguish of spirit is ever yearning toward the victim, whose worth and innocence he has too late learned to realise—nay more, whom now he even passionately adores, craving only for some token from the other side that Roman has forgiven him, yet in vain. So that ever, in all the conscious majesty of absolute power, and amid the flattering looks of obsequious men, the monarch is haunted by the phantom of the murdered man, himself moving pale, companionless, and stricken to the heart among trembling slaves. But before him, at last, arises a vision of Christ, the Judge; and he imagines that he hears pronounced his own forgiveness, because agonising he has

repented and melted to love, while the sainted martyr is condemned for his implacability and absorption in the selfish bliss of Paradise, unheeding the long soul-tortured supplications of his murderer, left on earth—although, indeed, when Roman had cried to him for mercy on the fatal day, his then harsh and hard nature had refused it with cruel scorn. But the Czar in his vision excuses the now beloved victim for his hardness, on the ground that his heart had been frozen by poignant, unjust suffering, pleading with the Judge that he may be forgiven, and enter heaven with the saints, regardless of what doom may await himself. Then he foresees Roman at length moved to bend from his place of happiness, and give him that reconciling kiss for which he craved. This is a noble poem, for its profound ethical insight. So also is "Dives." They are both powerful pleas for the oppressor, and for the possibility of saving repentance in a future state. Such charity is larger and more uncommon even than that which laments over and would succour the victim. Dives after death, in the annealing fires of penitence, converses with Lazarus, the poor beggar, who never felt resentment in the earth-life for the neglect of that fortunate person at whose door he was allowed to lie, nor envious malice at his prosperity; while the rich man was wont to regard him in his rags with toleration, as a kind of foil to his own ornamental splendour, as one honoured also by a daily glimpse of the pageant of his luxurious wealth. But Lazarus ever looked upon Dives with kindly eyes as he passed, only wishing that he could be of more service to the princely brother. Dives in Hades speaks—

"Thine eyes upon me used to wait
With a mute pleasure and caress . . .

They seemed to say, so mean my lot,
I cannot serve thee as I would.

And thou I know—yes, thou art not
Less loving than in days of old.

Was this indeed the face I saw
So carelessly so many days?
Oh! blessed be the fires that draw
The veil from my besotted gaze!
Thou angel, whom I now see plain,
Whom I did never entertain!"

The poet dares to show the rich man acquiring virtue and thoughtful care for others in the purgatorial fires of remorse, kindled by his new experience of adversity, wherein the love that was sleeping arose upon the darkness, and so the hope of ultimate salvation; although he aspires only, even at the end of the dreary appointed age, to sit at the feet of that poor, despised, unbeautiful Lazarus, now in Abraham's bosom, whom he has recognised too late as a soul infinitely superior to himself and worthy of highest reverence. Nor does that interpretation seem alien to the spirit of the parable itself. A similar conception reappears in the "Shade of Chatterton," who is here imagined haunting a church, near to Brooke Street, Holborn, where he died (probably St. Alban's is intended). Though unhappy, the ghost wins consolation from the sacred offices and prayers, ever ascending there from holy and devout hearts. Again this idea is powerfully presented in "The Impenitent Thief"; although

here, indeed, we should scarcely have expected to find it. But the writer's own generous conviction evidently so dominates her that she cannot banish it even where the title leads us to expect a poem begun, continued, and ended in deep gloom. With her the dawn, however dim and pale, cannot but break through; and so this man, who commences with denial, despair, and blasphemy, concludes feeling the Divine forgiveness of Him who suffers with him on the Cross, quickening even his harsh, arid, and apparently dead soul.

One can scarcely say, then, that the poet has shown in this collection the dramatic ability to grasp and present various opposite individualities or psychological conditions. But other equally welcome gifts she has shown. "The Glastonbury Thorn" is a charming rendering of what I believe to be an ancient legend (but one could sometimes wish for notes to these poems). "The First of June" is a truly exquisite imagination concerning a sweet soul, who has passed, without knowing it, through the portal we name Death, until, as she wanders in a beautiful vernal land, drinking deeply of its young joy, and with a delicious feeling of relief from weariness and long pain, she meets unaware a beloved one who has died, and long waited for her. Mrs. Hamilton King seems to walk firmly and swiftly in these twilight realms, even as the somnambulist is said to tread with a sure foot where others could but hesitate and fall. Her tender, beautiful pity for the lost, blended with her subtle and rarefied imagination of the Beyond, forms a poem of very unique enchantment in "All Souls' Day," which is a lovely parable, painted in a low, subdued key of colour, in perfect keeping throughout.

These spiritual, dream-like poems appear to me certainly the most remarkable in Mrs. King's volume; but others also have a distinguished charm. The "Crocus" shows some of that close observation of nature which was eminently present in the *Book of Dreams*; while "Working Girls in London," together with other verses, reveal the writer's tenderly humane sympathy with the toil-worn and unhappy, now, alas, so numerous and abjectly enslaved among us. But, even in "Harebells" and "The Seasons" a certain characteristic ethereal or spiritual atmosphere suffuses the material beauty; while in "Working Girls" profound womanly pity for their forlorn condition is tinged with the rosy hues of a large religious faith's unwavering consolation.

The execution of the poems, alike in phraseology and measure, is generally skilful, well adapted to the subject, and varied accordingly. I can only repeat that this book, with its combined breadth of design, depth of insight, and beauty of detail, has given me much profit and pleasure. I suppose that every book has its faults; but I prefer to leave these to the discovery of persons who may happen to find vivisection and magnifying blemishes in a beautiful thing a task congenial to their proper nature.

BODEN NOEL.

Reminiscences of a Ragiode. Edited from the Original MSS. of Sergent Marceau, Member of the Convention and Administrator of Police in the French Revolution of 1789. By M. C. M. Simpson. (Chapman & Hall.)

THE very name of the man whose life this work illustrates is probably totally unknown to the majority of English readers. Mr. and Mrs. Davenport, when staying at Nice in the winter of 1846-47, made acquaintance with an old man of ninety-seven who, in spite of his great age, was still in possession of considerable vigour of body and mind, and whose volubility and zest when he came to talk over political events in which he had been concerned amazed and delighted his hearers. He became on very friendly terms with the English visitors, and before Mrs. Davenport left Nice committed to her charge several MSS. of his own writing. Mrs. Davenport, now the Dowager Lady Hatherton, entrusted these papers to Mrs. Simpson, who has edited them for English readers in the form in which they here appear.

Antoine François Sergent was one of those secondary actors in the French Revolution who rose to influence with the Montagnards, and whose political life ended with their proscription in June, 1795. The main facts of his career are as follows. He was born at Chartres in 1751, and educated in the profession of his maternal grandfather—that of an engraver. In 1785 he settled permanently in Paris, and was earning a comfortable livelihood when the States General met in 1789. He took from the first an active interest in the administrative affairs of the capital, but did not occupy any post of importance till the autumn of 1791, when he was elected a member of the democratic municipality of which Pétion was mayor. Sergent was probably possessed of considerable administrative capacity, as he was appointed by his colleagues one of four police administrators, forming a committee in whose hands the maintenance of order in Paris mainly resided. After the insurrection of August 10 and the usurpation of the revolutionary commune of that date, we find Sergent and one of his fellow administrators (Panis), though neither was a member of the revolutionary commune, still acting as police administrators, together with two members of this new commune. On this "comité de police ou surveillance," as it came to be called, rests undoubtedly the main responsibility for the September massacres. It shows how slowly facts relating to the Revolution, though long since well known in France, find place in English books, that Mrs. Simpson, though writing about Sergent, does not inform her readers that the electoral body which elected the twenty-four deputies to represent Paris in the Convention met in the hall of the Jacobins under the presidency of Collot d'Herbois on September 3 and the subsequent days—that is to say on the very days the massacres were taking place. It can hardly be doubted that Sergent and Panis, as well as other members for Paris, owed their election to this circumstance. In the convention Sergent sat and voted with the Mountain, but did not take any very prominent part in matters of government. During the Terror he went into the provinces, commissioned to collect works of art to place in the Louvre;

and the visitor to Chartres, however badly he may think of the man, must allow that he is under one great obligation to him. It was to Sergeant's efforts for their protection that the painted glass which glorifies the cathedral and the sculpture on its walls remain as we now see them, in place of being disfigured or destroyed as relics of Gothic and barbarous ages. Sergeant tells us, and it may be true, that Robespierre was always his enemy, and had placed his name on his list of proscribed in the summer of 1794. After the insurrection of Prairial, Sergeant was involved in the proscription of the Montagnards, and only saved himself from arrest by hiding. He finally escaped to Switzerland, where he at last married the woman to whom he had for years been deeply attached—Marie Marceau Desgraviers—like himself, a native of Chartres. She was half-sister to the celebrated General Marceau, whose connexion with himself Sergeant signified by the adoption of the surname Sergeant Marceau. If but the half of what her husband said of her were true, she must have been a woman of great energy and intelligence; and in his old age it appears to have been his chief happiness to dilate on her many excellencies. While the Directory was in power Sergeant and his wife returned to Paris. He was, however, regarded with suspicion, because of his past, and was exiled by Bonaparte. Henceforth the Sergeants lived in Italy, making a scanty livelihood by teaching and literary work. M^{me}. Sergeant, however, was, as Marceau's sister, granted a small pension by Bonaparte. Louis Philippe subsequently granted one to the old man himself. Sergeant died in 1847, having survived his wife thirteen years. A list of his engravings and other published works is printed at the end of the volume.

Such is in outline the life of the man which Mrs. Simpson brings to our notice in a substantial volume of nearly 400 pages. The papers of political interest on which her work is based consist (1) of an unpublished memoir written by Sergeant as early as 1801, (2) a memoir dictated to Mrs. Davenport in 1846-47, (3) some papers which Sergeant sent to the *Retrospective Review* in 1834, and (lastly) some notes written by him on various histories. Sergeant's so-called memoirs are little more than diffuse narrations of his own share in certain events. Mrs. Simpson has made in some sort a continuous story by adding a good many paragraphs of her own; and the book consists in about equal parts of extracts from Sergeant's papers and of Mrs. Simpson's commentaries, distinguishable by the size of the print.

It is evident that Mrs. Davenport was immensely struck with Sergeant when she met him and conversed with him at Nice. She sketched a portrait of him—a facsimile of which appears in this volume; and we see before us a handsome old man, of a gentle expression of countenance. Mrs. Davenport could not believe the ill reports of his political opponents against him, or that he had ever committed acts inconsistent with "the most refined and benevolent nature." Thus she writes:

"The account I heard of him from his political opponents was that he had been secretary to Robespierre, had stolen a jewel of immense value, and was an active *Septembriseur*; whereas,

in truth, Robespierre had been, from an early period, his confirmed enemy, and his name was on the list of thirty who would have been guillotined in 1794 if Robespierre had lived another day. The jewel of immense value was handed by him to the Government, and afterwards figured in the hilt of Napoleon's sword, and the only part he took in the September massacres was to extricate Lally Tollendal and many other victims from the guillotine."

It would be easy to find fault with Mrs. Simpson for editing Sergeant's MSS. in the very uncritical manner in which they are here presented. Why are we to take Sergeant at his word? The historical value of his papers, as well as our judgment of the man's character, must depend on how far his word can be relied on; and it seems, therefore, the duty of any editor of his papers to test, when possible, the accuracy of his assertions. It cannot be said that Mrs. Simpson has taken any trouble in this respect. For instance, Sergeant always seeks to throw the responsibility for the rising of June 20 on the Rolands and other more distinguished Girondists—Brissot, Gensonné, and Guadet. Mortimer-Ternaux, in his *History of the Terror*, mentions an official report of the rising, written by Sergeant in 1792, and never since republished; and on its authority he asserts that at five o'clock in the morning of June 20 Sergeant was sent by Pétion with a letter to the Directory of the Department, whereas Sergeant in his memoir of 1801, and in the *Retrospective Review*, declares that at five o'clock in the morning he was in the Faubourg St. Antoine by Pétion's orders persuading the insurgents to disperse. The discrepancy needs explanation, and we should like to know whether in his official report of 1792 Sergeant mentions or not this early mission to the insurgent Faubourg. This, however, is relatively an unimportant matter. It is unnecessary to go further than Mortimer-Ternaux's pages to convict Sergeant of absolute falsehood on a question which affects his character deeply. Sergeant is consistent throughout his writings in justifying the insurrection of August 10, 1792, and admitting his complicity in it. On the other hand he repeatedly repudiates complicity in the September massacres, and gives his readers to understand that the only part he had was to save the lives of individuals. In his memoir of 1801—a date at which his memory on such a matter could not have deceived him—he writes:

"On the morning of September 2 [the day the massacre began] I left the care of my department to the committee, that I might go into the country with two friends for a little recreation after my labours. As I was escorting home these ladies, who lived in the direction of the Odéon, I was stopped by two men, who said, 'You seem very easy—you cannot know what is going on; they are massacring the prisoners in the Abbaye!'" (p. 228).

Mortimer-Ternaux (vol. iii., p. 215) prints in full a document, signed on September 2 at the Mairie by Sergeant, Panis, and two other police administrators, by which they admit, "vu la crise des circonstances," Marat and five other persons to sit with them. On p. 517 of the same volume there is printed another document, so short and so significant that we venture to give it in full:

"Au nom du peuple,
"Mes camarades, il vous est enjoint de juger

tous les prisonniers de l'Abbaye sans distinction, à l'exception de l'Abbé Lenfant, que vous mettrez dans un lieu sûr.

"PANIS, SERGENT.

"Le 2 Septembre."

After this we know what value to attach to Sergeant's assertion that the only part he had in the massacres was the saving of life.

Writing in 1801, Sergeant seeks to explain how it was that his name came to be appended to the printed circular, dated September 3, which was sent into the departments calling on them to follow the example of Paris and murder their prisoners. He says that Marat was the author of this circular, and appended the names of the members of the committee without even asking their permission. The original copy of the circular has never been found, and therefore it is impossible to say whether Sergeant tells the truth or not. Marat, no doubt, was capable of the act described; on the other hand, we know that Sergeant was capable of lying.

There is another charge on which it is difficult to acquit Sergeant merely on his own representation—that of having stolen, and suffered to be stolen, articles of value placed under the charge of the committee of police after the insurrection of August 10. There is no doubt that not only political opponents, but also members of the revolutionary commune itself, believed in his guilt.

The following sentences are a somewhat flagrant instance of the little care bestowed on the editing of the book. Mrs. Simpson writes:

"Soon after the events recorded in the last chapter, the sittings in the Electoral Assembly began. Sergeant was an elector, and had to give up his post as administrator of the police, and he likewise ceased to attend the meetings of the Comité de Surveillance, and the Conseil Général de la Commune."

Are these words Sergeant's narrative condensed, or Mrs. Simpson's representations of fact? The Electoral Assembly met, for the first time, on September 2, that is, as already stated, not after, but while the massacres were taking place. Sergeant did not give up his post as administrator of police. He was destituted by the General Council of the Commune; he, therefore, as a matter of course ceased to attend the Comité de Surveillance, which was only another name for the Comité de Police with some additional members added to it. He could not cease to attend the meetings of the General Council of the Commune; for he was not, and never had been, a member of it.

Taking all we know of Sergeant into consideration, his part in the September massacres is perhaps best explained, not by any special inhumanity on his part, but simply by fear for his own life. There was no choice open to him but to obey Marat's dictates, or to go, as did one of his colleagues, to the Abbaye, there to perish himself beneath the assassin's sword. It is easy to imagine the amount of self-deception which, under such circumstances, the mind of a weak and unscrupulous man may have practised on itself; and there is nothing more likely than that Sergeant, while signing official orders for wholesale murder, did (as he represents) use his position to save the lives of individuals. Ever after he condemned and repudiated the massacres, and is said to have turned pale when he heard them mentioned. BERTHA M. GARDINER.

Iris: Studies in Colour and Talks about Flowers. By Franz Delitzsch. Translated from the original by Rev. A. Cusin. (Edinburgh: T. & T. Clarke.)

THE late Dr. Stevenson said that he could learn more from Delitzsch in an evening than from most books in a month. Those who cannot spend an evening with the many-sided student and teacher may form some idea of him from this book. Delitzsch has ever delighted to communicate himself in friendly intercourse. As he says in the preface to *Iris*, "From my youth up no enjoyment has given me such delight as the love of friends." We can see this in his early collection of essays on Christian friendship (*Philemon*, first edition, 1841; third edition, 1878), only two of which are by himself, but which in their collected form prove the enthusiasm of the writer for Christian love or friendship. But from this somewhat pietistic though charming work one might think that the interests of modern *Philemons* were to be absorbed by spiritual contemplation and the progress of the "kingdom of God" in one of its aspects. *Iris* may convince us that the character of the author has grown wider and deeper in the fifty years which separate his youth from his age. Every one will find something to enjoy in the varied contents of this most suitably named volume, even though not a few cooler natures should be now and again tempted to smile at the exuberant fancy and perhaps not always faultless taste of these "Diversions of Erlangen and Leipzig." Certainly Delitzsch is too old to change his habits; let each thankfully enjoy his share of the feast provided for him. Mr. Gladstone will enjoy the colour-studies, which are five in number, and show how far afield the author wanders in his play-time. The titles are "The Blue of the Sky," "Black and White" (with some entertaining glances at the colours of ecclesiastical dress), "Purple and Scarlet" (with an inquiry into the symbolic meaning of the four colours of the Mosaic cultus), "Academic Official Robes and their Colours" (in which note the reference to the undergraduate's gown at Trinity College, Cambridge), and "The Talmud and Colours" (with historical and philological comments on the use of language to express the feelings). Poets and gardeners will appreciate best the three flower studies. The old scholar follows Luther in his passion for flowers. Many of his friends know the portrait in which the erect and keen-eyed veteran holds a hyacinth. But upon this part of the work, and upon the two following essays—"The Bible and Wine," and "Dancing in its relation to Pentateuch Criticism"—the ACADEMY has already offered appreciative criticisms. The two last essays, "Love and Beauty" and "Eternal Love, Eternal Youth," connect themselves naturally with the author's early work on Friendship. To the former an interesting note is appended on Lev. xix. 18.

Throughout these essays we feel that Delitzsch, whatever his confession of faith may be, lives by no narrow theology. He sees the "Word of God" in nature, in history, in literature. The Bible is to him one of the noblest specimens of literature, though doubtless it is more than that. These perceptions

he seeks to convey to his hearers and readers. He would fain have them walk in their gardens, read their literature, and especially their Bibles, in his own free religious spirit. See how unconventionally he interprets (p. 137) the acted parable on Horeb (1 Kings xix. 11-13), and how intuitively he interprets an obscure passage in the now famous *Didache* by his knowledge of Jewish symbolism and of the later Jewish writings (pp. 184-186). Much more might be said of the illustrations of the Bible and of history scattered through these pages. But the German original of this volume has already been briefly noticed here; and it only remains to add that, though strangers to the author may scoff at his communicativeness, those who are even in the widest sense Delitzsch's students will be delighted at this renewed evidence (his books have given them many proofs already) of his fresh and vigorous human nature. The English version, too, will probably satisfy the severest judges. But why did the translator omit all but one of the notices of the occasions and dates of first publication, extending over thirty years, of the addresses and essays collected in this new "*Iris*"?

T. K. CHEYNE.

Glimpses of Erin. By Seaton F. Milligan and Alice L. Milligan. (Marcus Ward.)

Nor so long ago, if you talked of touring in Ireland, people would gravely assure you that you ran the risk of being shot. They know better now. It has even become a fashion to go over and see for oneself. That is a step in the right direction; and yet Ireland is often unfairly treated by these political tourists. Some of them think they can learn all about the Irish question in three weeks. No one imagines that a run to Paris will put him *au courant* of French politics, or that living a week or two in Antwerp or Ghent will give him a full insight into the points at issue between Belgian clericals and liberals—those nineteenth-century *Idiots* and *Klauwaerts*. Yet every one who has crossed St. George's Channel thinks he has a right to dogmatise, despite Mr. Gladstone's repeated warnings that a diligent study of Irish history is the only way towards understanding the Irish difficulty.

Hence there is a peculiar fitness in the proportion (more than two to one) between the politico-historical and descriptive parts of this charming little volume. The scenery-hunter can pretty well take care of himself. Has he not a half a dozen guidebooks to direct him? In "tours off the beaten track," Mr. Milligan points him to two or three corners which have been left almost unvisited—Sligo, with Glencar Lough, Ballysodare Falls, the countless prehistoric stones of Carrowmore (lately described in Col. Wood-Martin's monograph), Inishowen, and the country round Lough Swilly (the Lake of Shadows), &c. As for Sliebh League and the Donegal coast, people are beginning to find out that this "unknown country," as Mrs. Craik called it in the *English Illustrated Magazine*, has far the finest cliff scenery in these islands.

Glimpses of Erin also gives some "Irish Traits," partly culled from Carleton, who, though infinitely more faithful than Lever,

was wont to let the black predominate in his sketches in black-and-white. This, happily very brief, is the only weak part of the book. We do not want tourists who go to see an Irish wake, or who expect "bulls" to drop from carmen's mouths like the pearls from that of the fairy princess. We want men and women who will go with human sympathy among a people which, far more than they think, is of their own race; and who, if they see peculiarities, survivals, degradations, will not laugh or sneer, but patiently seek out the causes of such differences.

Mr. Milligan, therefore, is right in beginning with a brief history of Irish civilisation. Less critical and scholarly than Mrs. Bryant in her *Celtic Ireland* (ACADEMY, August 31), he is for that very reason fitter for beginners. It is well for such beginners to know the legends, however thin their substratum of fact, in which Irish thought has been housed from time immemorial. All along we have believed our tales as English children still believe about King Arthur, and Alfred and the cakes, and Elizabeth at Tilbury. You lose, says Mr. Milligan, by not knowing our history. You cannot understand us so long as you are ignorant of it. Let the lion, for once, be painter and study the picture he gives you. You mean well; and because you do so many who do not really care for Ireland begin to pretend to love her. The brutally frank evictor, for instance, who keeps up the traditions of Tudor times, has within the last few years become an anachronism. Now men evict in the interest of the evicted; they "deeply sympathise," like Alice in Wonderland's Walrus. You are awake at last; but you have much to learn, and ignorance has often turned well-meaning kindness into cruelty. Above all, remember the Irish are intensely in earnest not only about politics. Remember, too, that my aim is not to bring forward arguments on either side about any vexed Irish question, but by light borrowed from the past to account for much otherwise unaccountable. Ireland, be sure, is grateful to every one, be he Unionist, or Separatist, or what not, who has studied her case and devoted any portion of his life to her service.

That is a fair summary, mostly in his own words, of Mr. Milligan's opening chapter. No better programme could be laid down; and the filling in is well done. If the scholar finds too much about ollamhs and Druids and Fionn and Cormac Mac Art, he must remember that the Irish have for centuries ceased to be a nation of scholars; that, kept "illiterate" (the Duke of Argyll's too true epithet) by bad laws, they have never attained to scholarship in our modern acceptation of the word. While England was slowly forming her school of historical and ethnological criticism, Ireland was forcibly held in the prison of ignorance, with no comfort save the light (often deceptive, always so unlike the dry light of science) of her old romances. It is well for Englishmen to read Irish history, old and new, as Irishmen have read it. Even if King Dahi, that ineffectual Brennus, never went near the Alps, it is true that Scotie sea-rovers did all that is attributed to Nial of the Nine Hostages. It is true, moreover, that pre-Danish Ireland was above all things a literary land, a land of culture: "the Cambridge and Oxford of the British

tales were then Lismore, Clonard, the Irish Bangor," &c.

Miss Milligan has interspersed among her brother's prose a number of spirited ballads. One more spirited and touching than "Lord Edward's Wife" I have seldom read. Note Richard II.'s brutal unfairness to the bard who dared to set McCarthy's oak above the *plants genest*, and remember that the bard by Brehon law and Irish usage was sacred, no matter how severe his satire on the chief. The story points to the root of Irish distrust and consequent lawlessness. Conduct like Richard's ingrained these feelings in the people's nature. I was glad to come across the too little known quotation from Dickens's *American Notes*, showing how the great novelist's heart went out to two Irish labourers whom he chanced on in a New York street.

Every way, engravings and all, the book is a credit, as well to the authors as to the enterprising firm which has done so much to revive art in Ireland and to popularise some forms of it in England.

HENRY STUART FAGAN.

NEW NOVELS.

Fettered for Life. By Frank Barrett. In 3 vols. (Chatto & Windus.)

The Heritage of Dedlow Marsh, and other Tales. In 2 vols. By Bret Harte. (Macmillan.)

Randall Trevor. By Herbert P. Earl. In 2 vols. (Sampson Low.)

In Days of Adversity. By Reginald Lucas (Hatchards.)

The Touch of a Vanished Hand. By Francis Arthur. (Remington.)

Mr. Orde's Grandchildren. By Cecilia Selby Lowndes. (Nisbet.)

THE reader who takes up Mr. Frank Barrett's novel will not willingly lay it down again until the very last page has been turned, and he has wiped from his eye the involuntary moisture of sympathy, anxiety, and relief. With very few characters, but with new and stirring events, told in vividly descriptive language, Mr. Barrett charms you out of your weariness, or indifference, or ill-temper—three sound and sovereign reasons for which a novel is sought. And a great deal of his charm consists in the helpless uncertainty in which he holds you. Until the end you rack your brains in vain to tell which of two men is the true villain, or whether verily both are not every bit as black as they seem; and when, at the end, the one for whom you have perforce cherished a sneaking fondness turns out to be a really splendid fellow, great is your joy over the sheep who appeared to be lost. You are also pitifully at a loss to know whether the young wife, who plays an important part in the story, is a fiend or an angel. Her conduct points to either of these views of her character as much as to the other. She has been secretly married to a village wood-carving genius, Kit Wyndham, and when the story opens he is paying a clandestine visit to her. Her father has just come home from India a millionaire, and Kit's presence has to be concealed. But in the night a burglary occurs at the house. Kit,

fearing he may be discovered, tries to get away, but is stopped. In the affray with the burglars a policeman is killed. Kit is charged with the crime; the evidence tells strongly against him; and he is sentenced to penal servitude for life. This episode gives Mr. Barrett an opportunity to describe convict life at Dartmoor, which he does with graphic effect. Kit's experiences are varied by several attempts to escape, which involve him in worse trouble, for he is always caught again. They are also, and more pleasantly, varied by two ingenious inventions which he roughly works out, and which ultimately become a source of wealth to him. After many years the real murderer confesses, and Kit is liberated. Then comes the most harrowing, and by far the most interesting, part of the tale. Kit learns that immediately after he went to prison his wife married the man whose evidence served to convict him. Of course he determines on revenge. What follows it would not be fair to tell. It is enough to say that the most horrible circumstances are made to form natural links in the story, while glaring impossibilities are so explained as to seem simple and right. The hardened and morally deadened ex-convict, and apparently outraged husband, is brought back to life and gentleness by that most transforming of all influences—the love of a woman.

The world never saw any other such extraordinary young women as Bret Harte's—except, perhaps, Mr. Henry James's. The way in which they contrive to be beautiful, awe-inspiring, coquettish, sensible, and to talk execrable slang, all at once, is truly a wonder. It is almost doubtful, though, whether even these damsels could really subdue the savage men and bores who, in Mr. Bret Harte's books, become their self-obliterated slaves. But he excels in drawing men. With all their faults—and he never spares them—his men may be warranted to win a reader's admiration. Such an one is Captain Jim in the last of these tales. His simple devotion to his unworthy friend—a devotion which thrives on bad treatment, inasmuch that when he dies by his friend's hand, he protests the latter's innocence—compels one's sympathy and affection. Of the four tales in these two volumes, the first—which gives a title to the collection—is perhaps the least satisfactory, though in some points it is the most carefully worked-up; the second, "A Knight-Errant of the Foot Hills," which describes the adventures of a modern Don Quixote, is the most amusing; the third, "The Secret of Telegraph Hill," is the most ingenious and, on the whole, the best; and the last, "Captain Jim's Friend," is the most touching and, in respect of character-drawing, the most Bret-Hartian. They are all told with the writer's old freshness and vividness, and with his evident delight in his own people and scenes. All his best characteristics are in them, though under limitations, for which the shortness of the stories is alone responsible.

There is some really good stuff in *Randall Trevor*, but there is also much that is not good, or not relevant to the story. The plot is rather clumsily put together; one half of the story is distinctly cut from the other half.

At the death of Randall Trevor's first lady-love—a simple and not very interesting damsel—there begins a period of awkward dulness. Another pair of lovers has just succeeded in getting married; Randall's new love is only as yet on the horizon; and there is a blank which the author perceives he must fill up. With this object he introduces a wretched professor, who spouts about the Women's Mission League; and he brings in a love affair wholly unconnected with the rest of the tale. The book is undoubtedly well meant. It is written with ease and fluency, and Mr. Earl has well conceived the gradual formation of Randall's manhood by his sad experiences. But still one feels a sensation of lengthiness, and one is inclined to be angry when Randall himself retards the final happy settling of his affairs by that persistent refraining from asking simple questions which is so painfully common in novels. The early scenes at Oxford are good. They land Randall in a tentative and brief love-making, from which he plunges into a real passion, which is afterwards followed by a calm and true affection for a brave woman, who is one of the best characters in the book.

In Days of Adversity is a weak story, as being without any strong characters. It has the merit, however, of evident sincerity. The author himself is plainly in earnest about his people. His hero might possibly have been a hero in the strict sense if he had not been too timid to assume the direction of his life. He lacks courage to declare his love for a certain Lady Dora, of whom he is enamoured. When, ultimately, he is engaged to her, the author contrives by a series of clumsy devices to separate them, and Lady Dora immediately marries the man who told the lie that put them asunder. After this Lady Dora goes rapidly down, while the discarded lover as rapidly mounts, the social ladder. There is an inartistic touch in the sudden accession of great wealth by which the young man's rise is accelerated. Regarded as a type of weakness, in association with a high sense of honour, and with all that is gentle and just, perhaps Henry Denison is a passable character; but more might certainly have been made of him.

In a book which has for its motto "The grim, gaunt spectre of a hidden crime," and which is dedicated to the accomplished author of *Vendetta*, one knows that one must expect some ghastly horrors. If *The Touch of a Vanished Hand* had not lacked the touch of a master hand it might have been a thrilling and fascinating romance. Instead of this it seldom rises above the commonplace. It is a story told, not from the side of Monte Cristo and Conte Oliva, but from that of the man upon whom vengeance is taken. The poor fellow, under the stress of poverty and in the heat of the moment, has, as he believes, murdered a creditor and hidden his dead body on a heath. From that time his speculations prosper, and all goes well till one Septimus S. Spartan turns up from America, and ingratiates himself with the successful Matthew Brandon and his family. Then the luck turns. Sorrows crowd on the ill-fated Matthew. His wife dies, his children leave him; and at last he dies, utterly ruined, with Spartan at his side, who

discovers himself as Henry Vincent, the murdered man. The pictures of a certain society in London are fairly well drawn, and more than one portrait is readily, perhaps too readily, recognisable. But the book is wanting in power.

Mr. Orde's grandchildren, in the book so named, call that not too amiable old gentleman "Grandfather Ogre." Children have a ready, unhesitating way of appraising character, and in this instance they were right. But the hard grandfatherly heart was melted by love for the one favourite grandchild who died; and when the streams of affection were once set flowing, they flowed all round. There is a good deal of youthful nobleness in the story, which its young readers would do well to emulate.

GEORGE COTTERELL.

GIFT BOOKS.

Lessons of Hope. Readings from the Works of F. D. Maurice. Selected by J. Llewelyn Davies. (Macmillan.) Few gift-books of a religious kind better deserve recommendation than this. A catena of select passages from the works of a thinker like Maurice possesses an interest, not only for the author's disciples and adherents, but also for the general public—at least, for such portion of it as in these busy days give some consideration to religious questions. An editor more competent than Mr. Llewelyn Davies to make characteristic extracts from Maurice's voluminous writings, and to arrange them so far as possible in something like a coherent order, it would be impossible to find. The collection is the more valuable because some of the works quoted, notably the *Lincoln's Inn Sermons*, have long been out of print, and are daily becoming more rare and inaccessible. Thoughtful readers of the book will be able to acquire from it a fairly adequate knowledge both of the spirit and opinions of one of the great religious teachers of the past generation.

East Coast Days and Memories. By the Author of "The Recreations of a Country Parson." (Longmans.) Got up in a dainty small crown-octavo form, this book seems to put in a claim to be considered a gift-book. The author is too well known, and has been too many years before the English reading public, to need our recommendation. We may, however, say that the book is marked by the geniality, the many-sidedness, the quaint humour, the tender sympathy with all that is good and true, which characterises all the author's writings. Most of the papers have already done service in the pages of magazines, but they were worth collecting in their present permanent form. The essay of most importance seems to us that on Principal Tulloch, which first appeared as a review of Mrs. Oliphant's *Life of that liberal-minded and genuinely Christian minister in Longman's Magazine*.

Death no Bane, by Robert Black (Sampson Low), must also be ranked among thoughtful books adapted for presentation. It is a new translation of Cicero's first Tusculan Disputation, and may undoubtedly claim to be the best rendering of that classical work which has been offered to English readers. Without in the least sacrificing fidelity to the original text, Mr. Black has managed to convey the ratiocination and generally human interests of Cicero's dialogue in smooth, crisp, and idiomatic English. A word of praise must also be given to the notes, which give all the help that an English reader unacquainted with the classics could possibly desire. The get-up of the book, with its hand-

made paper and red-lettered parchment binding, is nothing less than exquisite.

Our Sunday Book of Reading and Pictures. Edited and arranged by Thomas Archer. (Griffith, Farran & Co.) Mr. Thomas Archer, to whom the large public is already indebted for so many popular stories and histories of his own writing, has here condescended to the task—by no means unworthy of his approved abilities—of making a book out of the writings of other people. As might be anticipated, he has exercised a liberal and catholic judgment in selecting from the wide field of prose and verse which the modern spirit of the age allows to children for Sunday reading. In poetry, perhaps excessive draughts have been made upon the American treasury; but among the prose extracts we are glad to find Charles Lamb, De Quincey, Carlyle, and Samuel R. Gardiner. Altogether, the selection is admirably calculated to teach the difficult lesson of a first love for good literature. The pictures range from the cuts of fifty years ago to the process blocks of to-day. The only one we cannot away with is that in which an illustration of the Franco-German War is made to do duty for the battle of Blenheim. The paper and printing deserve high praise.

The Beatitudes: Thoughts for Saints' Days. By the Author of "Chronicles of the Schönberg-Cotta Family." (S.P.C.K.) This book breathes a tender and devout religionism conveyed in language often of striking and poetic beauty, and always of deep feeling. As a popular and practical comment on the Beatitudes it leaves little to be desired.

Blown to Bits. By R. M. Ballantyne. (Nisbet.) Mr. Ballantyne is now a veteran in the art of writing books for boys, and his sole difficulty must lie in discovering new scenery for his heroes to perform their feats and achieve their hairbreadth escapes. He does not appear to have had any such difficulty, however, in *Blown to Bits*; for he has found ample material ready to his hand in the Krakatoa eruption of 1883, and in the report of the committee appointed by the Royal Society to make an investigation of what he rather vaguely describes as "the whole matter in all its phases." Krakatoa pervades this volume in every sense of the word; although, as becomes a book for boys, the scientific prelections about it are subordinated to the adventures of (Mr. Ballantyne's) Nigel, the history of the mysterious hermit Van der Kemp, the humours associated with the German naturalist and professor, Verkimier, and the atrocities of the Malay pirate Baderoon. A little love-making between Nigel Roy and Winnie, the daughter of the hermit, is introduced to serve as a relief from the science and the adventures, which are the leading attractions of *Blown to Bits*. There is quite as much imagination in it as in most of Jules Verne's stories, and there is besides a great deal of essentially Scotch humour. From the literary point of view, *Blown to Bits* is Mr. Ballantyne's best work.

Lost in Africa. By Frederick Horatio Winder. (Sampson Low.) It is no disparagement to Mr. Winder to throw out the hint that but for the influence of Mr. Rider Haggard upon English fiction and its purveyors, he would not have chosen Africa—which is in any case rather overdone—as the scene for the triumph of his hero. It is so far well, however, that that hero has a good number—and indeed the most exciting—of his adventures before he touches African soil; and the will, which is his particular Holy Grail, is found. Mr. Winder has been good enough to give his readers a villain—very properly termed "the infernal Miller" towards the end of the story—who is an even greater attraction than his

hero, and who follows the latter everywhere. It is therefore necessary for the hero to fight for his life every second page, as Miller assumes all possible disguises, including that of a pirate upon the high seas, with a view to his destruction. Altogether this is a very successful story of its kind, and the characters are, without exception, well drawn. Jim and George, who are the contrast in it, are exceptionally natural. The excitement is kept up from beginning to end. It is but fair to Mr. Winder to add that he exhibits no slovenliness in style.

Follow the Right: a Tale for Boys. By G. E. Wyatt. (Edinburgh: Nelson.) This is a book of very unusual merit in its special category of boys' books. It may be described as the history of Geoffrey Treherne, an Eton boy full of pluck, manliness, and—a much rarer quality of his class—persistent resolution. It were well if the noble spirit and selfless conduct of Geoffrey characterised all, as we believe they do many, of our public-school boys. The story is illustrative of its quaint motto:

"He'd seen his duty a dead-sure thing,
And he went for it thar and then."

Lil. By the author of "Tip-cat," &c. (Walter Smith & Innes.) Of course it was very nice of Lil to be so cheerful after she ricked her spine, and to determine that she would not take to smelling bottles and Shetland shawls for the rest of her life; but still that is not enough to make a good story. Dr. Murray was, doubtless, a very good doctor, and a very good father, with a way of managing his boys which was almost supernatural; and yet he scarcely suffices to make the tale interesting. What there is of the nature of plot is too much like "Lady Clare," only in this case it is not the lady who is ruined by the discovery about her birth, but the gentleman. Or rather, after the gentleman is deprived of his birthright by the lady, he discovers that the lady has no claim to it; but he will not tell her. So he marries her and his own property, while his wife is under the impression that it is hers. We do not think this is good sense, or good morality either.

Kate and Jean. By Jessie M. E. Saxby. (Edinburgh: Oliphant, Anderson, & Ferrier.) This story of a Scotch poet in humble station who falls in love with a girl of higher social standing is not unlike the plot of one of Black's novels. It is a clever and yet not wholly pleasant tale, complicated with the evils of intemperance. All comes right at the end, though perhaps that end is not what the reader desires. Few Scotch women would agree with Mrs. Saxby's sentiment—"Electroplate to my mind is as good as real silver and gives one less care to think upon."

Between Two Oceans. By E. N. Hoare. (S.P.C.K.) is a story of a restless youth ever longing to visit the Isthmus of Panama, and see the cutting which is to join the two oceans. At length his opportunity comes, and the adventures naturally follow. There is a good deal of information about M. de Lesseps's scheme, and the Isthmus is not sufficiently attractive to cause boys to run away from home to reach it.

One Little Vein of Dross. By Ruth Lamb. "Golden Ladder Series." (Nisbet.) The "little vein of dross" in the character of Tom Beauchamp was an over-charged, but not wholly ungrounded, dread of his mother, which induced him to hide from her matters with which she ought to have been made acquainted. The story is carefully planned, well written, and interesting; and it forms a welcome addition to the "Golden Ladder Series." How the little vein of dross became, first of all disagreeably obtrusive, and after a severe trial purified,

we must leave our young readers to discover for themselves. The tone of the book is thoroughly healthy, and it may be cordially recommended.

A Narrative of the Peninsular Campaign, 1807-1814; its Battles and Sieges. By William T. Dobson. Illustrated. (Bickers & Son.) Though Napier's *History of the War in the Peninsula* has undoubtedly become an English classic, it may be questioned whether the original is now much read except by professional students. It was, therefore, a happy thought to produce an abridgment containing the more important incidents and scenes, told in Napier's own nervous language, which still remains unsurpassed for military description. The most attractive part of the six volumes is here condensed into about 400 pages. The illustrations, which are ten in number, consist of photographic reproductions of pictures—or rather, engravings from pictures—of the battlefields; and they are certainly not so helpful as plans would be.

The Crew of the Water Wagtail; a Story of Newfoundland. By R. M. Ballantyne. (Nisbet.) All boys will rejoice in this new story from the pen of their well-known caterer. There is the inevitable voyage and mutiny, the shipwreck and detail of the adventures which befell the crew with Indians, and the expedients which a wild life naturally calls out. The time is supposed to be the beginning of the sixteenth century, but the sentiments often bear a suspicious resemblance to those of the present day. Perils by sea and land, however, will attract all Mr. Ballantyne's *clientèle*, and the interest of the story never flags.

The Pastor's Widow and her Son, translated from the German (Houlston), is a Germanly tender and pathetic little story relating the trials of the pastor's widow and how they were finally surmounted. If in its treatment of providential dispensations it is somewhat one-sided and inconclusive, it only shares a common defect of such books; and, after all, there are problems of human existence which are wholly insoluble by logic and ratiocination.

The Brook and its Banks. By J. G. Wood. (Religious Tract Society.) Many will be sorry to find that this is one of the last books which proceeded from the pen of this indefatigable naturalist. Adopting an imaginary brook, the author takes the creatures that haunt it in turn, the water-rat, heron, pike, and the aquatic birds, together with flies, beetles, toads, spiders, and many others. He discourses pleasantly of these, and points out the chief incidents in the life-history of each. The book is handsomely printed and illustrated. It would form a delightful present for a lad of an inquiring frame of mind.

Miss Neville's Discovery, by A. Rubule-Evans (S.P.C.K.), is an interesting and well-told story of the adventures of a schoolboy who runs away from a private school of the well-known "Do-the-boys Hall" type. How he contrives to fall, by one of those mysterious dispensations of fiction which are so rarely encountered in real life, into Miss Neville's hands, and what interests past and future that lady was destined to find in him, we must leave our youthful readers to discover for themselves. The tone of the book is thoroughly healthy, and it is in all respects an admirable boys' book.

Edgar's Wife, by Esme Stuart (S.P.C.K.), is a story considerably above the level of books written for young people. It is an interesting and graphic history of the gradual transmutation of a fashionable young lady, whose better nature had become hidden beneath an incrustation of superficiality and folly, into a genuine Christian and lovable woman. The book is

well written, and abounds in passages of true pathos.

Stronger than Fate. By M. B. Whiting. (S.P.C.K.) This is the story of a village boy who contrives by a series of rapid strides to attain a fairly high rung in the social ladder. The book is pleasingly written, though the psychological evolution of character is not the author's strong point; indeed, he manifests considerable inexperience both of human life and of its artistic presentation by the methods of fiction. What ultimately proves "stronger than Fate" is altruism or Christian socialism.

Little Solomon and her Friends. By Mary Davison. (S.P.C.K.) Little Solomon is the school nick-name of an interesting little girl, Essie Cranfield. The story describes her life in Miss Jordan's Academy, where the instruction and the living are cut down in the most ruthless fashion to the modified terms on which very poor orphans are admitted. It is an interesting story, and the author manifests considerable acquaintance with varying types of school-girls.

Mount Pleasant, by Catherine E. Smith (S.P.C.K.), may fairly be described as an admirable book for girls. Ruth Jordan, the chief character of the book, is a very worthy and estimable girl of the Jeannie Deans type. How she was treated by her lover and an unworthy sister, who serves as a foil to set off her own merits, we must leave our readers to find out. The book is marked by a somewhat too obtrusive Churchiness. The author, in attempting any similar ventures, must be a little more careful to conceal the powder beneath the jam.

Miriam's Ambition. By E. Everett-Green. (Blackie.) Miriam attains her ambition by making a sick boy happy. This leads to several important consequences, the result of which is a high-minded, simple story, such as Mrs. Everett-Green can tell so well. The London boy's remark when he first visits the country is charmingly natural. "Is it country air that makes people so kind?"

The Tenants of the Tower. By F. Bayford Harrison. (S.P.C.K.) This book begins well, and its selection of characters from among the indigent classes in London life is well made and full of promise; but, unfortunately, the interest of the story collapses in the telling. The plot is both improbable and devoid of attraction, and the sequences of the story are extremely lax. It is, on the whole, a disappointing book. Its well-chosen characters and occasional situations of interest are wasted in a most aggravating way.

Foot-Prints: a Story of the Snow. By A. Lyster. (S.P.C.K.) This is a well-conceived story of unusually powerful interest, turning on the revelation of footprints in the snow by means of a sudden thaw. It is a good and healthy child's book, and as such deserves commendation.

An Acrobat's Childhood. By Hesba Stretton. (S.P.C.K.) A recent murder forms a *motif* for this pretty story. It teaches home affection rather than work elsewhere for the bribe of higher wages, and ought to open the eyes of many with respect to acrobatic performances.

Geoffrey Hallam. By J. Jackson Wray. (Nisbet.) A story of early Methodism and conversion. There is little plot, and the intelligence of the justices of the peace who are introduced is on a par with that of a celebrated Pickwickian justice, while the rector of the parish is depreciated, in order to commend the wandering Methodist preacher.

NOTES AND NEWS.

WE are glad to hear that Mr. G. E. Cockayne, Norroy King of Arms, intends to continue, as an independent publication, his *Complete Peerage*, of which he has published (A-O) about one-third of the whole, in supplements to *The Genealogist*. He thinks that he will be able to bring out a guinea volume a year till the book is complete, and that perhaps a hundred subscribers for it may be obtained, so as to lessen the cost of its production. Our genealogists and noble families will be greatly to blame if they do not support Mr. Cockayne in his labour of love on their behalf. Profit to him is out of the question, while his work is invaluable.

MR. WALTER RYE, the Norfolk antiquary, is finishing the fourth book he has edited this year. His large quarto, *History of Carrow Abbey*, with several illustrations, for the owner of the restored abbey, Mr. J. J. Colman, came out first; then followed *Cromer Past and Present*—a stout quarto of 278 pages, with many cuts, embodying the result of twenty years' searches into the history of his native town, its lost harbour, trades, guilds, &c., the wills of its inhabitants, the fines of their properties, &c.; next, the *Feet of Fines* for Cambridgeshire for the Cambridge Antiquarian Society is just passed for press; and the fourth book, the first section of the *History of the Hundred of North Erpingham*, is all in type, and will be ready before Christmas.

MR. T. FISHER UNWIN has now ready for issue, in a limited edition, a *Life of Sir John Hawkwood*, the English soldier of fortune who is known in Italian history as "L'Acutto." The work was written in Italian, by Mr. John Temple Leader and Signor Giuseppe Marcotti, and has been translated by Leader Scott, the biographer of William Barnes. It is largely based upon unpublished documents in Italian archives, some of which are printed as an appendix; and descriptions are given of various towns in Italy with which the name of Hawkwood is still associated. The book will be published in royal octavo, with illustrations, including a reproduction by photogravure of Paolo Uccello's famous equestrian portrait at Florence.

MESSRS. SWAN SONNENSCHN & Co. will issue in a few days *An Official Tour through Bosnia and Herzegovina*, by Mr. J. de Asbóth, who was formerly attached to the Austrian embassy in London. The book is the result of an enquiry which lasted over four years, during which the author accompanied Herr Benjamin de Kállay, Austrian Minister of Finance, who had been entrusted with the government of the newly acquired provinces. Mr. de Asbóth treats fully the literary, historical, and ethnographical aspects of his subject, as well as its politics and physical character. The book will contain several hundred illustrations.

TRAVELLERS on the Nile will be glad to learn that the second volume of Baedeker's *Guide-Book to Egypt* is at last about to appear. It will be devoted to a description of Upper Egypt, and has been compiled by the well-known Egyptologist, Prof. Eissenlohr.

MR. FREDERICK WEDMORE has now finished his little volume on *Bulzac*, and it is arranged that it shall appear as the January issue of the "Great Writers" Series.

MESSRS. RICHARD BENTLEY & SON will publish immediately *The Correspondence of the Princess Lieven and Earl Grey*, translated by Mr. Guy Le Strange, with introduction and notes. The work will be in two volumes, with portraits.

MR. T. FISHER UNWIN will publish on November 21 an account by Mr. and Mrs.

Pennell of their trip to the Hebrides, over the ground visited by Doctor Johnson and his biographer, with upwards of forty illustrative drawings by Mr. Pennell.

MR. CHARLES MARVIN—who, with Prof. Vambery and Dr. Nansen, was elected a honorary member of the Tyneside Geographical Society last week—has in the press a new pamphlet, entitled *Our Unappreciated Petroleum Empire*, describing recent oil discoveries in New Zealand, South Africa, Upper Burma, Persia, and elsewhere. The pamphlet will contain maps of the petroleum districts of New Zealand, the Transvaal, the Irrawadi, and the Karun River.

A NEW work by the author of "From Log Cabin to White House," will shortly be published by Messrs. Hodder & Stoughton, entitled *From Printing House to the Court of St. James: the Story of Benjamin Franklin's Life*.

MR. T. FISHER UNWIN will publish next week, as the first volume of the "Cameo Series," *The Lady from the Sea*, a translation, by Mrs. Aveling, of Ibsen's realistic play, with a critical introduction by Mr. Edmund Gosse.

THE next volumes to appear in the "Statesmen" Series will be *Lord Derby*, by Mr. T. E. Kebbel; *The Prince Consort*, by Miss Charlotte M. Yonge; *Gambetta*, by Mr. Frank T. Marzials; *Mirabeau*, by Mr. Arthur Hassall; *Fox*, by Mr. H. O. Wakeman; and *Lord Grey*, by Mr. Frank Hill.

ANNIE S. SWAN's new book for the Christmas season, entitled *Sheila*, will be published by Messrs. Oliphant & Co. on November 15.

MR. CAMPBELL RAE-BROWN's new novel—to be published by Messrs. Dean & Son—is entitled *The Loveliest Woman in London*. The scenes are laid partly in Switzerland and partly in the West End of London.

MESSRS. DEAN & SON also announce *Dashing Deeds Afloat and Ashore*, by Lieut.-Col. Knollys and Major Elliott; and *Elocution Made Easy*, by Edith Heraud.

MR. ARTHUR L. HUMPHREYS—of 26 Eccleston Road, Ealing Dean—has in the press, for publication by subscription, a *History of Wellington, in Somerset*, largely based upon original documents. Besides a full account of the manor and the church, special chapters will be devoted to the connexion of the place with the Civil War and Monmouth's rebellion, and to Nonconformist history; and the volume will conclude with folklore, a list of birds, and a bibliography.

THE first ordinary meeting of the one hundred and thirty-sixth session of the Society of Arts will be held on Wednesday next, November 20, when the Duke of Abercorn, chairman of council, will deliver the opening address, and the prizes for the past year will be presented.

A COURSE of lectures is announced in the lecture hall of the South Kensington Museum for the benefit of the funds of the College for Men and Women, 29 Queen Square, W.C. The first lecture will be by Mr. Andrew Lang on Thursday, November 28, at 4.30 p.m., upon "How to fail in Literature." On December 5 Mr. Frederic Myers will lecture upon "Apparitions and Hallucinations in Tradition and Fact", and on December 12 the Rev. Archibald Boyd-Carpenter upon "Curran, Irish Patriot and Orator." Other lectures are to follow.

THE FORTHCOMING MAGAZINES.

THE *Antiquary* will enter upon a new series with the new year under the charge of the Rev. Dr. Cox, who has resigned the editorship of the *Reliquary*. Several alterations and im-

provements are promised, and many fresh contributors will assist in its pages. The first number will contain, among other papers, an article on "The Armoury of Henry VIII.," by Hon. Harold Dillon, secretary of the Society of Antiquaries.

THE January number of the *Argosy* will contain the opening chapters of a story by the late Mrs. Henry Wood; the first of a series of illustrated papers by Mr. Charles W. Wood; and a sonnet by the late Julia Kavanagh.

Illustrations, Mr. Francis George Heath's pictorial magazine, will this year have a double Christmas number of illustrated stories, &c., in place of its ordinary December issue. The publishers will be Messrs. Simpkin, Marshall & Co.

THE *Scots Observer* announces a series of articles by an expert, setting forth certain facts on the subject of naval design and construction not hitherto published, which aim at proving that the modern ironclad is useless as an implement of war.

MESSRS. DEAN & SON have in the press a new serial dealing with dogs, which will be illustrated with numerous portraits. Among the contributors are Dr. Gordon Stables, Mr. Everett Millais, Mr. G. R. Krehl, Mr. W. K. Taunton, and Mr. A. J. Sewell.

MESSRS. R. ARTHUR & SONS, publishers of the *Glasgow Chiel*, will issue on November 20 the first number of a similar paper at Edinburgh, to be called the *Waverley*. Both will be under the general editorship of Mr. Harry Blyth, who will himself contribute to the latter a serial story entitled "The New Mysteries of Modern London: the Old Bailey."

ON January 1, 1890, the first issue of *Anglo-Austria*—a literary journal printed in English—will make its appearance at Meran, in the Austrian Tyrol. It will be edited by Herr Ellmenreich, and Mr. W. N. Brown has been appointed London correspondent.

UNIVERSITY JOTTINGS.

THE proposed new buildings for physiology at Cambridge—which have hitherto been delayed from lack of funds—will now be begun at once, Prof. Henry Sidgwick having offered to contribute £1500 out of the total estimated cost of £4000. This is by no means the first occasion on which pressing needs of the university have been assisted by Prof. Sidgwick's munificence.

WE understand that Prof. Westwood's long promised monograph on the Soothsayer insects (Mantidae), in folio with fourteen plates, will be published before Christmas.

PROF. EDWARD DOWDEN's lecture at the Taylorian Institution at Oxford, upon "Recent French Criticism," is to be delivered on Wednesday, November 20; and on the following day Mr. Arthur Sidgwick will give an address to the Teachers' Guild upon "The Teaching of English Literature." We may add that Prof. Dowden and another visitor from Trinity College, Dublin—Prof. Mahaffy—have accepted invitations to dine with the Oxford Unionist League on Tuesday next.

MR. LORING, of King's College, has been appointed by the vice-chancellor to the scholarship for one year offered to the university of Cambridge by the managing committee of the British School at Athens.

THE honorary degree of M.A. has been conferred upon Mr. William Edward Plummer, assistant observer at the Radcliffe Observatory at Oxford.

WE learn from the *Oxford Magazine* that the University Dramatic Society propose to perform Marlowe's "The Jew of Malta" next term, with Mr. Irving, junior, in the part of Barabas.

THE curators of the Bodleian Library have been authorised to lend the following portraits to the Tudor exhibition to be held at the New Gallery in January next: Lord Burleigh, Sir W. Camden, the Earl of Cumberland, Lady Jane Grey, Sir Thomas Wyatt, and Sir Martin Frobisher.

PROF. G. G. A. MURRAY, Prof. Jebb's successor in the chair of Greek at Glasgow, has offered to place the value of the Derby scholarship (£160)—which was awarded to him this year at Oxford—at the disposal of the London School Board, to assist a boy or girl who has obtained a scholarship at a secondary school to proceed to Oxford.

THE *Durham University Journal* for November 9 prints a list of the published writings of the late Prof. Evans. A large proportion are sermons; but it is understood that some of his translations and original compositions in Latin and Greek are being collected for publication in a memorial volume. The same number also contains an interesting account of the university of Upsala, which can boast a total of 1735 students.

IT is announced that the university of St. Andrews has received a bequest of £100,000, under the will of the late David Berry, of New South Wales.

FOLLOWING a precedent which (at least in recent years) has been more honoured in America than here, the late President Barnard, of Columbia College, New York, bequeathed the whole of his property to the college, subject to the life-interest of his widow. He specially provided that 10,000 dollars (£2000) should be set apart to endow a fellowship for encouraging scientific research; that a medal worth 200 dollars (£40) should be awarded every five years to some person most distinguished for meritorious service to science; and that the residue should be devoted to the increase of the college library.

TRANSLATION.

SPEAK, YE FOUR, WHERE DO YE DWELL?

(Imitated from the German of August Schwarzkopf.)

FIRE so wild, where shall we find thee?

"In the valley seek a rock
Strike with steel, and at the shock
In a moment outspring I,
There the bed wherein I lie,
There seek and you shall find me."

AIR, light air, where shall we find thee?

"Where leaflets tremble on the tree,
Where the curling smoke you see,
Where the down floats north or south,
'Tis the breathing of my mouth,
There seek and you shall find me."

WATER bright, where shall we find thee?

"Mighty mountains cannot hide
Flow of spring and force of tide,
Where the roots of rushes grow
You will find me, dig below.
There seek and you shall find me."

HOLY truth, where shall we find thee?

"Through the weary world I roam,
No house have I, no place, no home.
I knock, I call, but none reply,
Therefore heavenward I must fly.
There seek and you shall find me."

WILLIAM E. A. AXON.

OBITUARY.

DR. EDWIN HATCH.

THE university of Oxford and the critical study of the theology have suffered a heavy loss in the death of the Rev. Edwin Hatch, reader in ecclesiastical history. As stated in the *ACADEMY* of last week, he was compelled by a sudden attack of illness to cancel his programme of lectures for the present term. This illness was pleurisy complicated with spasms of the heart. He died on the evening of Sunday, November 10, at his house in Canterbury Road.

Edwin Hatch was the eldest son of Samuel Hatch, and was born at Derby in 1835. A younger brother, Walter Mooney Hatch, well known to a later generation of Oxford men, predeceased him in 1877. He was educated at King Edward's School, Birmingham, and matriculated at Pembroke College in 1853. He was placed in the second class in the final schools for classics in 1857, and gained the Ellerton prize for a theological essay in the following year. Shortly after taking his degree he migrated to Canada, where he spent some six years (1859 to 1866) as professor of classics in Trinity College, Toronto; rector of the high school, Quebec; and fellow of McGill University, Montreal. On his return to Oxford in 1867, he was appointed vice-principal of St. Mary Hall, which office he held for eighteen years. His influence, as a man of affairs as well as a student, gradually made itself felt within the university; but it was not until some time later that his name became known to the outer world.

Probably the first literary work of Dr. Hatch that attracted attention was the series of articles which he contributed to Smith's *Dictionary of Christian Antiquities* (1873-76) upon subjects connected with the history of the primitive church. The general effect of these articles was summarised in his Bampton Lectures for 1880 on "The Organisation of the Early Christian Churches," and was again popularised in a little book, entitled *The Growth of Church Institutions* (1887). In the preface to the last volume he stated that he hoped to supplement it by "a more elaborate work at present in preparation." This, we fear, Dr. Hatch has not lived to complete; for his studies now turned rather in a different direction, and, in addition, he permitted himself to be overwhelmed with practical business of many kinds.

For several years past Dr. Hatch has been editor of the *University Gazette*. In 1881 he compiled the semi-official *Students' Handbook to the University and Colleges of Oxford*. On three several occasions he officiated as Master of the Schools, and once as examiner in the honour school of theology. In 1883 he was appointed to the valuable living of Purlieigh, in Essex, which had been held for the previous fifty-four years by Provost Hawkins of Oriel. In 1884 he added to his other duties the onerous post of secretary to the boards of faculties; and in 1888 he undertook to deliver the Hibbert Lectures on "The Origin and Growth of Religion as illustrated by Greek Influence on Christianity"—which, however, have not yet been published.

The first recognition that Dr. Hatch received from his own university was in 1880, when he was appointed Grinfield lecturer on the Septuagint. The substance of these lectures, of which he delivered one in every term for about four years, was published last spring under the title of *Essays in Biblical Greek*. In 1883, the delegates of the common university fund created for him a readership in ecclesiastical history, which he held till his death. A year or two ago the University of Edinburgh conferred upon him the degree of D.D.—an honour which he valued greatly, and which he requited by delivering at Edinburgh more than one address.

He was also much gratified when his Bampton Lectures received the distinction of being translated into German by Prof. Harnack.

Besides his Hibbert Lectures, Dr. Hatch has left unfinished a Concordance to the Septuagint—a task of stupendous labour, to which the best years of his life were devoted. It is to be hoped that both these undertakings are in such a forward state that friends may be able to see them through the press. But, however that may be, Dr. Hatch's accomplished work will suffice, both by its amount and by its originality, to preserve the memory of one of the most learned and independent theologians of the English Church.

J. S. O.

MAGAZINES AND REVIEWS.

THE first article in the November number of the *Antiquary*, by Mr. William Brailsford, is entitled "Ruins of the Castle of Newark-upon-Trent." A better name would have been "Gossip about Newark." We do not find fault, however, for Mr. Brailsford has gathered together much that is interesting. He says truly that the glory of the place is the church of St. Mary Magdalene. Its spire must be well known to everyone who has had occasion to travel on the Great Northern Railway. There are not more than three or four spires in England that can compete with it in beauty. The screen which cuts off the choir from the nave, though it has not been improved by the process known as restoration, is a magnificent example of mediæval woodwork. The church was once rich in stained glass, some fragments of which remain, and are worthy of more attention than they have as yet received. The arms of Deyncourt occur several times; and there are some highly-curious fragments of what must once have been a picture representing the seven deadly sins. Lust, Gluttony, and Anger can yet be made out. Gluttony is represented by a figure of a man with a bowl in his hand and a jug—a leathern black jack probably—attached to his belt. Under the choir is a crypt which, when we saw it, contained many coffins. Mr. C. A. Ward contributes an amusing paper on "Isaac Barrow." Barrow was much esteemed as a preacher in his own days; and no man's theological education was, in the last century, considered complete who had not studied him. Religious thought now flows in other channels, and we apprehend that few of our readers have made acquaintance with him at first hand. This is to be regretted on many grounds. As a writer of stately English Barrow must always take high rank. The short, unsigned article on "Tradesmen's Tokens of the Seventeenth Century" is remarkably good. These interesting pieces are but too often neglected by collectors. Few of them are beautiful to look upon, and they are often in bad condition; but they throw a light on the manners and customs of our forefathers which may be looked for in vain in the regal coinage of the time.

THE *Boletín* of the Real Academia de la Historia for October opens with the programme of the literary international competition on the occasion of the fourth centenary of the discovery of America. The work is to embrace the period of Spanish and Portuguese maritime discovery from 1375 to 1522. The first prize is £1200; the second, £600; 500 copies of the first edition will be given to the authors, who retain the copyright and right of translation, except into Spanish. Works must be sent in before January, 1892. Two articles are dedicated to the palace and castle of Uclés, the stronghold of the Order of Santiago, and to the history of its archives, the remains of which are now in the Biblioteca del Archivo Histórico. Father Fita prints new material on the expulsion of the Jews from

Andalusia, and gives a list of the victims of the Inquisition in Avila from 1492 to 1629; there is also a *procès-verbal* of the burning of a Portuguese Jewess at St. Jean de Luz in 1619. An interesting notice of the late Fastel de Coulanges is contributed by his pupil, A. Sanchez Moguel. A letter of Catherine of Aragon, when Princess of Wales, dated July 18, 1507; and one by General Leval, February 26, 1809, are both curious. Danvila reports the rediscovery of the missing Acts of Cortes for the reigns of Philip III. and IV., and of some of Philip II. The valuable lectures of the same author on the "Expulsion of the Moriscos," delivered in the Ateneo in the early part of the year, are now published in Madrid.

THE NEW ENGLISH DICTIONARY,
PART V.

THIS Part is nearly ready for publication. It contains 5966 main words, 1031 combinations with separate explanations, 1374 subordinate words: total 8371. Of the main words, 1142 (19 per cent.) are marked as obsolete, and 277 (more than 4 per cent.) as alien or imperfectly naturalised. The section extends from CAST to the end of CLU-. It thus includes the whole of CH, which, in many respects, ranks almost as a separate letter, and actually contains more words than J, K, or Q, and more than twice as many as X, Y, and Z put together. Its numbers are 2720 main words (494 being obsolete, and 142 alien), 587 explained combinations, and 717 subordinate entries: total 4024.

Within these limits are found a large number of interesting and important words, of many of which the history is now for the first time exhibited. Those under which new etymological facts or details are given are too numerous to mention. Attention may, however, be called to *catkin*, *cayenne*, *celt*, *chabazite*, *chalcedony*, *charter*, *chary*, *chemise*, *chicken*, *chill*, *chilli*, *chime*, *chintz*, *chockfull*, *church*, *clack v.*, *clan*, *clapboard*, *claret*, *clench*, *clepe*, *clergy*, *clever*, *clip* (two verbs). Among the words noteworthy for their sense-development or history in English—about many of which fresh facts will here be found—are the following: *cat*, *cattle*, *caucus*, *causeway*, *cavalier*, *Celt*, *cent*, *chancellor*, *chaos*, *Charles's Wain*, *Charterhouse*, *chattel*, *check*, *cheque*, *cherub*, *chees*, *child*, *Chiltern*, *choir-organ*, *cholera*, *chrisom*, *circumflex*, *city*, *class*, *clean*, *clear*, *cleve*, *climate*, *climax*. Here are also several important verbs, beginning with *cast* (which occupies the largest space yet claimed by any single word in the Dictionary), and including *catch*, *charge*, *chase*, *check*, *chose*, *chop*, *clap*, *cleave*, *climb*, *cling*, *clink*. Of the original strong verbs among these, the form-history is replete with interest.

But to some the most interesting feature of this part will be the fact that it contains so many of the great words of the Christian Church. Thus, we have here the group of CHRIST, CHRISTIAN, *christen*, *chrism*, and their kin (19 columns), CATHOLIC, CHURCH with its numerous compounds from *church-ale* to *church-yard* (20 columns), CHAPEL, CATHEDRAL, CITY, CLERGY, CLERK and their allies (10 columns), CHAPTER, besides *chancel*, *choir*, *chantry*, *clerestory*, *catacomb*, *chalice*, *chasuble*, *ciborium*, *ceremony*, *celebrate*, *celibate*, *chorister*, *catechism* (&c.), *charity*, and CHERUB, with its interesting form-history. The etymological history of *church* is dealt with very fully, after a fresh investigation of all the known facts, and in the light of recent advances in our knowledge of the phonology and mutual relations of the old Teutonic languages. Many scholars, etymologists, and ecclesiologists have interested themselves in the Dictionary treatment of this word, and have contributed, either by the examination of the original data, by the

communication of fresh references, or by important criticism and advice, to the results here set forth.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUCHOT, H. Les Femmes de Brantôme. Paris: Quantin. 20 fr.
- D'HARMEON, Le Comte. Journal de la Campagne d'Italie, 1859. Paris: Ollendorff. 3 fr. 50 c.
- EXCEL, A. et R. HERBURN. Répertoire des sources imprimées de la numismatique française. Paris: Leroux. 80 fr.
- GRIMM, J. u. W. Briefe an Georg Friedr. Benecke aus den J. 1808-1839, m. Anmerkungen. Hrg. v. W. Müller. Göttingen: Vandenhoeck. 4 M.
- JANBUUS, politisches, der Schweizerischen Eidgenossenschaft. Hrg. v. C. Rilly. 4. Jahrg. 1889. Bern: Wys. 6 M. 40 Pf.
- MORISSEAU, Ch. Conseils de l'industrie et du travail. Bruxelles: Muquardt. 6 fr.
- PROSKOWATZ, M. v. Vom Newastrande nach Samar. Land. Wien: Hübel. 12 M.
- REMER, P. Die freien Rhythmen in H. Heine's Nordseebildern. Heidelberg: Winter. 1 M. 40 Pf.
- SARAU, F. Hartmann v. Aue als Lyriker. Halle: Niemeyer. 2 M. 40 Pf.
- SCHLEGEL's Friedr. Briefe an seinen Bruder August Wilhelm. Hrg. v. O. F. Walsel. Berlin: Speyer. 18 M.
- SMOW, Jules. Mignet; Michelet; Henri Martin. Paris: Calmann Lévy. 7 fr. 50 c.

THEOLOGY, ETC.

- GUELLENFEDING, A. Die Kirchengeschichte d. Theodoret v. Kyrrhos, e. Untersuchung. ihrer Quellen. Halle: Niemeyer. 2 M.
- KABISCH, R. Das vierte Buch Ezechiel, auf seine Quellen untersucht. Göttingen: Vandenhoeck. 4 M.
- KNUTZ, H. Geschichte der Legenden der h. Katharina v. Alexandrien u. der h. Maria Aegyptiaca nebst unedierten Texten. Halle: Niemeyer. 8 M.
- MICHEL, Die römische Kirche, ihre Einwirkung auf die germanischen Stämme u. das deutsche Volk. Halle: Niemeyer. 7 M.

HISTORY, LAW, ETC.

- BUTTLAR, K. T. v. Der Kampf Joachims I. v. Brandenburg gegen den Adel seines Landes. Dresden: Bockner. 1 M. 80 Pf.
- GAYER, A. Les monuments coptes du musée de Bou'ak. Paris: Leroux. 40 fr.
- GRÖR, K. Geschichte d. oströmischen Kaisers Justin II. Leipzig: Teubner. 8 M. 40 Pf.
- HACHMEYER, H. Anonymi gesta Francorum et aliorum Hierosolymitanorum Mit Erläuterungen. Hrg. f. Hülte. Heidelberg: Winter. 8 M.
- HABES, F. Begriff, Formen u. Grundlegung der Rechtsphilosophie. Hrg. v. H. Wiese. Leipzig: Grieben. 8 M.
- HORNIG, F. Oliver Cromwell. 2. Bd. IV. Thl. 1860-1868. Berlin: Luckhardt. 10 M.
- LANDHORN, K. F. Aus dem Leben des Markgrafen Georg Friedrich v. Baden. Heidelberg: Winter. 2 M.
- MONUMENTS pour servir à l'histoire de l'Égypte chrétienne au IV. siècle: Documents coptes et arabes inédits publiés et traduits par E. Amelineau. Paris: Leroux. 20 fr.
- ROSENTHAL, zur Geschichte der Juden im fränkischen u. deutschen Reich bis zum Jahre 1773. Bearb. v. J. A. Schum. 3. Lfg. Berlin: Simion. 8 M. 30 Pf.
- RAYOU, M. Études sur la religion romaine et le moyen âge oriental. Paris: Leroux. 3 fr. 50 c.
- TOLLIN, H. Geschichte der französischen Colonie v. Magdeburg. 3. Bd. 2. Abth. Halle: Niemeyer. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AUSTAUT, J. L. Les Parnassiens de la faune paléarctique. Leipzig: Heyne. 24 M.
- BURGEN, M. Beobachtungen über das Verhalten d. Gerbstoffes in den Pflanzen. Jena: Fischer. 1 M. 80 Pf.
- CHARLIER, O. V. L. Ueb. die Anwendung der Stereophotographie zu Helligkeitsmessungen der Sterne. Leipzig: Engelmann. 8 M.
- CLAUS, O. Oöpodenstudien. 1. Hft. Peltiden. Wien: Hölder. 28 M.
- DECKE, W. Ueb. Fische aus verschiedenen Horizonten der 11. u. 12. St. Stuttgart: Schweizerbart. 12 M.
- ETTINGSHAUSEN, O. F. v. Das australische Florenzelement in Europa. Graz: Leuchner. 1 M. 70 Pf.
- FALKENBERG, H. Die Entstehung der hantischen Aesthetik. Berlin: Speyer. 2 M.
- GRAF, J. H. Geschichte der Mathematik u. der Naturwissenschaften in bernischen Ländern. 3. Hft. 1. Abth. Die 1. Hälfte d. 12. Jahrh. Bern: Wiese. 1 M. 30 Pf.
- HERRN, K. Die Embryonalentwicklung v. Hydrophilus piceus L. 1. Thl. Jena: Fischer. 30 M.
- HIRTZ, K. Ueb. den mechanischen Bau d. Blattrandes m. Berücksichtigung einiger Anpassungserscheinungen zur Verminderung der localen Verdunstung. Leipzig: Engelmann. 8 M.
- HOZAPFEL, M. Die Mollusken der Aachener Kreide. 11. Abth.: Lamellibranchiata. Stuttgart: Schweizerbart. 40 M.
- KONIGSBERGER, L. Lehrbuch der Theorie der Differentialgleichungen m. 1 unabhängigen Variablen. Leipzig: Teubner. 8 M.

SCHMIDT, A. Geologie d. Münsterthals im badischen Schwarzwald. 3. Thl. Heidelberg: Winter. 8 M. 60 Pf.

WEITZ, A. Neue Behandlung der Parallelprojektionen u. der Axonometrie. Leipzig: Teubner. 6 M.

PHILOLOGY, ETC.

- BENFAY, Th. Kleinere Schriften. Ausgewählt u. hrg. v. A. Bezzenberger. 1. Bd. 1. u. 2. Abth. Berlin: Reuther. 22 M.
- CORPUS glossariorum latinorum. Vol. IV. Glossae codicum Vaticanis 2311, Sangallensis 912, Leidensis 67 F. Leipzig: Teubner. 30 M.
- ENGELBRECHT, A. Studien über die Schriften d. Blischoffs v. Rell Faustus. Ein Beitrag zur spätlat. Literaturgeschichte. Leipzig: Freytag. 8 M.
- GRAMMATICI graeci. Pars IV. vol. 1. Leipzig: Teubner. 14 M.
- GURLITT, W. Ueb. Pausanias. Untersuchungen. Graz: Leuschner. 10 M.
- HOFMEYER, W. Scholia Juvenaliana inedita. Leipzig: Fock. 1 M.
- HUNDE ROTHENBERG, Ippen. Ein französischer Abenteuerroman d. 12. Jahrh. Zum 1. male hrg. v. R. Kölbinger u. M. Koschwitz. Breslau: Koschener. 6 M.
- KREBS, F. De Onomothia nomarchi inscriptione aegyptiaca commentatio. Berlin: Speyer. 6 M.
- MÜLLER, D. H. Epigraphische Denkmäler aus Arabien. Leipzig: Freytag. 9 M. 80 Pf.
- PRECHER, J. Essais de grammaire historique néogrecque. Paris: Leroux. 28 fr. 50 c.
- SILBS, Th. Zur Geschichte der englisch-friesischen Sprache. 1. Halle: Niemeyer. 10 M.
- SPRENGER, G. Darlegung der Grundsätze, nach denen die syrische Uebersetzung der griechischen Geoponika gearbeitet worden ist. Göttingen: Dieterich. 2 M. 40 Pf.
- STUDNIČKA, F. Kyrene, e. altgriechische Göttin. Archäologische u. mytholog. Untersuchungen. Leipzig: Brochhaus. 9 M.
- WEITZ, H. Altfranzösische Jagdlehrbücher, nebst Handschriftenbibliographie der abendländ. Jagdliteratur überhaupt. Halle: Niemeyer. 2 M. 80 Pf.
- WINDHANN, A. Aegyptologische Studien. Bonn: Henry. 3 M. 50 Pf.
- WITZKE, J. Betonungssystem der griechischen Sprache. Leipzig: Fock. 8 M. 60 Pf.

CORRESPONDENCE.

THE PATRICIATE OF PIPPIN.

Oxford: Nov. 9, 1889.

I am far too busily occupied with other matters to make a very full answer just now to Mr. Mullinger's article in the ACADEMY of November 2. But he may be sure that, when I can look at Frankish matters again, I shall carefully weigh all that he says.

Meanwhile I wish to confess a piece of carelessness of my own, which Mr. Mullinger does not notice. Mr. Mullinger is, at least, wrong in saying that M. Gasquet is "the solitary exception in 'Prof.' Freeman's favour among the productions of the last half century." I was led to the whole inquiry by Waitz's scornful reference to Luden in the first edition of the *Deutsche Verfassungsgeschichte* (iii. 80). If I had thought, as I ought to have done, of going to look at the second edition (iii. 85), it would have been a good deal to my advantage, and not at all to Mr. Mullinger's. In 1883 Waitz had relaxed a good deal of the scorn of 1860. In 1860 he wrote:

"Luden's Meinung (iv., p. 307) dass der Papst im Auftrag des oströmischen Kaisers gehandelt, ist ganz ohne Grund."

In 1883 this is softened into:

"Dass der Papst im Auftrag oder doch mit Zustimmung des Oströmischen Kaisers gehandelt, wie Luden, iv., s. 307. Bayet. *Rev. hist.*, xx., s. 94, annehmen, scheint mir nicht begündet (Vgl. Malfatti, *Imperatori e papi*, i., s. 338, 348 ff.). Waitz has also a long new note on the Patriate in the next page.

I naturally looked to M. Bayet's article, which, I think, Mr. Mullinger would allow to be of a good deal higher character than M. Gasquet's. His conclusions are three—in the third he, perhaps, sees a little further than I can profess to do, at least till I have again gone thoroughly into the matter.

"1. Etienne III. a quitté Rome, il a entrepris le voyage de Pavie pour obéir aux ordres de l'empereur."

"2. On peut soutenir avec vraisemblance que c'est avec l'assentiment de l'empereur qu'il s'est adressé à Pépin et qu'il lui a conféré le patriciat."

"3. Dans ses premières entrevues avec Pépin il a défendu les droits de l'empire, il ne les a abandonnés que dans la suite, réduit par l'idée de la création d'un état de saint Pierre et d'autre part irrité par les délibérations du concile de Constantinople."

Malfatti's book, referred to by Bayet as well as by Waitz, I have not yet seen.

I am therefore not quite so lacking in helpers during the last half century as Mr. Mullinger thinks, or as I thought myself.

I do not in the least understand what Mr. Mullinger means when he speaks of "the *Clausula de Pippino*, of which, I am glad to see, 'Prof.' Freeman concedes the authenticity." And presently, "'Prof.' Freeman prefers not to quote the *Clausula*." What can he mean by "conceding" and "preferring"? The *Clausula* certainly does not say that the Patriate was conferred by imperial authority; nor was it likely to say so. But as the one direct contemporary statement for the fact that the Patriate was conferred at all, the *Clausula* lies at the very root of the whole matter. Without it, as Pippin never takes the title of Patrician, its use by the pope might have been simply on a level with the endless ways of describing Charles Martel. The Moissac and Metz Annals are, of course, later than the *Clausula*.

Lastly for the present, Mr. Mullinger confuses matters a good deal by talking of a "Greek emperor." He cannot surely fancy that there was some other emperor elsewhere besides the one (or more than one) at Constantinople. "Oströmisch" is out of place before 800; but "Greek" is simply misleading.

EDWARD A. FREEMAN.

OLD IRISH AND THE SPOKEN LANGUAGE.

Rathmines, Dublin: Nov. 2, 1889.

The letter on this subject in the ACADEMY of October 26 was so important that I feel disappointed in not seeing it noticed in this day's issue.

In my first communication I said that, for a good Irish scholar, it was absolutely necessary to be acquainted with the dialects of the west and south of Ireland at least, as well as with those of the Scotch Highlands. I now give one instance to show that this is the case.

"Ni n a gheall ata se acht tairis dul d'a chion" is perhaps the phrase I first heard of all the Irish I remember since childhood; and, even then, it would not be understood in Connaught or in West Munster. The two words, *gheall* and *cion*, each signify "want" or "need." In East Munster they commonly say *ta se n-a gheall*, "he is in want of it," and *ta an tarbhar a' dul de chion a bhainte*, "the corn is getting too ripe"—literally, the corn is going (suffering injury) of its need of being reaped. The phrase first quoted above is thus literally rendered: "It is not in want of it [only] he is, but after going (suffering) of its need," as in case of a person too long without food. O'Reilly's Dictionary would be of no help towards understanding the phrase. In Coney's Dictionary *cion* has the meaning "want," and I do not know of any other Irish book or MSS. in which it is so used. In the Roman Catholic version of the Gaelic New Testament, at 1 Cor. xi., 21, the last clause of the verse is: *le cion aire a thoir do chorp an Tighearna*—literally, "for want of taking heed to the body of the Lord." Keating's *Tri Bior-ghaoithe an Bhais*, book iii., sect. 9, par. 4, has: "*Deaghair tuirse do bheith n-a dhiaidh, an mheid go m-bid an dream fhaighbas tar a eis a ngiall a mhaithasa*."—"It is allowable to be sorry after him [a person departed], as those he leaves behind may be in need of his good [service]." I do not remember seeing the words so employed anywhere else.

Another meaning of the word *geall* in East Munster is "like." *Is geall le h-or e*—"It is like gold." *Ar an altóir budh gheall le naomh e*—"On the altar he was like a saint, said the bean-chaoite." But this meaning is not in dictionaries.

With your permission I may return to this subject. But I would now more particularly refer to the suggestion of your correspondent in the ACADEMY of October 26 that the songs, poems, folklore, &c., of the Gaelic and Irish-speaking localities be collected before it is too late. I think I never had a talk with the late W. M. Hennessy that he did not say this in some way. He used always to say: "You should be in the north or west or south taking down the local expressions, proverbs, &c." And certainly, had I the means at any time during the last quarter of a century, I would have travelled the most of the country on this errand; but it is now too late for me. There are, however, in most localities Irish-speaking national teachers who are fair Irish scholars. These, even with the little time at their disposal, could preserve a great deal of what Irish lore is yet in the country.

In my first letter to the ACADEMY I said that Keating had used the word *cosgair* in the sense of "to flay." This is the passage:

"Leaghtar go d-tug Artaxerxes, rí na Párla fa deara moran do no h-nachtaranaibh do bhi faoi feid do chosgairt agus a g-croiceann do chrochadh os clonn na cothaicreach 'n a g-cleachtas leo bheith ag deanadh breitheamhnaís." ["It is read that Artaxerxes, the king of Persia, gave orders that many of the satraps under him should be flayed and their skins hung over the chair where they were wont to be passing sentence."]

It is right, too, that I should state that in Mulcahy's copy of the *Tri Bior-ghaoithe* the word *colus*, "knowledge," in the beginning of my second letter to the ACADEMY, is *solus*, "light." This, very probably, is what Keating wrote.

I should be glad to learn from Mr. Nutt from what action of the Gaelic Union he infers the hostility of that society to the use of the Roman letters, and how does he know this hostility to his cost? I, for one, will hail with delight such an improvement in these letters as will mark the aspiration of the consonants and the long sounds of the vowels in Irish. How to make this improvement, Mr. Nutt and Mr. ó Flannaoile will decide upon in an hour if they take counsel together; and I earnestly invite them to do so. In a letter received this very evening, the Rev. James Keegan, of St. Louis, Missouri, says: "You must use the common Roman type." He will, of course, welcome such type as Mr. Nutt and Mr. ó Flannaoile will decide upon.

In reference to the allusion to Toruigheacht Dhearmada agus Ghrainne in the ACADEMY of October 26, it may be worth stating that Mr. Standish H. O'Grady did edit that tale for the Ossianic Society; and that the Irish text, translation, notes of the edition of the Society for Preserving the Irish Language are all Mr. O'Grady's.

JOHN FLEMING.

A PASSAGE IN BACON'S ESSAY "OF DELAYS."

Edinburgh Academy: Oct. 23, 1889.

The following occurs in Bacon's essay "Of Delays":

"On the other side, to be deceived with too long shadows (as some have been when the moon was low, and shone on their enemies' back), and so to shoot off before the time, or to teach dangers to come on by over early buckling towards them, is another extreme."

On this passage Messrs. Storr and Gibson, in their edition of the *Essays*, say that the particular reference is not known. I find also that

there is no explanation in the edition of Aldis Wright (1862), of Hunter (1873), of Abbett (1876), or of Selby (1888).

The reference is to a battle between Pompey's soldiers and those of Mithridates, as reported in Plutarch's *Pompey* (p. 636 C of the Frankfurt, 1620, edition):

ἐπρέσαν μὲν γὰρ οἱ Ῥωμαῖοι κατὰ νότον τὴν σελήνην ἔχοντες. πεπισμένον δὲ περὶ τὰς δύσεις τοῦ φωτός, αἱ σκίαὶ πολλὰ τῶν σωμάτων ἐμπροσθεν προέβουσι τοῖς πολεμοῖσι ἐπὶβάλλον, οὐ δυνάμενοι τὸ δῖσθημα συν-ιδεῖν ἀκριβοῦς· ἀλλ' ὡς ἐν χειρὶν ἦδη γεγονότων, τοὺς ὁσσοὺς ἀφ' ἑνὸς μύτην οὐδενὸς ἐφίκοντο.

The story is told also by Florus in his *Epitome Rerum Romanarum*, book iii., chap. v. (Bellum Mithridaticum). There, however, the moon is behind the enemy, who accordingly aim at their own shadows.

"Nocturna ea dimicatio fuit et luna in partibus [.i.e. aided the Romans]. Quippe quasi commilitans, quum a tergo se hostibus, a facie Romanis, praebulasset, Pontici per errorem longius cadentes umbras suas, quasi hostium corpora petebant."

Some editors, it seems, have suggested emendations on the text of Florus, so as to bring it into agreement with Plutarch.

ALEX. F. McBEAN.

THE ETYMOLOGY OF FRENCH "TROUSSER," ENGLISH "TRUSS."

Stanhoe Grange, Norfolk: Oct. 23, 1889.

Brachet, Burguy, Diez, Littré, &c., derive French *trouser*, Old French *torser*, *trasser*, from a Latin *tortiare* (whence Italian *tortciare*) formed from *tortus*, pp. of *torquere* "to twist" (cf. *chasser* = *captiare*, from *capere*, *captus*; *sucer* = *suctiare*, from *sugere*, *suctus*, &c.); and Skeat derives English "truss" from the same source.

Foerster rejects this etymology on phonetic grounds; and G. Paris suggests (*Romania*, ix. 333) Latin *thyrsus*, whence Italian *torso* "trunk," of which French *trousse* "bundle," would be the feminine form.

The following instance of the word, however, from a passage in the *Chanson de Jerusalem* (early twelfth century—see P. Meyer, *Recueil d'anciens Textes*, ii., p. 268, l. 96), where it is applied to a cord, points clearly to the derivation from *tortus*, *tortiare*. The poet is describing a band of marauders, and says they have their wallets hung about their necks with twisted cords:

"S'ont lor sas a lor cols a cordele torsée."

The old etymology certainly seems to fit naturally all the senses of the word and its derivatives; and it is probably the correct one, in spite of Foerster's objections, which have been practically disposed of by G. Paris in the article referred to above.

PAGET TOYNBER.

THE ETYMOLOGY OF "MEERKATZE."

6 Worcester Gardens, Clapham Common, S.W.: Nov. 11, 1889.

Since about the thirteenth century the monkey has been called in German by the strange name *Meerkatze*, literally "sea-cat"; the Dutch and Low German dialects have the corresponding form *meerkat*, but I do not know how old the word is in those languages. The German etymologists (at least Weigand and Moriz Heyne) regard the word as being of purely native composition, and as meaning simply that the animal resembled a cat, and came from across the sea. It is, if nothing more, a curious coincidence that the word for "monkey" is in Hindustani *markat*, and in Sanskrit *markata*. I am quite aware that coincidences as striking as this are often the result of chance; but as *Meerkatze* is much more easily accounted for as a product of popular etymology than as an independent formation, it seems worth while to

consider whether it may not be a corruption of a foreign word. Is there any known channel by which the Indian word would be likely to have reached Germany before 1300?

HENRY BRADLEY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 17, 4 p.m. South Place Institute: "National Life and Thought in Italy," by Mr. J. Stephen Jeans.

MONDAY, Nov. 18, 4 p.m. Royal Academy: "Old, Varnishes, and Media," by Prof. A. H. Church. 5 p.m. London Institution: "The Photograph," by Col. Gouraud. 8 p.m. Aristotelian: "Scepticism," by Mr. S. Alexander.

TUESDAY, Nov. 19, 7.45 p.m. Statistical: Opening Address by the President, Dr. T. Graham Balfour. 8 p.m. Civil Engineers: "Water-tube Steam-bollers for Marine Engines," by Mr. John I. Thornycroft.

8.30 p.m. Zoological: "The Subdivision of the Body-cavity in Lizards, Crocodiles, and Birds," by Mr. G. W. Butler. "The Lepidoptera of Japan and Corea, Part III, Heterocera; Section II, *Noctua* and *Deltoidea*," by Mr. J. H. Leach. "Associated Remains of a Theriodont Reptile from the Karoo System of the Cape," by Mr. H. Lydekker.

WEDNESDAY, Nov. 20, 8 p.m. Geological: "The Occurrence of the Striped Hyacinth in the Tertiary of the Val d'Arno," by Mr. H. Lydekker. "The Ostracopha of Kantzovik, Armenia," by M. F. M. Orp. "A New Genus of Siliceous Sponges from the Lower Calcareous Grit of Yorkshire," by Dr. J. G. Hinde.

8 p.m. Society of Arts: Opening Address by the Duke of Abercorn, Chairman of the Council, and Presentation of Prizes.

THURSDAY, Nov. 21, 4 p.m. Royal Academy: "Pigments," I, by Prof. A. H. Church.

7 p.m. London Institution: "Early Italian Cantatas," by Mr. C. Hubert H. Parry.

8 p.m. Linnean: "External Anatomical Characters indicating Sex in Chrysalids and Development of the Azygos Oviduct and its Accessory Organs in *Pseuda*," by Prof. W. Hatched Jackson. "Anatomy of Lepidoptera," by Mr. R. B. Poulton. "Lepidoptera of Ichang, North China," by Mr. J. H. Leach.

8.30 p.m. Historical: "De Libertat: the Story of the Submission of the City of Marseilles to Henry of Navarre," by Mr. A. L. Liberty.

SATURDAY, Nov. 23, 3.45 p.m. Botanic: Fortnightly General Meeting.

SCIENCE.

RECENT WORKS ON PHYSICAL SCIENCE.

THE vacation has been more prolific than usual this year in books of physical interest. Besides a new solution of the universe dating from South America, about which we may say a few words later, we have several good pieces of work to note; and foremost among them a book which all physicists will read with pleasure—Dr. Olive Lodge's *Modern Views on Electricity*. (Macmillan.) It is difficult to rightly estimate the value of any bit of electrical work just now. The scientific dialectic is in such a state of strain that the spark of enlightenment may come at any instant, and with a single discharge clear off once for all the ancient theories and modern analogies. It is rarely that the course of development in a single century gives a chance of two scientific path-finders of the calibre of Newton. But the nineteenth century, which ripened to a Darwin, is now again ripe for almost a greater genius than he. This prophecy may sound wild to the outside world; but to none who have taken the trouble to watch the recent drift of physical discovery and corresponding mathematical investigation will it really seem exaggerated. It is because the scientific world knows itself to be on the very verge of discoveries as to the nature of the ether, more far-reaching possibly than the discovery of the mode of gravitation, that it lives in a state of suppressed excitement, which hinders it sometimes from further progress or from recognition of the relative importance of recent work. It was this suppressed feeling which found its vent in the recent ovation to Hertz in Heidelberg, and it is this state of things which Dr. Lodge has recognised; and, without waiting to

see whither we are rushing, he sits down quietly to tell us whereabouts he thinks we now are.

"The present is an epoch of astounding activity in physical science. Progress is a thing of months and weeks, almost of days. The long line of isolated ripples of past discovery seems blending into a mighty wave, on the crest of which one begins to discern some oncoming magnificent generalisation. The suspense is becoming feverish, at times almost painful. One feels like a boy who has been long strumming on the silent keyboard of a deserted organ, into the chest of which an unseen power begins to blow a vivifying breath. Astonished, he now finds that the touch of a finger elicits a responsive note; and he hesitates, half delighted, half affrighted, lest he may be deafened by the chords which it would seem he can now summon forth almost at will."

So writes Dr. Lodge; and his words will find a response in the minds of many who are glad to be able, if only from afar, to watch the struggle of the giants. It is strangely characteristic of the uniformity of human nature that enthusiasm, even if it be scientific, has converted our sober Liverpool professor into a poet! The Newton we await will have to add to his inspiration two rare qualities seldom found combined. He must have the physical appreciation, if not the physical touch, of a Faraday; but this will not suffice any more than it sufficed to carry Faraday to the electro-magnetic theory of light. He must also have the keen mathematical powers, the strong analytical grasp, of a Maxwell. Without mathematics there is no hope of salvation nowadays, just as without physical appreciation the mathematics of electricity present only such bare bones as are visible in a lifeless textbook we have later to consider. It is just because we have come to the facts of modern electro-magnetic physics through the mathematics of Maxwell that we, no doubt foolishly, feel more at home when we follow them in his symbols than when we endeavour to interpret them by aid of Dr. Lodge's cogs and racks, elastic wheels, slipping wheels, and elastic band molecules. We seem—and we hear Dr. Lodge mutter "Nonsense"—nearer to the meaning of Hall's effect, and its relation to other phenomena, when we see it decked out in symbols by Prof. J. J. Thomson. We feel an involuntary shudder pass through us when we hear of a very non-material plane being "distinctly rotated by the tremendous magnetic whirl." We gasp for symbols to understand it all. It is solely the fault of our education. We humbly admit it ("Save me from your Cambridge mathematician!" ejaculates Dr. Lodge); but a youthful study of Bacon led us to believe that a profuse use of analogy carried that distinguished philosopher no-whither. That is why we do not feel so clearly helped by Dr. Lodge's really beautiful mechanical analogies as we could have wished. It is just like the result upon us of Sir W. Thomson's model of a twenty-one constant elastic solid. We gaze in awe upon the genius that could conceive it—we do not know if one was ever made—and then turn for an argument we can better grasp to Voigt's analytical treatment of multi-constant molecules. Dr. Lodge, by the by, evidently does not believe in the possibility of that famous model; or what are we to say of the following lines which he appears to sanction?

"Helmholtz, long ago (in 1847), showed that the conservation of energy could only be true if forces between bodies varied in some way with distance, and acted in the line joining them."

Many text-books still stick to a proof of the conservation of energy depending upon this sort of law of intermolecular force; but, if it be true, what of the twenty-one constant model? We have really been so helped by Dr. Lodge's book—it has been so suggestive of all kinds of possibilities—that when we say it leaves an impres-

sion of inconclusiveness upon our mind, this is not condemnatory of the book, but only of our own incapacity to grasp the real nature of the ether. We really cannot bring our minds to that high state of development which refuses to look upon electricity as a form of energy. We find an irresistible impulse to find strain (potential energy—the intangible!), or motion (kinetic energy) of the ether wherever we sense anything electrical; and where both disappear we cannot believe in electricity being there, any more than we believe in light when everything happens to be totally dark. It may be all a matter of words, but we do not see that anything is really gained by calling the ether electricity, which we sometimes fancy Dr. Lodge is driving at. Furthermore, we admit our heresy. We do not believe (we have tried hard, but it's no good) in anything like ether being pushed along a wire as the explanation of a current. Dr. Lodge talks about "Electricity under Strain," "Electricity in Locomotion," "Electricity in Vibration," where, at least, in the first and last case, Maxwell would have used "medium" or "ether" for "electricity"; and, we must say, we prefer to see it used. Dr. Lodge speaks of chemical affinity as being "undoubtedly" due to electrical forces between atoms; but can we really accept this as a fact yet? If it should turn out that cohesive and chemical "forces" are solely due to the stream lines produced by atomic pulsations in the ether, there may be a good many pulsations contributing their quota other than the "electric pulse." But it is just because Dr. Lodge leads us to question that he is really of value to us. He teaches us to think for ourselves, and helps us most when we differ most strongly from him. His book will bring home to everybody just all that can be said in our present state of half-knowledge; but it will be of special service to the mathematician if it serves as a check on his paddling in an ocean of superfluous analytics. Dr. Lodge is such an ardent electrician that he concludes the text of his book with the remark:

"The whole domain of optics is now annexed to electricity, which has thus become an imperial science."

We should feel inclined to ask him whether it may not, after all, be *elasticity* which is destined to be the imperial science; but, alas, certain recent theories warn us that perhaps, after all, elasticity itself is only a branch of hydrodynamics! Just make your fluid turbulent and the universe itself can be discovered in the puddle—say Dublin and Sheffield. Well, perhaps they will show it us when they have got a sufficient collection of whirlpools and networks of vortices properly interlaced!

The Mathematical Theory of Electricity and Magnetism. By W. H. Watson and S. H. Burbury. Vol. II.—"Magnetism and Electrodynamics." (Oxford: Clarendon Press.) It is, perhaps, unfortunate that we have read Messrs. Watson and Burbury's second volume so immediately after Dr. Lodge's work. But it forces upon us very serious questions as to what the exact function of applied mathematics may be. It is quite true that the first-rate physicist of the future must be a strong mathematician. The complexity of the phenomena we have now to deal with—and Dr. Lodge's book forcibly impresses this upon us—compels the truth-seeker to develop his theories in mathematical form. But there is a strange type of being now extant who may be described as an applied mathematician without physical touch. He is chiefly the product of the old type of Cambridge teaching. Those good old days when we used to solve complex problems in magnetism and light by the aid of book-work definitions of physical quantities! When our nearest approach to any idea of a Wheatstone's Bridge was the cobweb diagram of

Maxwell's Art. 350, or of a Nichol's prism a curious figure in Airy's tracts! But we could turn out any amount of the analysis required for the Senate House mathematical physics. It must not be supposed that this was wholly bad. "Applied" mathematics were an excellent discipline for the mind, even if they did start from a word and not from a physical fact. We really must not take it too seriously if a lecturer on astronomy did occasionally mistake a pocket theodolite for a spectroscope, or one on optics could be induced to believe that alum was Iceland spar. Messrs. Watson and Burbury, of course, are not in the least of this type; but will they pardon us if we say that their book appears to us to encourage the old style of teaching? It is an excellent discipline for the mind, just like a paper on "Reciprocants" by Prof. Sylvester; but it does not seem to have the least relation to "solving the universe" as it exists. It is only right that we should note what is the exact scope and object of their book, and for this we must turn to their preface to vol. i. "The exhaustive character of the late Prof. Maxwell's work on electricity and magnetism has necessarily reduced all subsequent treatises to the rank of commentaries." But the very excellence of that work, "regarded from the highest physical point of view, is in some respects a hindrance to its efficiency as a student's textbook." Messrs. Watson and Burbury, then, offer their work as an introduction to, or commentary upon, Maxwell's book. Now, an introduction even to the *mathematical* theory of electricity and magnetism seems to us to involve, in the first place, a clear and full statement of the physical facts of these sciences, and then the mathematical explanation of those facts so far as it exists or has been attempted. Our authors, however, seem to think that the hindrance to Maxwell's efficiency will be best got over by reducing even his brief, if ever sufficient, statement of physical facts to a minimum. Such physical facts as they give are drawn from Maxwell (for example, the description of magnetic phenomena on pp. 9-13, practically word for word); but only so many physical-fact pegs are stuck in as will just suffice to hold the pages of analytical formulae. We cannot, then, accept this book as an introduction to Maxwell. We believe the best introduction to Maxwell would be work for a couple of months in a physical laboratory, or, failing that, to study Mascart and Joubert. Next we have Messrs. Watson and Burbury's claim that their work is a commentary on Maxwell; and this, we think, is in a certain sense more justifiable. They have in many instances simplified his processes, and extended his analysis; for example, we believe, in the case of induced magnetism and current sheets in surfaces of ellipsoidal form. But our ideal of a commentary on Maxwell would be a statement of the physical facts which have come into prominence since his work was written, and a reproduction rather than references to the recent theoretical papers of Heaviside, Larmor, J. J. Thomson, Hertz, and others. If Mr. Bassett single-handed has got into text-book form the equally complex hydrodynamical investigations of Hicks, J. J. Thomson, and Darwin, why should a pair of writers so capable as our authors have left us still to wander through the pages of scattered periodicals? Some of their chapters—for example, that on the electromagnetic theory of light—carry us a bit farther than Maxwell; but then they so obviously leave unsaid just what we want to hear at the present time. Even Poynting, whose theorem is reproduced (pp. 115-6), at any rate in symbols, seems to us very insufficiently treated; while Ewing and Hysteresis are curtly dismissed with the remark.

"It is not our purpose to dwell on this branch of the subject, which belongs rather to treatises on the physical properties of iron" (p. 49). We hope our authors may find more readers than we fear they will, because there are really some excellent mathematics in their book, even though the student must seek his electricity and magnetism elsewhere.

A Treatise on Elementary Dynamics. By S. L. Loney. (Cambridge: University Press.) It is, perhaps, difficult to define the exact functions of an English university press. Such a press could not continue to exist if it confined its attention to great scientific works, whose sale scarcely ever pays for their production. A university press nowadays feels itself driven to entering the lists with school and college publishers of all sorts; but this cannot relieve it from the responsibility of securing that its *imprimatur* should not fall on the title-page of even elementary scientific works which are not up to the highest level of modern teaching. With books like Heath's *Optics* and Lamb's *Hydrodynamics*, confessedly written for students, the Cambridge Press did more than maintain the reputation of its *imprimatur*; but the wisdom of its judgment when it determined to add yet another to the myriad of mediocre text-books on elementary dynamics may well be questioned. Mr. Loney's work is beautifully printed, and it has a wide range of problems, in many cases selected from recent examination papers. But it does not seem in any other respect superior to Garnett's *Elementary Dynamics*, while in our judgment it is much inferior to Macgregor's *Kinematics and Dynamics*, recently published by Macmillan, which covers, to a considerable extent, the same ground. We have sought in vain for any real novelty of treatment. There are the old definitions and the old statements; and if Mr. Loney has not the sacrilegious hand of a Clifford or a Mach, he was bound, at least, to annotate the old words into some form of intelligible logic. Thus we note that speed and velocity are defined as "rates"; but the student is left to understand instinctively what a "rate" is, without a warning of the many difficulties associated with the conception—difficulties which the student will very soon find for himself, and which he will hardly master without a clear appreciation of the elements of infinitesimal geometry. The measurement of variable velocity is defined in the good old way, which literally involves a knowledge of the thing to be measured before it can be measured. "If the motion be not in a straight line the velocity is not the same as the speed" (p. 5). The reader might almost suppose they were the same if the motion be in a straight line. The proof of the parallelogram of velocities seems only to hold for constant velocities—"Now since the two coexistent velocities are constant in magnitude and direction" (p. 7). The proof of the parallelogram of accelerations wants a good deal more explanation if it is intended for variable acceleration, and the figure is badly drawn. "A particle is a portion of matter which is infinitely small in all its dimensions"—but is a "particle" of water one molecule, or perhaps even an atom of hydrogen? As for matter, force and mass, we have the usual run of contradictories. Combining these old definitions of matter and mass, we should conclude that "the mass of a body is the quantity of that which can be perceived by the senses"; but this would never lead us to a scientific measure of mass. Of Newton's Laws our author says "No formal proof, experimental or otherwise, can be given." This is because the first two laws involve, in rather obscure language, definitions of accelerations and mass, and are not real laws at all. The third law is an experimental law, and one which several atomic facts warn us not to extend rashly beyond the limits

of experiment. The student might be led by p. 203 to believe that Newton's experimental law of impact had a wider field than the examination room. It is not only that the "co-efficient of restitution" depends on the velocity, but it is also a function of the shape of the colliding bodies; hence the evil of saying (p. 261)—"The law enunciated by Newton would be found true in all cases." The proof of Newton (§ ii., prop. 1.) seems fallacious as it stands. Suppose the velocities at P and Q had been plotted out from any point T not the intersection of the tangents, the argument seems to show that the acceleration must be in the direction OT. We have referred to these points not to prove that Mr. Loney's book is a very bad one—it is quite up to the level of the half-dozen or more text-books we have received this year—but merely to question whether it is up to the high level of the scientific works hitherto issued by the Cambridge Press.

An Elementary Treatise on Heat. By H. G. Madan. (Rivingtons.) This is an excellent book to satisfy the insatiable desire of boys to understand anything and everything mechanical. The scientific part of it is clearly and very carefully written by one who has evidently had considerable experience in teaching. The engravings are good, and in many cases differ from the hackneyed types common to works of this kind. If the description of locomotive and marine engines is, perhaps, hardly a part of a treatise on heat, it will be none the less welcome to the boyish reader, to whom the iron slave presents an irresistible fascination. As for the negro on p. 20 we feel how much the *tout ensemble* enables us to realise both heat from friction and cold from insufficient clothing! The book ought to have a good effect in leading its readers up to the more scientific works of Maxwell and Balfour Stewart, and we only wish its price put it more within the range of the pocket-money of every schoolboy of our acquaintance.

Hydraulic Motors: Turbines and Pressure Engines, for the Use of Engineers, Manufacturers, and Students. By G. R. Bodmer. (Whittaker.) The want of any extensive English hydraulic literature would be more felt did not our coal supply lead us to neglect water-power. Mr. Bodmer has endeavoured to partially supply this deficiency by a comprehensive work on Turbines. As may naturally be supposed, he has had to draw largely, although not entirely, on German and American sources for both theory and design. The exact practical value of his work we must leave to the judgment of our technical contemporaries. The mathematical portion appears, however, carefully done, although hydrodynamically little but the old theory of "parallel sections" is made use of. Mr. Bodmer is evidently fond of analysis, and our only fear is that his pages may have a depressing effect on the engineering student who has been taught in all difficulties to rush to his drawing-board for aid. The patient reader will not, however, find the analysis really stiff, although only a practical experience of turbines would enable us to feel confident that the theory of "parallel sections" is sufficiently exact for technical purposes.

Spatial and Atomic Energy. Part I. By Frederick Major. Mr. Major, having found his key to the universe "unsuited for newspaper publication," is now throwing it at the public in fragments. The following lines will convey the key to Mr. Major:

"The principle of manipulating mass to gravitating force, or ponderosity exhibited, can be replaced by one that time of force, the equivalent of momentum, is the resultant of the time that force, applied in one direction to move a body, takes to

stretch through it while being interfered with by existing greater force from all others."

We hardly think Hegel has given a more lucid description of Being than Mr. Major of "the air vacuum fluid." We fear Mr. "Paradoxe" Major or Maximus is not "rotating in a true circle or spiralling inwards," for his energy is evidently being dissipated.

We have received the first two *Lieferungen* of that portion of the *Encyclopaedie der Naturwissenschaften*, which contains the "Handbuch der Physik." (Breslau: Trewhendt.) The editor is Prof. Dr. Winkelmann, of Jena, and he is assisted by a fairly strong and numerous staff. The present parts deal with *Allgemeine Mechanik*; and, after general notions of mass and units, pass to statics, dynamics, weighing, pendula, universal gravitation, and elasticity. As a work of reference we believe this book will be of considerable value, although its contents do not present much novelty of treatment. Dr. Auerbach, to whom these parts are principally due, has compiled from well-known sources, and gives fairly copious references to recent literature. We were quite prepared to judge the work on its own merits; but, as the publishers send us with the book a ready made review, they may prefer to see a portion of it quoted here:

"Die Probleme, welche hier ihre Erledigung finden, werden allgemein und scharf auseinander gesetzt. Die aufgeworfenen Fragen finden eine erschöpfende Beantwortung und Darstellung, ohne dass sich die Verfasser hierbei in Einzelheiten verlieren. Die mathematische Behandlung ist durchweg elegant und instructiv."

We find this puff "durchweg elegant und instructiv," and only regret we cannot describe the work as more than useful—so far, possessing none of the high average brilliancy of the long series of articles on mathematical physics in the *Encyclopaedia Britannica*.

CORRESPONDENCE.

CHILDREN'S LANGUAGE IN THE OMANI DIALECT OF ARABIA.

Queen's College, Oxford: Nov. 11, 1889.

The second part of a valuable study of the Arabic dialect of Oman, by Surgeon-Major Jayakar, has just appeared in the last volume of the *Journal of the Royal Asiatic Society*. At the end of the paper the author gives a list of the words used by Omani children which differ from those of the current language. The list is of considerable interest to the comparative philologist; and as it is printed in Arabic characters I reproduce it here in Latin letters for the sake of those who are not Semitic scholars. The words are as follows:

animal	tith
bad	kahhh
beat	dahhhh, bubba
bird	kukh
bread	bayniyah, khabai- ziyah
breast	didh
brother	dadh
camel	'ah
cat	wawh, qashshh
clothes	bubh
come	ts'ah
cow and ox	ma(?)jüh
dig	khäh
dirty	qagh, akhiyyah, akhkh
dog	wawh, wawhahh
donkey	ts', t'üh
eye	lüh
fall	büff
father	bäh
fire	bäh
fish	ambahh

food... ..	hama, hammah, nam, nammah, namnam
fowl... ..	kûkûh
goat... ..	tûih
hot	wûfûh, nânûh
leave off... ..	tûûh
lift	ill
little	mânih
meat	labbimiyah
milk... ..	kukh
mother	mâmâh
nothing, none	dânâkh
old woman	hbabûh
pain... ..	wabbûh
pretty	tûûh
be quiet	wushah
sleep	bûbû, lûlû
small	tattûn
stick	addahh
water	ambûh, ambûwah.

Some of these words are modifications of words in ordinary use, like the words for "bread," "meat," or "come." The donkey-boy of Cairo will similarly shout *ta'* for *ta'al* or *ta'alah* "come." But it will be noticed that a good many of the words are onomatopoeic, among which I would signalise *wushah* "hush," which, in the language of the Egyptian donkey-boy, becomes *wushh*. As for *bûbû* "father," we must remember that no *p* exists in Arabic, *petits pois*, for instance, being pronounced *betits bois*.

A. H. SAYCE.

SCIENCE NOTES.

THE Anthropological Institute is to be congratulated on the November number of its *Journal*, which contains an exceptional amount of interesting matter. Mr. Tregear sends from New Zealand a long account of the Maoris, in reply to the code of questions issued by Mr. Frazer at Cambridge. Mr. A. Thomson gives an exhaustive description of certain skeletons of the Veddahs of Ceylon, now in the Oxford Museum; Mr. Hyde Clarke discusses some curious rights of property in trees; Mr. Ling Roth offers a comprehensive review of the modes of salutation in different countries; the Rev. H. G. Tomkins has a learned paper on the shepherd-kings of Egypt; Dr. Codrington writes on the so-called poisoned arrows of Melanesia, which he believes are not poisoned at all; and Mr. H. Balfour enters into a minute description of the structure of certain composite bows from Persia, preserved in the Anthropological Museum at Oxford.

Mr. G. HORNE, the well-known salmon-fisher and bird-lover of Hereford, has just issued a *List of the Birds of Herefordshire* (Hereford: Jakeman & Carver), which will be useful to all who are studying the avi-fauna of that county. Much care has been taken to include only the species which have incontestably occurred in Herefordshire. Of course the black woodpecker (*Picus Martius*) is conspicuously absent. Naturally, littoral birds cannot be expected to be well represented in so inland a county; and yet it is remarkable how many have been procured on the banks of the Wye, as if the birds of North Wales used that devious river's course along which to find their way to the Bristol Channel. As we write, a fulmar petrel has been obtained—the first adult specimen as yet taken in the county. Mr. Horne has done his work well, and deserves the thanks of all who dwell near the "sweet inland murmur" of the Wye.

PHILOLOGY NOTES.

PROF. DANIEL G. BRINTON, of Pennsylvania, announces a new work under the title of *Rig Veda Americana*, containing sacred songs of

the ancient Mexicans. The book will probably be very valuable; but "Rig Veda Americana" jars on the ears of scholars, considering that Rig Veda is a masculine.

M. RAOUL DE LA GRASSERIE, of Rennes—who has already written several papers on the psychology of language, which have been favourably noticed in the columns of the ACADEMY—will publish very soon an important work on comparative grammar. His subject will be the grammatical relations studied in their idea and expression. This new volume—entitled *De la Catégorie des Cas*—is dedicated to Prof. Terrien de Lacouperie. In the last part of the *Zeitschrift der Sprachwissenschaft* of Teichner was a valuable paper of his—"De la Classification des Langues." The same scholar has published lately a pamphlet—*De la Famille Linguistique Pano*, a group of languages from South America; and he has reprinted from the *Revue de Linguistique* two articles: "Esquisse d'une Grammaire du Timucua, Langue de la Floride," and a "Vocabulaire Timucua." In collaboration with Mr. Albert Gatschet, the American archaeologist, he is preparing a collection of texts in the same language, with translation and analysis. We understand that Dr. de la Grasserie intends, when he has finished his cycles of works on the psychology of language, to devote himself to the study of the languages of South Africa. Among his forthcoming works, we see already a grammar of the Kaffir language.

DR. GLASER, the well-known explorer in Southern Arabia, has just published the first part of a very valuable work, *Skizze der Geschichte Arabiens*. (Munich: Straub.) His facts are derived from the epigraphic materials, mainly collected by himself during his three adventurous journeys into the heart of Arabia; and they are likely to surprise most readers. Arabia, which has usually been looked upon as commencing its history with the rise of Mohammedanism, is shown to have been the seat of powerful kingdoms and a high culture as far back, at all events, as the age of David. Dr. Glaser has made it clear that the Minaean kingdom, instead of being contemporaneous with the Sabæan, as has hitherto been supposed, really preceded it; and, as the Sabæan power was already flourishing in the eighth century B.C., the antiquity of its predecessor can be more readily imagined than defined. Minaean colonies made their way to the frontiers of Palestine, and seem there to have borrowed and modified the letters of the Phœnician alphabet. In later times the history of the Jewish kingdom in Southern Arabia has a special interest, and the inscriptions copied by Dr. Glaser throw upon it a vivid light.

M. DELATTRE has published a second edition of his essay on *Les Chaldéens* (Louvain), as well as two articles on the cuneiform tablets found at Tel-el-Amarna. The re-publication of the first-named work has been occasioned by Dr. Winckler's recent *Untersuchungen zur Altorientalischen Geschichte*. M. Delattre claims priority for the view that the Chaldeans represented a population hostile to the Babylonians; and he maintains that Dr. Winckler deliberately ignores the fact that the view had been propounded by himself more than ten years ago. The learned world will await with some curiosity Dr. Winckler's reply. M. Delattre is a careful and conscientious compiler. It is only a pity that he has such an overweening confidence in himself and his own opinions, and that his knowledge of English should be so imperfect.

DR. KRALL has proposed a new explanation of the Egyptian name given to Joseph (*Ueber den ägyptischen Namen Joseph*). He sees it in the Egyptian *Zē(d)-Month-ef-onkh*, and re-

minds his readers that the monuments afford examples of Semitic foreigners who received Egyptian names. He also finds illustrations of the transference to the government both of property and of the persons of the owners themselves in default of the payment of taxes. It was during the age of the Hyksos that the imperial fiscal system of Egypt seems to have been organised. Before that epoch the feudal chief, rather than the Pharaoh, received the rents of the soil.

MEETINGS OF SOCIETIES.

CLIFFTON SHAKSPERE SOCIETY.—(Saturday, October 26.)

E. G. ORR, Esq., vice-president, in the chair.—Mr. Leo H. Grindon, in a paper on "The Figurative Language of Shakspeare," said that the figurative language employed by Shakspeare did not differ essentially from that of our own everyday colloquial usage; but he made consummately brilliant use of his opportunities. All appellations of natural objects and phenomena can be used to picture the emotions and operations of the human heart. The intellectual faculty which rules and directs the use of them for such purposes is the poetic, so that all genuine figurative language is in reality a form of poetry. The literal or physical sense of a word may be compared to one's material body—very good in itself, no doubt, but the worthiness of which consists in its suitability to serve the purposes, and fulfil the behests, of the intellect and the affections. Words are thus beautiful emblems of man himself, who, in turn, is a word of the Creator. Figurative language pervades our daily talk. We need, however, very little consideration to see that in the hands of a master the empire of metaphor must needs be constantly widening. Shakspeare employs words in figurative senses not previously used. The Shakspeare metaphors cover the wide expanse of nature; hence, the incomparable value of Shakspeare as an educational lever. It would be a most useful exercise to go through the dramas, one by one, selecting examples of every principal kind of figure, then classifying them and contemplating what is signified alike in the letter and the spirit. These diligently collected and collated would constitute no trifling lesson in that grandest of the sciences, the science well designated by Bacon, "responsion." The picturesque portions of Shakspeare—those which are something more than dramatic colloquy—are so much admired by people of taste and culture because they say what is true in a way so very easy to understand (this because it is the figurative way), and at the same time in the most agreeable manner possible (this also because it is the figurative manner). Taking "All's Well that Ends Well," for example, we notice how exquisite are the lines in which Helena gives expression to the hope supporting her in her adverse circumstances (IV. iv. 31-3), or in which the king compares himself to a bee unable to work (I. ii. 64-6), or in which Helena refers to Bertram (I. i. 97-8), or again in the Countess's bold metonymy (III. ii. 63). These may be taken as an intimation of the briefest and simplest kind of the wealth of wisdom and poetry to be found in the figurative language of Shakspeare. So long as a sense of the sublime and a love of the beautiful remain integral portions of human nature, so long will it continue to be a fountain for ever overflowing with waters of solace and delight.—Mr. E. J. Sheppard read a paper on "All's Well that Ends Well" considered as a Stage Play," in which, after a summary of the stage-history of the play as given in the "Henry Irving" *Shakspeare*, he said that the actions and scenes in this play are as a whole monotonous, and lack the freshness and sprightliness of Shakspeare's earlier comedies, although most of the characters are complete and finished portraits. It is a play to be read and re-read with care and pleasure. Interest in the heroine is concentrated and sustained. She is the author's ideal of true womanhood and self-devotion, only equalled by Imogen and Hermione. Her devotion is the key to the play. Indomitable resolution and decision of character are combined with a gentleness and tenderness which throws the unworthiness of its object, Bertram, into the strongest contrast. But given the most talented exponents of the leading characters, and the minor

ones efficiently represented, the play would fail to interest those who are neither students nor critics. It is to the general public that the modern manager has to appeal, and education has not yet made scholars of the masses.—Mr. R. H. Warren read a paper on "Helena," who, in her passion for Bertram, very ungraciously repudiates the idea of grieving for her dead father, and thus affords a very pretty instance of what has been called "the expulsive power of a new affection." This and her first debate with Parolles do not redound to her credit. Bertram's rudeness to her, after being won in a most questionable way by this pert young lady, might almost be forgiven, and many of Helena's transgressions are redeemed by her grand speech in III. ii., in which, conscious-stricken at being the cause of Bertram's exile, she banishes herself that he may return. But we should have thought more highly of her if after this she had bent her steps in some other direction than towards Florence.—Mr. John Taylor read a paper entitled "Objections to Helena," taking exception to the views which William Hazlitt and Mrs. Jameson had expressed about Helena, who desires to wed a man in whom there is neither intellectual superiority nor moral dignity, but who has simply a handsome person, and who least of all wanted her. Although she says many charming things, in action she sinks her pride, her maiden modesty, and herself-respect.

PHILOLOGICAL SOCIETY.—(Friday, November 1.)

Rev. Dr. R. MORRIS, president, in the chair.—The paper was on "Oxton's Syntax," by Dr. Leon Kellner. This paper forms the introduction to Dr. Kellner's edition, for the Early English Text Society, of Lord Spencer's unique but imperfect copy of Oxton's romance of *Blanchardyn and Eglantine*, 1490-1, Englished from a French original which exists only in MS. in Paris and Brussels. A later and shorter re-telling of the story was published in England in 1595; and of this Mr. Christie-Miller has the only complete copy, in two parts. The Hamburg Library has a copy of Part I. A print of Dr. Kellner's paper (113 pages) was handed to every member present. Dr. Furnivall read extracts from it; and discussions of the chief points in it were held during the reading. The paper treated in succession all the parts of speech, their flexions and functions, and illustrated each by a set of examples, drawn not only from Oxton, but from Anglo-Saxon, Early, and Elizabethan English. The investigation into the genitives of the pronouns—"horse of mine, face of hers, house of theirs, &c"—was especially praised. After this first part, the syntax of the sentence was treated in Part II. under concord, co-ordination instead of subordination, noun-clauses, change of direct and indirect speech, and adjective-clauses. Part III. was given to the arrangement of words: Subject and predicate (inversion), the predicative verb, and places of the object, attribute, and adverb; apposition and contraction. Lastly, Oxton as a translator and his style were treated. Dr. Kellner contended (as against Miss O. Richardson) that Oxton did not slavishly follow his French or sacrifice English idiom to it. He very often put two English words for French, and added independent details of his own. Of his style, the main feature is the tiresome tautology, which is apparently produced by the translator's desire to make as much as he could of his work, to render it as showy as possible.

ARISTOTELIAN SOCIETY.—(Monday, November 4.)

Mr. L. H. HODGSON, president, delivered the annual address on the subject, "What is Logic?" The true nature of logic is obscured at the present day by two empiricisms—the English and the Hegelian—each endeavouring to usurp its name and functions, and each founded upon the assumption of an empirical—that is, an unanalysed—conception. The assumption of English empiricism is that the data of logic consist of objects already compared with one another, thus excluding from logic the act of thinking (or comparing) itself, and reducing logic to an art of calculating or registering calculations. The assumption of Hegelian empiricism is that concepts create their own data by an inherent energy called negativity. Now analysis shows that concepts are formed out

of perceptual data by the exercise of attention for the purpose of bringing those data into intelligible order. The act of attention is what is expressed by the laws of identity, contradiction, and excluded middle, which are known as the postulates of logic, and which are its sole and sufficient foundation. All the other forms and rules which constitute the body of logical doctrine are devised and instituted for the purpose either of premonishing or of criticising reasonings, so as to exclude contradictory results. And this body of logical doctrine has three main departments—(1) the relation of concepts to percepts, (2) judgment, (3) inference. Thus logic is thought engaged, not in following the Proteus-changes of nature, but in watching its own steps in following them. Logic is not, like induction, a method of discovery. The inductive logic of English empiricism is a round square. Neither is it deductive; it infers nothing from first principles. It is simply analytical—that is to say, corrective of reasonings by confronting them with forms and rules embodying the act of thinking itself.

ELIZABETHAN SOCIETY.—(Wednesday, November 6.)

FREDERICK ROGERS, Esq., vice-president, in the chair.—Mr. A. H. Bullen gave a discourse on "The Scope and Character of Robert Burton's *Anatomy of Melancholy*." This book, the lecturer remarked, had been a favourite one of Dr. Johnson and Charles Lamb; but in the senseless controversy on the Best Hundred Books, no one had ventured to speak a word in favour of it. The *Anatomy of Melancholy* was, indeed, a very popular book. Between 1621, the date of the appearance of the first edition in quarto, and 1660, when the folio containing the author's last corrections was published, no fewer than seven editions were called for. In the third edition the author stated that he would not hereafter alter or retract from what he had done; but, in spite of this statement, the book was subjected to constant alterations. The curious emblematical title-page having been described, extracts were read from the "Address to the Reader," in which the author explained the purpose of his book, and adverse criticism was forestalled. The causes, the species, and the cures of melancholy were then illustrated, and the general characteristics of Burton's method and style enumerated, Mr. Bullen expressing a wish that the Oxford University Press might publish a good annotated and variorum edition of a much neglected work.—A discussion on the genuineness of the authorities quoted and of the influence of the philosophic temper of the age on Burton's genius followed, in which Mr. S. L. Lee took part.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, November 8.)

GEORGE A. GIBSON, Esq., president, in the chair.—The president gave a historical sketch of Green's and allied theorems, and Dr. J. S. Mackay, communicated some new properties of the triangle.—The following were elected office-bearers for the year: president, A. Y. Fraser; vice-president, R. E. Allardice; secretary, John Allison; treasurer, the Rev. John Wilson; committee, J. W. Butters, A. C. Elliott, A. C. Mitchell, J. T. Morrison, J. E. A. Steggall, W. Wallace.

FINE ART.

THE INSTITUTE OF PAINTERS IN OIL.

IF the exhibition of the Institute—the one annual exhibition of its works in oil—contains only a few pictures of extraordinary merit, it may certainly be claimed for it that it abounds in sufficiently engaging work, and that the interest of variety is secured to the show.

The president does not exhibit. Sir James Linton is reserving himself for another place, where he will be seen in another medium. Mr. Frank Walton—with his conscientious, if somewhat obvious, labour—comes before us with a skilfully-wrought fragment of Leith Hill—the hill seen from a woodland close below it. Mr. Edwin Hayes—a great painter of dirty weather—paints the roughened waters of the Bristol Channel, with Cardiff Roads as

the foreground and the headland of Penarth as the distance; and he does this not only with the energy and *chic* the possession of which many younger men are intelligent enough to envy him, but likewise with a science of composition to which these youths are presumably strangers. Mr. Thomas Collier and Mr. Wimperis show themselves vivid portrayers of wide, but ordinary, landscape more or less in "great-coat weather." Neither, however, has dwelt quite so much as is customary beneath grey skies. Mr. Wimperis is vigorous and varied; and Mr. Thomas Collier, in a medium with which he is less familiar than with water-colour, retains the subtlety which, in the habitual material, is one of his chief characteristics. The coast-scenes of Mr. John R. Reid have obtained very naturally a full measure of attention. Their method compels notice. They are skilful—nay, more, they are attractive. But Mr. Reid must be mindful not to "force the note." Vivid he is and enjoyable, and very personal into the bargain; but he must see to it in the future that he is individual without extravagance. "A Royal Palace," by Mr. John Fulleylove, has a place of honour in the first room. It shows us Hampton Court, but—properly enough—not under its own name; for Mr. Fulleylove, being an artist and not a topographer, has brought into the scene more than the scene at any one moment could present to the eye. He has had regard to composition, that is to say, and has been careful to make a picture much more than a view. Mr. F. G. Cotman—who is stated to be a relative of the Cotman who is illustrious—has more than one subject uniting breadth and quietude of line with vivid and agreeable colour. "Christchurch" is a capital subject: in the foreground, the Hampshire Avon; in the distance, the abbey church among its flat meadow-lands. Mr. Aumonier's "Autumn Morning" has real delicacy of atmospheric effect. And Mr. Yeend King's "Orchard" is rather clever and excessively crude.

Mr. Solomon Solomon is not a painter whom, even in an unguarded moment, one would have accused of poetic intention; yet in the figure called "The Evening Mist," poetic intention is assuredly manifest. The work is experimental and interesting; and there is not in the nature of things, so far as I know, any reason why this admirable young draughtsman should compel himself to alternate between the more or less prosaic portrait and the group of undraped folk who dexterously deposit themselves upon the floor in attitudes in which it is almost impossible for anyone except Mr. Solomon to draw them in. These things are brilliant *tours de force*. "The Evening Mist" aims rather at restfulness and suavity. Mr. Millet's picture is perhaps a little exaggerated in its characterisation, and not precisely subtle in its illumination and colouring. Yet is it a story skilfully enough told. An old-world air hangs unmistakably about it. Mr. Haynes Williams, in "The Proposal," tells a very familiar tale. Here is a young gentleman enamoured of a lady who would fain say "Yes," but must almost indicate "No." However old may be the fable, it will continue to have interest as long as it is painted with Mr. Haynes-Williams's interesting technical skill. Certain passages are peculiarly remarkable for realisation of the texture of stuffs and for delicate harmonies of colour. Mr. Melton Fisher's "The Toilette," like Mr. Haynes-Williams's work which has just been spoken of, is in reality less remarkable for the story it tells—the mere incident it depicts—than for its opportunity of happy revel amid the beauty of selected hues. Perhaps the best portrait in the exhibition—at all all events so far as flesh painting is concerned—is Mr. John Collier's portrait of his wife. But

Mr. Kennedy's "Mr. Wynne Finch" is a most noticeable portrait—full of quietude and strength of character and of harmonious colouring.

Leaving portraiture again, for a last general glance around the walls, let us not omit to take note of Mr. Keeley Halswelle's landscapes, Mr. W. W. May's sea-pieces, the work of Mr. Frank Topham, Mr. Wyllie's river-scene, Mr. Thorne Waite's idyllic vision of summer, the work of Mr. Kennington, the "Narcissa" of Mr. Weguelin, and the possibly misplaced cleverness of an often quite engaging artist, Mr. Raven Hill, who devotes himself to a view of a young lady's bedclothes and of her back hair. Nor in so vast an exhibition can we even then feel sure that a good deal of what is quite deserving of notice has not been omitted. There are those admirable clock-faces of Mrs. Miller's, for instance, and some flower-pieces by Dalziel and others in really refined taste. Speaking of flower-painting, one thinks, not unnaturally, of M. Fantin Latour. Some flowers he has given us, and, in virtue of them, we must forgive him his ungainly nymphs. His figure-pieces themselves have aforesaid been accustomed to have style and charm.

FREDERICK WEDMORE.

CORRESPONDENCE.

A NEOLITHIC REFUSE HEAP IN THE ISLE OF MAN.

Douglas: November 5, 1889.

Many readers of the ACADEMY will doubtless be interested to learn that a "refuse heap" of the neolithic period has been found at Port St. Mary, on the south-east coast of the Isle of Man.

My attention was first drawn to the matter by some labourers bringing to light a large kist, the contents of which, however, were destroyed and scattered before I reached the spot. But what interested me most was the discovery of a band of yellow earth, at about four feet from the ground, containing great quantities of flint cores, flakes, implements, and some animal remains.

The implements proved to be of several kinds, and included skin scrapers, worn-out flakes, awls, peculiar minute scrapers with semi-circular hollows, worn out at their bases or ends, apparently having been used to scrape arrow-shafts, &c., and many other kinds of scrapers, some very minute—the latter varying in size from a half-inch to one inch in length. There also occurred small flakes worked to a point, perhaps arrow-heads.

The great quantity of cores, flakes, and fragments, seem to indicate that the spot was a regular workshop of flint weapons and implements. The presence of rude pottery among the flints indicates its neolithic character. I also found among the flints remains of shells, such as limpets, periwinkles, dog-whelks, animal teeth and bones, and indications of fish.

Above the earth enclosing flints were several kists, with their floors, in all cases except one, resting upon the flint earth. The exception was the large and central kist, the floor of which rested upon the gravel beneath the flint earth, apparently proving that the occupation of the spot preceded the interments; and of this opinion is Prof. W. Boyd Dawkins.

In a small undisturbed grave, whose floor rested on the flint earth, I found remains of three individuals—an old adult, a young adult, and a child. Also a broken neolithic arrow-head, a quartz scraper, rude flints and flakes, and a quantity of shells of the kind already mentioned.

In another grave I found a bone implement,

apparently unfinished or broken, about three and a half inches in length, by a quarter in breadth. It seems to be of human bone, but this is not determined.

Prof. W. Boyd Dawkins kindly examined and noted the specimens from the former grave.

As this is the first well-ascertained neolithic "refuse heap" found in the Isle of Man it is well to note it, as it is especially valuable as pointing to a connexion between the flint chippers and the kist constructors. Probably the former, on the death of one of its prominent members, constructed the large kist, and heaped over it a mound, which afterwards served as a common family burying-ground.

FREDERICK SWINNERTON.

THOMAS BEWICK AND "THE FARMER'S BOY."

London: Nov 11, 1889.

I find it is still the constant habit of the booksellers to attribute to Bewick the well-known woodcuts which illustrate this book, and the Catalogue of the British Museum gives authority to the mis-statement.

Mr. D. Croll Thomson, who touches the subject with something less than his usual care, says "It is enough to look carefully at the prints to ascertain that they are not by Bewick. Some indeed are signed 'Nesbit'—(*The Life and Works of Thomas Bewick*, p. 172). If Mr. Thomson, at the time of writing, had looked carefully he could not have written this. The cuts are all unsigned. Only to the second and later editions was added the familiar frontispiece signed "Thurston, del. Nesbit, sc." But a frontispiece is not "some, indeed."

Writing for the *Dictionary of National Biography* (in 1885), I ventured upon the strength of the illustrations to the poem of "Grove Hill" (1799) to claim for the engraver, John Anderson, a place more important than he has obtained. I went on in a short notice to suggest (though the editor of the Dictionary properly discourages in his contributors a spirit of conjecture) that to him might be given *The Farmer's Boy*.

I am proved to have been right, for I have now a copy of the book upon the title of which are the words "With ornaments engraved in wood by Anderson." The date is 1800. In type and pagination it is the same as the quarto which the British Museum possesses. But it has a different title, and is made up in octavo form. The cut which appears upon the title in the quarto stands separate in my book as a frontispiece.

The second edition was a small octavo (mis-described in the Catalogue of the British Museum as 12mo) which has for a frontispiece the above-mentioned woodcut by Nesbit. It has the same date (1800), and the words "the second edition" are upon it. "The third edition" appeared in the same year.

My copy must be a rare one, or the question could not have been so long unsettled. Few books have had a wider circulation. My letter I hope will bring assurance, if not comfort, to many hundreds of young collectors.

In the foregoing remarks I have used interchangeably the words "engraving" and "cut." I am here on delicate ground. I beg my readers to believe that I perfectly understand the difference between the plank and the end of the wood, and also between the knife and the graver. Technically, the distinction of the old woodcut and the modern wood-engraving is obvious and unquestioned. But the old word "cut" is, after all, too good to lose, and I do not think we should lose it merely because Bewick showed us a new way of cutting. If any one, not of the profession, takes me to task over this I will ask him to explain to me rather more intelli-

gently than he has done before what he means by "the white line." With the confidence of superior information, I will ask him "What is a 'scorper'?"

ERNEST RADFORD.

BRITISH EXCAVATIONS IN GREECE.

Athens: Nov. 2, 1889.

Allow me to correct the statement which I see in the ACADEMY of October 26 to the effect that the British School at Athens hopes to undertake excavations at Thespie in Boeotia during the coming winter.

It is true that excavations in Greece itself are contemplated by our School during the coming season should the requirements of Cyprus permit us to undertake this work also. But the site on which we hope to excavate has not yet been definitely decided upon. And it is very improbable that our choice will fall upon Thespie; for the French School has been working in the immediate neighbourhood of that site last season, and M. Jamot has also made some trial of all likely places both in Thespie and near it. There are too many virgin sites in Greece for it to be necessary that we should take up a site so recently occupied by our French colleagues.

ERNEST GARDNER.

[The *Oxford Magazine*—whose editor ought to be well informed on the subject—states that Megalopolis has been offered as a site for exploration to the British School at Athens, but is likely to be declined as of too great extent and too little promise. As already stated in the ACADEMY, Salamis is the site to be excavated in Cyprus.]

NOTES ON ART AND ARCHAEOLOGY.

WE believe that Mr. Spielmann's paper, "Artists and Critics"—which he read at the Congress at Edinburgh the other day—will be published in the *Magazine of Art*, of which, as is well known, he is the literary editor, and for which he has prepared, for the new volume, what is at least an attractive and popular programme. Mr. Spielmann's paper, to judge from the short report of it, was certainly one of the most substantial contributions made at an assemblage at which there was perhaps necessarily a good deal of vague talk by those not unmindful of their interests in the matter of publicity. Mr. Spielmann excellently pointed out the very narrow limits within which the criticism of artists by themselves was always certain to move. His advocacy of the encouragement of professional literary criticism by the practitioners of painting was, however, it seems to us, somewhat superfluous. Professional criticism of the higher kind has much to do that is incompatible with frequent attendance in the painting-rooms of artists. It is concerned, of course, not chiefly by any means with merely contemporary painting; but with the picture-galleries and the print-rooms of Europe, and with art history, which has by this time reached an enormous bulk. After Mr. Spielmann's paper, Mr. W. B. Richmond, the portrait painter, is reported to have observed that he "denied the value of criticism." Alas! alas! is it not true that on more than one occasion criticism has gone more than a step or two in the direction of "denying the value" of Mr. Richmond?

MR. G. BERTIN will deliver a course of four lectures on "The Religion of Babylonia," at the British Museum, on Tuesdays at 2.30 p.m., beginning on November 26. He will illustrate his subject from the cuneiform tablets and sculptures in the galleries of the Museum.

MR. MENDOZA will open next week an exhibition of pictures in black-and-white in the St. James's Gallery, King Street.

THE private view of the winter exhibition of the Royal Society of British Artists is fixed for Saturday next, November 23.

WE may also mention that Messrs. Howell & James will open next week their fifth annual exhibition of ancient and modern art needlework, including curious old brocades (Turkish, Persian, Italian, and Spanish), old Portuguese needlework, antique Sicilian and Greek lace, altar frontals, &c. The exhibition will remain open for one month.

MESSRS. CHRISTIE & MANSON will sell on Tuesday next, November 19, at their rooms in King Street, a large collection of sporting and other prints, caricatures, &c., after Morland, J. F. Herring, Stubbs, Rowlandson, Newhouse, &c., the property of an amateur who has spent many years in making the collection.

THE Royal Colonial Institute has acquired the original pencil and water-colour drawings by William Westall, landscape painter to the expedition of discovery and survey of the coast of Australia commanded by Captain Flinders, of H.M.S. *Investigator* in the years 1801-3. They comprise views of various places on the south, east, and north coasts, from King George's Sound to the Gulf of Carpentaria, besides drawings of the natives, and of the flora and fauna of the country. The collection also includes some sketches of Table Mountain, Cape of Good Hope, by the same artist.

THE Royal Association for the Promotion of the Fine Arts in Scotland have issued, as their presentation work to their subscribers for the current year, a series of six delicate and telling etchings by Mr. William Hole. All of the plates deal with the work of one artist, with the landscapes of the Rev. John Thomson, the painter-miniaturist of Duddingston, the most notable of the early Scottish landscapists. His art was manifestly founded upon the art of Italy; his true masters were the Poussins and Claude; and his finer productions are distinguished by dignified composition, great force of colouring, and excellent delicacy in sky and distance. Two of the landscapes of the present series are from the Scottish National collection—"Ravenaugh Castle," and the exquisite, silvery-toned, breezy sea-piece "Aberlady Bay." The "Fast Castle," from the collection of the Lord Justice Clerk, is a vigorous rendering of beetling cliffs and storm-charged sky; and a landscape, in the possession of Mr. Lockhart Thomson, illustrates the painter's rich and solemn treatment of wooded subjects. The etchings are executed with that spirited touch which many of Mr. Hole's former plates have made familiar to us, and, in particular, the tenderness and beauty of their rendering of sky effects is worthy of all praise.

Thirty-sixth Report of the Department of Science and Art. (Stationery Office.) This report is of no exceptional interest. The most satisfactory account is that of the science division, which shows a steady and gradual increase in the persons examined and papers passed during the last ten years. It is a pity that a similar table of comparison is not given for the art division. From the small table of fees paid by students of schools of art, the deduction to be drawn is not hopeful. They were £40,643 in 1886, £36,474 in 1887, and £35,029 in 1888. We regret also to find that exertions to develop the lace industry in Ireland have been unsuccessful, except in the convents.

MUSIC.

PROUT'S "THEORY AND PRACTICE OF HARMONY."

Harmony: its Theory and Practice. By Ebenezer Prout. (Augener.) The author seems to think that a new work on harmony calls for

apology, and hopes that it contains sufficient novelty both in plan and in matter to justify its appearance. Whether agreeing with the contents of the volume or not, we are sure that all musicians will feel thankful to Mr. Prout for giving "the outcome of many years' experience in teaching the theory of music." He does not claim that his system is the only correct one; but he hopes that it will be found intelligible, consistent with itself, and sufficiently comprehensive to explain the progressions of modern composers. Of its intelligibility and consistency there will surely not be two opinions; the language is simple, and everything is done to help the student. It is also consistent; and the reader has only thoroughly to master the new definition of key, and to study chap. iii., giving the three generators of a key with their harmonic chords, to follow easily all subsequent arguments. Whether it be sufficiently comprehensive is a matter about which we shall have something to say further on. A novel and most interesting feature of the work is the number (over 300) of examples from ancient and modern composers. Each one, of course, illustrates the subject discussed in the section with which it is connected, yet our author at times refers to past examples, thus making them serve a double purpose.

Chords are the parts of musical speech; and the study of them, and of their relationship to one another, if essential, is more or less dry. But, when example follows precept, when the student is shown how a Bach, Beethoven, or Wagner applied the rules, or, if they saw fit, broke them, dryness disappears, and the pursuit of knowledge becomes pleasant as well as profitable. Mr. Prout explains the phenomena of the production of musical sounds, and finds in the harmonics of a note, and in those of its dominant and dominant of dominant, all the materials for completing a key, not indeed in the old sense, but one containing seven diatonic and five chromatic notes. Physical facts may help to explain and classify chords, but we are reminded that composers combine notes not on physical but on aesthetic principles. The relationship between physics and psychics is a riddle which philosophers have not yet solved.

Mr. Prout dislikes the use of the major 6th in the minor scale, especially when used in the chord of the subdominant, and followed by the chord of the dominant. Example of such employment is given from Handel, but the student is warned not to imitate it. It was written, we are told, at a time when the feeling for tonality was less definite than now. But it is also used by modern composers. And, with regard to Handel, is not the close of the "Behold the Lamb of God" chorus, in which this progression occurs, wonderfully effective? The arbitrary form of the minor scale is condemned because it does not form part of a special theory. Mr. Prout, in the chapter on the minor key, tells us that the harmonic form of the minor scale is very common in modern music, and gives an example of its use from a Beethoven Sonata. This is true, but Beethoven by no means limited himself to that one particular form.

Mr. Prout, in his preface, warns us, if we find a great master breaking some book-rule, not at once to conclude that the book is right and the master wrong. Now in this book examples of "false notation" by the great masters are pointed out. We cannot help thinking that in many cases the notation can be satisfactorily explained. To take two instances. The G sharp in Ex. b, § 351, can surely be taken as a passing note, and the C sharp in the next Ex. (c) as an auxiliary note. In this matter we note a lack of comprehensiveness, for we feel convinced that the passages mentioned, and others of a similar kind, are, as it were,

accidentally produced by ornamental notes. The notation is only false in so far as it does not agree with a system which attempts to fix what is fleeting, by applying roots where probably none were thought of.

In § 198 we read that a dissonance requires "resolution," i.e., to be followed by a consonance. Now in speaking of fundamental chords of the 9th (§ 332), it is said that they can resolve upon their generator, i.e., fall one degree. In the next section we are informed that the dominant 9th is "allowed to proceed" to the 3rd of its own chord. Dr. Alfred Day calls this a "resolution"; Mr. Prout, however, after having apparently avoided this incongruous term, returns to it in § 335, where we read of a 9th resolving on a 7th, in § 341 of a resolution "by rising a semitone," and even in § 346 of a 9th resolving on a 9th. Before discussion of the various progressions of the 9th, 11th, and 13th, the new meaning, or rather meanings, attached to the word "resolution" ought to have been clearly stated. Here the old nomenclature, as with the word "key," needs special comment. Mr. Prout gives the usual warning about the major 9th above the major 5th in a chord of the 9th, for with parallel movement consecutive fifths ensue. Beethoven, however, in the "Adagio" chords in the Allegro of Op. 111, boldly disregards rule.

The chapter on chords of the 11th is one of great interest, for we see how the practice of the masters influences theory. The existence of these chords, as Mr. Prout himself reminds us, has been denied by some theorists. A great number of combinations given as illustrations of this chord are capable—so it seems to us—of a simpler explanation. We should explain, for instance, the chord marked in b (§ 377) as one produced merely by passing notes; or the one in a (§ 379) as containing an ornamental note unessential to the harmony. Once again, why not simply accept the third bar in the extract from Beethoven's Sonata, Op. 28, as one formed by chromatic notes? These, and other illustrations of chords of the 11th, appear to us somewhat strained; and this we regret, because Mr. Prout certainly brings forward combinations which it would seem impossible to explain on any other hypothesis—as, for example, that striking one from Wagner's "Parsifal" (b, § 379). Dr. Day, in his *Treatise on Harmony*, declared that the chord of the 11th could not be taken on the tonic or supertonic. Sir G. Macfarren could not accept this dogmatic assertion, and gave some experimental progressions to show "the remote possibility of their occasional use." Mr. Prout has done still better; he has given two fine illustrations of the tonic 11th from Schumann and Wagner. He has also given three specimens of supertonic 11th, but they do not appear to us equally satisfactory.

The next chapter, on chords of the 13th, is not less attractive. It is unnecessary to enter into detail, for our remarks would be similar to those made on the previous chapter. Examples of the chord of the 13th in its complete, or almost complete, form being so rare, we wish Mr. Prout had given or indicated a few more examples. There is a fine one in Chopin's (a composer rarely quoted) Nocturne in C minor (Op. 48, No. 1), in which only the third is absent; and another in Grieg's "Herbststurm," in arpeggio form, extending over five bars, and proceeding finally to a supertonic chord of the 13th.

Our remarks may not shake Mr. Prout's faith in any part of his system, but they may possibly convince him that we have read his book with great interest. It is one which naturally kindles thought and provokes discussion.

J. S. SHEDLOCK.

RECENT CONCERTS.

M^DM^E. ANNA FALK-MEHLIG gave a highly satisfactory rendering of Beethoven's E flat Concerto at the Crystal Palace last Saturday afternoon. It is nearly three years since this lady paid us a visit. Her technique is as good as ever; and we think she has even gained in depth and feeling. She was received with much warmth. Hermann Goetz's delightful Symphony in F was well interpreted under Mr. Manns' direction. Like Schubert, the composer died at an early age; but his death is perhaps even more to be regretted, since, in comparison with the former, he left so few treasures. M^Dm^E. Nordica sang a Scene and Aria from Act ii. of Marschner's "Haus Heiling." The music, Weberish in character, is pleasing, and it was well sung. Marschner's operas are still popular in Germany; and "Der Vampyr," in 1829, ran for sixty nights at the Lyceum. It is, however, extremely rare to hear any of his music now in England. His name is not even to be found in Mr. Manns' catalogue of works performed at the Palace. We must take another opportunity of speaking of M. Lalo's Rhapsodie for Orchestra, placed at the end of a long programme.

Dvorák's Quintet in A (op. 81) for pianoforte and strings was given at the Popular Concert last Monday. We have already noticed this work on former occasions. It is a bright, clever composition; but the influence of Schubert is, perhaps, too strongly marked. The performance by Sir C. Hallé, M^Dm^E. Néruda, and Messrs. Ries, Straus, and Piatti, was one of great excellence. The veteran pianist played as solo Beethoven's Variations in C minor in his usual manner. They are undoubtedly clever; but surely the writer in the programme-book is wrong in speaking of them as the most interesting of the master's. The second part of the programme included Brahms' Sonata in A for pianoforte and violin (op. 100), and three of the Heller and Ernst "Pensées Fugitives." Miss Marguerite Hall sang, with taste, Grieg's "Farewell to the Mountains"; but the song, detached from the set to which it belongs, is scarcely effective.

The two principal Leeds choral novelties were performed by the Royal Choral Society at the Albert Hall on Wednesday evening. Dr. C. V. Stanford's "Voyage of Maeldune" gains on second hearing. The cleverness of the work first attracted us, but now the poetry of the music begins to assert itself with greater power. The composer conducted, and was recalled and heartily applauded at the close. Mr. Barnby's magnificent choir did not at first do themselves full justice, but towards the close they sang splendidly. The quality of the sopranos and contraltos in quiet passages is beautifully soft and veiled, and the different voices are well balanced. The orchestral accompaniments left, at times, something to desire; but, with such intricate music in such a large hall, the wonder is that there were not more slips. Miss Macintyre, M^Dm^E. Belle Cole, and Messrs. Lloyd and Brereton, sang extremely well; Miss Macintyre—except for a little exaggeration, the result probably of excitement—greatly distinguished herself. She and Mr. Lloyd carried off chief honours. Dr. C. H. Parry afterwards conducted his fine setting of "St. Cecilia's Day," and the reception given to it was cordial in the extreme. The audience tried, but in vain, to encore the vigorous chorus, "But when our country's cause." Miss Macintyre and Mr. Brereton were the solo vocalists. The lady acquitted herself well, but did not surpass her Leeds performance; she had, however, a more trying hall to sing in. The chorus sang with power, except in the final number, when probably they were beginning to feel tired. There was a large attendance.

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LITERATURE.

A Study of Ben Jonson. By Algernon Charles Swinburne. (Chatto & Windus.)

THE criticism, as magical as poetry, which made us know and feel Marlowe with an intimacy and sympathy unexperienced by any generation since his own, and which freed the dramatic genius of Chapman after its two hundred years of self-imprisonment in the knotty entrails of an oaken style, has again brought us into living contact with one of the old English giants. Mr. Swinburne's book is a history of Ben Jonson's genius; not one of its various and sometimes uninteresting manifestations is unconsidered, and yet the reader's attention never flags. This is not by any means due exclusively to the wonderful style, although that can lend a charm to the most commonplace of necessary details, as in the incidental meting out of condign judgment on preceding critics, or the laughter expressed in words which may fitly immortalise the unreadable Master Joseph Rutter. The interest with which we follow Mr. Swinburne's dramatic narrative of this Titan's ambitious labours is akin to that with which we watch the trial scene in "The Merchant of Venice." The critic holds briefs both for and against the masterful dramatist, and has the right of Portia to pronounce judgment. The judgment, placing Jonson above Dryden and Byron at the head of the "giants of energy and invention," is pronounced at the outset; but, as each important work or group of works is examined, the arraignment and defence are pushed home with matchless eloquence; and—to change the figure—there gradually emerges, as if by incantation, a vision, not of Jonson as he was in the flesh, but of the spirit of Jonson, which even a careless and sceptical reader could not fail to see: a giant—Enceladus, Mr. Swinburne calls him—"heroic and magnificent in his life-long dedication of all his gifts and all his powers to the service of the art he had elected as the business of all his life and the aim of all his aspiration"; and a greater than Enceladus, for he could not be cast under Aetna, but held on storming the heaven of the "gods of harmony and creation," the gates of which are hardly closed on him.

Inclining to the opinion that chance presides over the world of letters, because, among other examples of caprice, thousands are aware of the existence of Bacon's *Essays* who never heard of Jonson's *Discoveries*, Mr. Swinburne does ample justice to the latter, and gives Jonson a higher place than he has hitherto held, if he can be said to have held a place at all, among prose-writers. In this matter it is possible to detect chance in one

of its Protean shapes, that of Bumble—for the culprit who asks for distinction in more than one kind rarely escapes the wrath of the literary beadle—officially arranging that Jonson's reputation as a dramatist is quite sufficient for one man, exactly as the German Bumble attempted to limit Shakspeare's supremacy to his comedies. Mr. Swinburne's hearty recognition of the many virtues of Jonson's prose makes amends in some measure for long neglect; and it may be hoped that the *Discoveries*, fragmentary as they are, will now take something like their proper rank among the best of English essays.

With regard to one element in Jonson's dramas, Mr. Swinburne points out that "he was too radically noble for a realist or naturalist of the meaner sort," and that in *Face*, *Subtle*, *Volpone*, *Mosca*, as

"in the most terrible masterpieces of Balzac, it is not the wickedness of the vicious or criminal agents, it is their energy of intellect, their dauntless versatility of daring, their invincible fertility of resource for which our interest is claimed, or by which our admiration is aroused."

Here we have concisely the just distinction between true realism and that which is unreal. The unreal, inartistic realism has simplified this complex world by once more making the discovery that man is a stomach, forgetting altogether, in the words of Sauerbronn, that, surely in some evolutionary frenzy, this stomach has provided itself not only with most unnecessary legs, hands, and arms, but with a curious and still more supererogatory organ which performs the unwarrantable functions of thinking and imagining. It is an old saying that what is seen is commensurate with the faculty of seeing. The world is as a mirror, in which every man beholds himself. When the realist says *en pleine platitude*, "This is real; that, ideal," he means, "Here I see myself; there, a blank." He knows only one devil in man, Belial, the least erected spirit that fell. Of Goethe's high-bred Mephisto, and Milton's archangel though in ruin, he has as little cognisance as he has of the athletic brains of Jonson's or Balzac's splendid villains.

In his study of Shakspeare Mr. Swinburne discovers the poet at work on Henry VI. "with his left hand of rhyme and his right hand of blank verse"—a just censure, which prompts a reflection equally unassailable, that in Mr. Swinburne we have a writer of poetry and prose as ambidextrous as Milton might have been but for the hurry of the sinister service in which his left hand, more potent than any other prosaist's right, became too facile for perfection. Although, like Milton's, Mr. Swinburne's prose is not poetical, but a better thing, "the prose of a poet," the method of his prose writings is the method of a poem; and they possess that spontaneity which is indispensable to the enjoyment of the composition and the study of prose as of poetry. Poetic spontaneity proceeds from the sovereign way of passion; spontaneity in criticism is the crowning glory of the student: in place of painful references to notes and authorities he is enabled by perfect mastery to give an undivided mind to the pleasure of composition. *The Study of Ben Jonson*, like the whole series of Mr. Swinburne's prose writings, has this rare quality, one element in

which is an absolute trustworthiness, as surely as envy endows a forthright and splendid style with a prodigal portion of carelessness, in matters of fact. Inaccuracy may be voluble, a lie may be glib; but neither can be spontaneous. Indeed, it may be said that spontaneity is the vesture of veracity: of that veracity which is clothed in mere accuracy of statement, as well as of the higher veracity of the imagination, which can never be invested in the white light, the robe of truth, but must remain divinely discontented in its dazzling raiment passionately woven of many colours. And this is no grievance. We can best contemplate light as it decks itself in the green and golden land, the pearled and sapphire sea. The Gothamite who stared all day at the sun to sharpen his eyes on the celestial grindstone was blind when evening fell.

The determination, which is common, and the capacity, which is the dower of genius, to break through all impediments and reach the heart of the matter are the sources of the varied magnificence of Mr. Swinburne's prose. The chief hindrances in considering any matter are the thoughts of others. It is not so much a test of genius to think originally as to know what one actually does think. Some men upon most subjects have two judgments—a public one for daily use, and a private one which they deceive themselves into the belief they never held. There are decent, honest men who opine the opinions of others, persuaded that they are their own; Mr. Swinburne is of the few who can detach their proper thought from the mass of ideas. Not the mind alone is engaged in the study of his Studies. A physical pleasure accompanies the reading of his prose like that which gives zest to mountain-climbing. The virginity of the air, the certainty that not a breath here has been breathed before, exhilarates the blood; to disagree heightens the delight, as if the wind had freshened. The colour, the sound, the movement, the vocabulary of strength, as of adamant and waves, of sweetness, as of flowers and stars, with pebbles from the brook for the the unerring sling, the perfect knowledge, the Minerva-like birth of illustration, are all possible, because he will write what is true, transcribing with unsurpassed fidelity his sense of the fact. And here, in the following passages, I think he will be found to pluck the heart from Jonson's mystery.

"And yet, even while possessed and overmastered by the sense of the incomparable energy, the impeccable skill, and the indefatigable craftsmanship, which combined and conspired together to produce this aesthetically blameless masterpiece ["The Alchemist"], the reader whose instinct requires something more than merely intellectual or aesthetic satisfaction must recognise even here the quality which distinguishes the genius of Ben Jonson from that of the very greatest imaginative humourists—Aristophanes or Rabelais, Shakspeare or Sterne, Vanburgh or Dickens, Congreve or Thackeray. Each of these was evidently capable of falling in love with his own fancy—or rejoicing in his own imaginative humour as a swimmer in the waves he plays with; but this buoyant and passionate rapture was controlled by an instinctive sense which forbade them to strike out too far or to follow the tide too long. However quaint or queer, however typical or exceptional, the figure presented may be—Olivia's or Tristram Shandy's Uncle Toby, Sir

John Brute or Mr. Pegotty, Lady Wishfort or Lady Kew—we recognise and accept them as life-like and actual intimates whose acquaintance has been made for life . . . in all these immortal figures there is the life-blood of eternal life which can only be infused by the sympathetic faith of the creator in his creature—the breath which animates every word, even if the word be not the very best word that might have been found, with the vital impulse of infallible imagination. But it is difficult to believe that Ben Jonson can have believed, even with some half sympathetic and half sardonic belief, in all the leading figures of his invention. Scorn and indignation are but too often the motives and the mainsprings of his comic art. . . . The Nemesis of the satirist is upon him: he cannot be simply at ease; he cannot be happy in his work without some undertone of sarcasm, some afterthought of allusion, aimed at matters which Molière would have reserved for a slighter style of satire, and which Shakespeare would scarcely have condescended to recognise as possible objects of even momentary attention. His wit is wonderful—admirable, laughable, laudable—it is not in the fullest and deepest sense delightful. It is radically cruel, contemptuous, intolerant; the sneer of the superior person—Dauphine or Olerimont—is always ready to pass into a snarl; there is something in this great classic writer of the bull-baiting or bear-baiting brutality of his age.”

If silence must be broken in presence of writing like this, it may be said that we have here at work a penetrative imagination of a quality never before applied to literary criticism, and which in power has been seldom equalled. These passages are typical of how Mr. Swinburne knows; how he does not tax his memory; but how there spring up at once on all sides the right image, the right thought, the right illustration, the right word; and, again, all this is possible because, in Mr. Ruskin's phrase, he writes with his hand on the heart of the subject and is inspired.

JOHN DAVIDSON.

TWO BOOKS ON CENTRAL ASIA.

Russia in Central Asia in 1889 and the Anglo-Russian Question. By the Hon. George N. Curzon. (Longmans.)

From London to Bokhara, and a Ride through Persia. By Col. A. Le Mesurier. (Bentley.)

MR. CURZON has taken such pains to make his book a standard work of reference on the Central Asian question, and it is so immeasurably superior to the blundering elucidations of many a *soi-disant* expert, that a critic might almost be excused for dwelling only on its good points. These, however, will be obvious even to the general reader; and it will be more useful, perhaps, to first indicate a few cases where the author seems at fault. This commonly happens when he has trusted not to his own observation, which in most cases is shrewd and judicious, but to the report of others.

We may begin with his description of the famous fortress of Kelat-i-Nadiri on the Russo-Persian frontier. Mr. Curzon has not visited this stronghold; but he states, apparently on the authority of the late E. O'Donovan, that “the cliffs are pierced by only five passages, which are strongly fortified and impregnable to attack.” Capt. A. C.

Yate, who was at Kelat-i-Nadiri in 1885, says:

“The Persian defences are simply contemptible—300 or 400 infantry, a few cavalry, a dozen or so of old corroded guns, and some rotten barricades. I think it might, perhaps, hold out for a week.”

Elsewhere Mr. Curzon has been misled by what the Russians told him. Speaking, for instance, of the Amir of Bokhara's army, he says:

“I expect that its value, which might be guessed by analogy with the least warlike forces of the native princes in India, was very accurately gauged by General Komaroff, who smiled when I asked him if he thought the Bokhara soldiers were any good, and said they are possibly better than the Persians. It is quite laughable to hear, as we have recently done, of their being moved down to the Oxus to resist the Afghans.”

Now Col. Le Mesurier, who visited Bokhara a year earlier than Mr. Curzon, says:

“In spite of their apparent slovenliness, the Bokharan troops are of excellent fighting material; and, if Russia could organise troops like these as she advanced, it would be a formidable addition to her fighting strength.”

Another point in regard to which Mr. Curzon may mislead the unsuspecting reader is in the matter of boundaries. He admits his responsibility for the frontier lines delineated on his map; “but I believe them,” he adds, “to be absolutely correct.” The boundaries of Afghan, Russian, and Chinese territories on the Pamir are laid down as if they were fixed beyond all possibility of dispute; the fact being that they are entirely uncertain. The difference of opinion as to which is the true head stream of the Oxus involves a wide tract of country. Mr. Curzon puts the Rang Kul, “the lake of dragons,” within Afghan limits, though it was here that MM. Bonvalot and Capus were stopped by the chief of the Karauls, a sort of warden of the marches, in obedience to orders from the Chinese governor of Kashgar. Capt. Grombchevsky was also stopped by the Chinese at the junction of the Istik and Aksu rivers. In Mr. Curzon's map, moreover, the Aksu, instead of being made identical with the Murghabi, is given a course of its own—an extraordinary error to find in a work which professes to be written up to date. It was in 1883 that Capt. Putiata followed the course of the Aksu down to Sarez and found that the river merges into the Murghabi. The correctness of this discovery was admitted without hesitation by Col. Holdich at a subsequent meeting of the Royal Geographical Society (*Proceedings*, 1884, p. 508), and its omission from Mr. Curzon's map reflects small credit on British cartography, especially when we recollect that the Aksu is most likely the main head stream of the Oxus. In another map a line of railway is shown going to Simla, but this possibly is only a slip.

It is gratifying to turn to the admirable account the author gives of the places he actually saw. The description of the Trans-Caspian railway adds largely to our knowledge of the subject, and it will be curious if other travellers are not tempted by it to seize the opportunity now offered of visiting Bokhara and Samarcand before these historic cities become Russianised. For they must soon

cease to reflect even dimly the glories of the house of Timur. A new Bokhara is springing up round the Russian railway station some ten miles from the native town, and will inevitably attract to itself much of the importance and prosperity of Bokhara the Noble. At Samarcand magnificent mosques, tombs, and colleges, are fast falling to decay. There are no curators of ancient monuments in Russian officialdom. Mr. Curzon is quite enthusiastic over the architectural beauties of the stately buildings that surround the Righistan; but it is easy to see, both from the text and the illustrations, that they are doomed before very long to be replaced by such insignificant and mean-looking structures as the governor-general's house or the military club at Tashkend. Speaking of Mohammedan architecture at Samarcand, Mr. Curzon says that the wonderful enamelled tiles by which they are embellished had in all probability been glazed and burnt in Persian ovens. Tradition, I believe, attributes the introduction of Kashi work, as it is called in the Punjab, to the Bibi Khanym, Timur's Chinese wife, who is said to have persuaded her husband to import the art from China. Pictures of this princess's mosque and madrisse are given on pp. 224 and 226. Mr. Curzon contrasts the tiled ornamentation used at Samarcand with the richer stone and marble work employed by the Mohammedan conquerors of Hindustan, but Moghul buildings at Lahore are conspicuous examples of the use of coloured tiles and enamelled frescoes. There is hardly a mosque, or a tomb, or a gateway, built during Shah Jehan's reign which is not covered with this kind of ornamentation; and the mosque of Wazir Khan bears a striking resemblance to some of the buildings which Mr. Curzon saw.

Of the railway bridge over the Oxus Mr. Curzon speaks with qualified admiration. It is an inelegant structure, and will have to be replaced before very long by something more durable. “It was quite anticipated,” Mr. Curzon writes, “that it would not survive the unusually heavy floods of 1888, and no one ever believes that it can last more than a few years.” Something serious, I may add, seems to have happened this summer. The snowed waters of the Oxus rose so high that a part of the second span was swept clean away, and for a time all traffic was suspended. Mr. Curzon foresees that the Russians in the end will make an iron bridge—though, in addition to the expense, there is always the danger at Charjui of the river seeking some new channel and leaving a bridge high and dry on land. According to the latest reports that have reached India, the Russians are now busy laying a line of railway from Charjui to Kirki along the left bank of the river. Mr. Curzon heard that this was talked of, but he thinks it was mere bravado. He adds, however: “Should it be constructed in the future, there can be no misconception as to its character and object. These will be purely strategical, and they will amount to a military menace against Afghan-Turkestan.”

The last three chapters in Mr. Curzon's book deal with the political aspect of the Central Asian question. The author prides himself on being superior both to Russophobes and Russophiles, and tries to steer clear of the mistakes of both. There are one or two

issues on which it may be as well to question his decision. He writes, in the first place: "Englishmen may regard Russia's presence in Central Asia with equanimity, and watch her progress with kindly interest." Next he warmly praises the amiability of Russian manners. The Russian fraternises with a conquered people in the true sense of the word.

"He is guiltless of that air of conscious superiority and gloomy *hauteur* which does more to inflame animosity than cruelty may have done to kindle it, and he does not shrink from entering into social and domestic relations with alien or inferior races."

Now in regard to the friendly interest that Englishmen are invited to take in Russia's progress, it may suffice to quote the remarks Mr. Curzon himself makes about the Russian mission to Kabul in 1878. He writes:

"That a power at peace with ourselves, in the face of an old-standing engagement that Afghanistan should remain outside the sphere of its influence, and with the ink of a fresh international treaty still scarcely dry, should deliberately instigate to war an ally of our own was more than the most devoted partisan could stomach. So far as I know, the good faith of Russia has never, on either side of English politics, found an honest spokesman since."

Remembering what this Russian mission cost us in money and men, and knowing, as we must, that Russia is always prepared to do exactly the same whenever it suits her, surely the interest we feel in her proceedings must be anything but "kindly."

Then in regard to the implied assertion that, in their attitude towards the natives, the Russians show a better spirit than the English in India, this, too, needs some qualification, if only in fairness to the much-abused Anglo-Indian, who is always being rebuked for a domineering deportment. Now, Mr. Curzon himself explains that the conquest of Central Asia is a conquest of Orientals by Orientals; "barbarian Asia after a sojourn in civilised Europe returns upon its former footsteps to reclaim its own kith and kin." Is it remarkable that the Russian should fraternise in the true sense of the word with the natives of Central Asia? And must the Englishman be blamed because he shows less alacrity than the Russian in orientalising himself? Nor does it seem at all certain that because of "his genuine *bonhomie* and good-humoured *insouciance*" a Russian exercises a more powerful influence over Orientals than an Englishman can. The Englishmen whose memory is respected and even idolised in the East have belonged to quite the opposite type.

But it is difficult to follow Mr. Curzon in his discussion of the Central Asian question in its political aspects. He does not seem altogether clear in his own mind as to its general bearings. Englishmen, he tell us, are already beginning to prepare themselves for a Russian occupation of Herat; but not with equanimity, "because such a step cannot fail to involve war, and, if effected, must certainly entail a loss of British prestige." A coterminous frontier, he then points out,

"would mean that at the slightest breath of disagreement between the cabinets of London and St. Petersburg, the British frontier must be placed in a state of efficient defence against

armed attack. It would involve an enormous concentration of troops and a heavy charge upon the Indian exchequer. It would necessitate a standing increase of the Indian army."

Yet in another chapter he devotes several pages to a demolition of the argument that any infraction of the newly established Afghan frontier must, as a matter of honour or expedience, be followed by a British declaration of war.

Col. Le Mesurier, who went to Bokhara by the Trans-Caspian Railway in 1888, has, for the most part, avoided politics; but he gives us a business-like account of his journey and of General Annenkoff's great achievement. His views, too, on all topics of military interest, deserve particular attention. His experiences of Asiatic warfare in India and Afghanistan, and of railway administration in India, lend an authority to his book which no mere traveller's tale can command. The Trans-Caspian Railway he considers well worth the money spent upon it—about £6000 a mile; and he enters into an elaborate calculation as to its value for purposes of offence. At Merv he discussed with Col. Alikhanoff the latest news about Ayub Khan's rebellion. The governor of Merv produced a map of Afghanistan, and said that Ayub had got to Ghazni, which, as Col. Le Mesurier pointed out, was very unlikely. As a matter of fact, Ghazni was a telegraphic blunder for Ghain in Eastern Persia. At Bokhara the traveller, the first British officer to visit the place since Conolly and Stoddart were put to death by the infamous Nasrulla, saw a parade of Bokharan troops, and, as already noted, formed rather a favourable opinion of them. On his return to Baku Col. Le Mesurier took ship to Enseli, the port of Resht, and thence travelled by way of Teheran, Isfahan, and Shiraz, to Bushire. At Isfahan he had an interview with the Zil-es-Sultan, who will yet play an important part in Persian politics.

"The prince, about forty years old, with a pleasing though abrupt manner, said he was confined to his couch through indisposition, and that the *mullahs* had been with him. He said *mullahs* were very foolish. They thought the world was made for them. . . . Then we spoke of Russia and Bokhara. He said the Russians would keep the Bokhara Emir upon his throne. He asked how many men could Russia move to the Afghan frontier. I said about 8000 a day. He said he did not want to know that, but how large an army. After a short time I replied that, drawing from the Caucasus, the Volga, Khiva, Siberia, &c., I thought the number would be 300,000. The prince agreed, remarking that he himself had heard the same from Russians."

This, indeed, is the sum and conclusion of the whole matter; and to anyone who may wish to know how far the Trans-Caspian railway has changed the conditions of the Central Asian problem, Col. Le Mesurier's book may be recommended without the least hesitation. Mr. Curzon's is rather a general introduction to the study of the subject; and in one or two points he is open to correction.

STEPHEN WHEELER.

Henry Richard. M.P.: a Biography. By Charles S. Miall. (Cassell.)

MR. RICHARD was the servant of some of the noblest causes which can engage the hearts and minds of men. Of unaffected piety in his religion, in the world he upheld nationality as a motive power with a virtuous people, he strove for peace as the happiness of international relations, and for religious equality as due to the dignity of religion and to the just and equitable relations of mankind. Those who saw him in parliament observed, in Mr. Gladstone's words, that they had "seen him always uniting a most determined courage and resolution in the assertion of his principles and views with the greatest tenderness, gentleness, and sympathy towards those who differed from him."

Mr. Richard was an embodiment of the best spirit of Nonconformity. Though in his principles unyielding, he was never offensive. He was less aggressive than Mr. Bright, but quite as tenacious. His biographer somewhat needlessly defends him against the charge of having been "an impracticable man." Mr. Richard had never that reputation in the House of Commons. He was regarded as a man of broad sympathies, who would never abandon the work of his life. "It was impossible," said Mr. Gladstone, "to see him without seeing that he was not only a professor of Christianity, but that his mind was a sanctuary of Christian faith, of Christian hope, and of Christian love." This does not mean merely that his hereditary descent as a Congregationalist minister and his own practice of that ministry were inefaceably stamped upon his life and conduct, seen in his manner, and heard in his gravity of speech. All this was not less apparent in his gentleness and kindness, in his thoughtful regard for others, his abnegation of all selfish concerns.

Mr. Richard's great achievement was to become the "member for Wales" and the "champion of peace." He was always a Welshman. His labours in the sacred cause of peace began so early that we find him in Paris with De Tocqueville and with Lamartine. Victor Hugo, who presided at one of the first congresses attended by Mr. Richard, concluded with splendid eloquence:

"In our ancient Europe England took the first step, declaring to the people, 'You are free'; France took the second step and announced to the people, 'You are sovereigns'; let us now take the third step, and all simultaneously—France, England, Germany, Italy, Europe, America—let us proclaim to all nations 'You are brothers!'"

From that time, which was before the foundation of the Second Empire, Mr. Richard contended through many blood-stained years for the peaceful settlement of international quarrels. Forty years ago the subscribers to his first testimonial were, with the exception of Mr. Cobden and Mr. Samuel Morley, nearly all Quakers, showing how greatly the "cause of permanent and universal peace" had its commencement as a political question in their labours. Mr. Richard was a faithful representative of these good people; not the less so because with a kindly, genial nature he knew the effect of austere training. The following is an entry in his diary after a pleasant evening:

"Such laughter is medicinal for mind and

body; but such is the effect of early education in forming an artificial conscience, by forbidding as sinful what is perfectly innocent, that I remember well when a youth having a vague consciousness of guilt after a merry evening."

It was well for his country and his career that Mr. Richard did not accept in 1853 the invitation to become Principal of Brecon College. He drifted for a time into journalism in connexion with the *Morning Star*. But for success in that line Mr. Richard was far too exclusively bound to the main objects of his life; and his biographer admits that he "did not combine that quickness of perception, versatility, and grasp of multifarious details which seem to be needed for the successful management of a daily newspaper."

As a speaker, Mr. Richard's best efforts were in assertion of religious equality:

"Wherever spiritual fire burns in the Church of England itself in Wales, it is to be traced to stolen embers from the altars of Dissent. . . . The country is not theirs, but ours. We claim it as a rightful possession. It is ours by spiritual conquest. . . . There is no population on the face of the earth more thoroughly instructed in religion than are the people of the Principality; and this is to be attributed not to the State Church, but to Dissenting Ministers and Sunday Schools."

But his parliamentary triumphs were not in assaults upon the ascendancy of the State Church. In a thin house, while many members were feasting with the Shah of Persia, then upon his first visit to London, Mr. Richard carried in 1873, against the not very strenuous opposition of Mr. Gladstone, a motion for an address to the Queen praying for the opening of communications with a view to "the establishment of a general and permanent system of arbitration." This, which was regarded abroad as a solemn decision of the British parliament, made Mr. Richard the hero of the peace societies of Europe. He was feted in many foreign cities as "the apostle of peace." But Mr. Richard was in no way deceived by his own success. At Paris, he ended his speech by saying:

"As far as my share in the work is concerned, if I do not live to see it rewarded with success, I shall not despair, for there are some enterprises in which it is more glorious to fail than it would be in most others to conquer."

But while the cause of peace was his distinction in parliament, Mr. Richard never lost an opportunity of fighting for Welsh Nonconformity. After a session partly devoted to the Public Worship Bill and the Scottish Patronage Bill, he told his ever-faithful constituents:

"The two interests which have most occupied our attention have been our national church and our national beverage, and I have been thus oscillating between things spiritual and things spiritual."

We cannot close the volume without feeling that it is the record of a well-spent and useful, indeed a noble, life. During the past week a monument has been erected over the grave of Henry Richard justly recording his

"earnest and self-sacrificing efforts to advance the principles of peace and religious liberty, and to promote the educational, moral, and political welfare of the people, and especially of the inhabitants of the Principality, to which he was devotedly attached."

ARTHUR ARNOLD.

TWO CANADIAN VOLUMES OF POETRY.

Among the Millet. By Archibald Lampman. (Ottawa: Durie & Son.)

La Légende d'un Peuple. Par Louis Fréchette. (Paris: La Librairie Illustrée.)

IN saying that Mr. Lampman's volume contains some of the most finished and able verse by any Canadian poet with whose work I am acquainted I mean no dubious compliment. It is easy, some may be inclined to remark, to be distinguished where nothing has the note of distinction; and it would seem to be a common idea that Canada—English Canada at any rate—has produced no poetic literature worth attention. It is certainly undeniable that she has seen the rise of no great poet. Perhaps the period is not yet ripe for the singer who will, for a time, be the voice of his nation.

Probably Canada takes precedence among all our colonies for romantic history. For generations two great nations were in conflict among its forests and upon its lakes and rivers for a supremacy which even now, in a great portion of the country, is not definitely settled. Then it has its older history: the period when the pioneers, French and English, strove with, conquered, mixed with, and gradually absorbed or drove westward the powerful Huron, Iroquois, and Algonquin races, when red and white fought for years the foredoomed battle of civilised energy against savage men. And a yet more ancient background lies behind; for no land in the Americas, with the exception of Mexico and Peru, has such a hold upon the imagination as have those northern tracts which legend says were once ruled by a fair-skinned autochthonous race, in the days when, as some of the confused Algonquin folk-tales still clearly enough indicate, it was "always summer" in the far Polar North. Its cities, also, have, more than any others in North America, a picturesque and time-hallowed beauty all their own. Even in the Old World there are few towns so fortunate, in the aesthetic and historic glamour that abides upon them, as Quebec. It is somewhat strange, therefore, that from this fertile ground no rich flower of poesy has sprung. The natural aspects of the country are such as might well inspire susceptible minds. Those vast primeval forests, sombre in midsummer save when luridly grandiose with wandering fires, mournful in winter in their uniform pall of frozen snow; those immense rivers, to which our longest are but as brooks, running for hundreds of miles through territories unexplored or known only to the fur-trader and the nomad Indian; those sea-like lakes; those mountain ranges which the geologist tells us are older than ours in Europe; those boundless, ocean-like prairies, where the winds and the drifting cloud-shadows play unheeded—these, and a hundred other things beside, invite the poet to worship at new shrines. But still there is silence on the prairies and in the forests, as there was in the groves of old; except here and there, indeed, where a voice, clear and strenuous if not all-potent, breaks out. But for the most part this new singing is in an alien tongue. It is the French who are the foremost poets of Canada, whether amid the towns or in the solitudes. In the latter, indeed, they are almost without rivals.

It is their voyageur-songs, their merry *chansons*, which make up most of the music of Canadian life.

But now there are—for some time past there have been—signs of change. The conventional period which followed that most unconventional poet, Charles Heavysege, is passing away. Anyone who has studied contemporary Anglo-Canadian literature will recall with pleasure the poetry of John E. Logan and Arthur Lockhart, John Reade and Frederick William Scott, the late Isabella Valancey Crawford and W. W. Campbell, William McLennan, the ablest of the translators of the French folk-songs and a true poet himself, W. Douw Lighthall, and several others whose names escape me at the moment. But it is among the latest comers that one looks for portents; and it is significant that three of the ablest younger poets in either Canada or America are also the latest comers—one an Upper Canadian, one a New Brunswicker, and one a Nova Scotian. The eldest of these is Charles G. D. Roberts, a poet of exceptional promise; one, moreover, whose work is already remarkable, particularly his most recent studies in what, for lack of a better phrase, may be termed the higher realism. Mr. Lampman comes next, with his noteworthy volume *Among the Millet*. Mr. Bliss Carman, whose verse has not yet been collected in book-form, is in some respects the most individual artist of the three, though his longer poems occasionally suffer in parts from a baleful obscurity. Perhaps no one of these poets has the keen, though intermittent and strangely unequal, imaginative fervour of the late Isabella Valancey Crawford, with whose death passed away one fair hope for Canadian literature.

It is easy to perceive that Mr. Lampman is, to the exclusion of all other influences, a disciple of Keats. It might be kinder, as well as more critical, to say that he is of the band of poets of whom Keats is the acknowledged leader. His verse is sensuous in sentiment, rich in colour, delicate in its harmony. Now and again he has inserted a poem which is reminiscent of that contemporary writer who is the most dangerous of models for the young versifier, and occasionally he has permitted himself to include what are manifestly examples of his immature period. For the present, it seems to me, he would do well to eschew blank verse—the last test, indeed, of the metrical artist. In "An Athenian Reverie," excellent as it is in some respects, there occur such passages as

"But best of all that dainty amorous pair,
Whose youthful spirit neither heat nor toil
Could conquer. *What a charming group they made!*"

The unfortunate words which I have italicised haunt one throughout the rest of the "Reverie," and make its harmonies commonplace. Again, his poems are occasionally marked by obvious conventionalities of sentiment or expression, or by some such crudity as made one of our own younger poets recently write of two lovers "building their house, for coolness, on a dried-up river-bed"; as, for example,

"The long days came and went . . .
And men grew faint and thin with too much ease."

But whenever he has to deal with nature Mr.

Lampman is unmistakably the poet. A vividly realistic touch greatly heightens the effect he seeks to produce. The following lines, from "Among the Timothy," are characteristic:

"Not far to fieldward in the central heat,
Shadowing the clover a pale poplar stands
With glimmering leaves that, when the wind
comes, beat
Together like innumerable small hands,
And with the calm, as in vague dreams astray,
Hang wan and silver-grey."

The crickets creak, and through the noon-day
glow,
That crazy fiddler of the hot mid-year,
The dry cicada plies his wiry bow
In long-spun cadence, thin and dusty sere:
From the green grass the small grasshoppers
din
Spreads soft and silvery thin:
And ever and anon a murmur steals
Into mine ears of toil that moves away,
The crackling rustle of the pitch-fork'd bay
And lazy jerk of wheels."

The book is full of colour, as here, from "April":

"The creamy sun at even scatters down
A gold-green mist across the murmuring town."
or this strong silhouette:

"... across the ever-cloven soil
Strong horses labour, steaming in the sun,
Down the long furrows with slow straining toil,
Turning the brown clean layers; and one by one
The crows groom over them till daylight done
Finds them asleep somewhere in dusky lines
Beyond the wheatlands in the northern pines."

Several of the sonnets are fine, and two in particular—"A Night of Storm" and "The Railway Station"—I should like to quote; but I must take leave of Mr. Lampman's interesting and promising volume by quoting one of his most characteristic poems in its entirety:

"HEAT."

"From plains that reel to southward, dim,
The road runs by me white and bare,
Up the steep hill it seems to swim
Beyond and melt into the glare.
Upward half way, or it may be
Nearer the summit, slowly steals
A hay-cart, moving dustily
With idly clacking wheels."

"By his cart's side the waggoner
Sits slouching slowly at his ease,
Half-hidden in the windless blur
Of white dust puffing to his knees:
This waggon on the height above,
From sky to sky on either hand,
Is the sole thing that seems to move
In all the heat-held land."

"Beyond me in the fields the sun
Soaks in the grass and hath his will;
I count the marguerites one by one;
Even the buttercups are still.
On the brook yonder not a breath
Disturbs the spider or the midge,
The water-bugs draw close beneath
The cool gloom of the bridge."

"Where the far elm-tree shadows flood
Dark patches in the burning grass,
The cows, each with her peaceful cud,
Lie waiting for the heat to pass.
From somewhere on the slope near by
Into the pale depth of the noon,
A wandering thrush slides leisurely
His thin revolving tune."

"In intervals of dream I hear
The cricket from the droughty ground;
The grasshoppers spin into mine ear
A small innumerable sound.
I lift mine eyes sometimes to gaze:
The burning sky-line blinds my sight;
The woods far off are blue with haze:
The hills are drenched in light,

"And yet to me not this or that
Is always sharp or always sweet;
In the sloped shadow of my hat
I lean at rest, and drain the heat;
Nay more, I think some blessed power
Hath brought me wandering idly here:
In the full furnace of this hour
My thoughts grow keen and clear."

In a prefatory note to *La Légende d'un Peuple*, M. Jules Claretie says all manner of kind things about M. Louis Fréchette; and he incidentally alludes, in a variety of metaphors, to the living and acute sympathy of *la Nouvelle France* with her *Belle Mère*. Much of this preface seems to me a little theatrical, if not bombastic; but with all that directly concerns M. Fréchette it is easy to agree. Having remarked that seven years have elapsed since Louis Honoré Fréchette was crowned *Lauréat* of the French Academy, and that in his new book he has written for his country's glory, M. Claretie proceeds:

"*La Légende d'un Peuple!* Quel plus beau titre et quelle plus noble idée! Ce peuple canadien, dont le sang est le nôtre, le voici qui nous déroule, par la voix inspirée d'un de ses fils, les gloires, les sacrifices, les douleurs, les espérances de son histoire" [rhapsody for two or three pages, then:] "le poète canadien apporte son volume de vers. Tous ceux qui aiment les hauts sentiments, les accents fiers, les beaux vers et les grands souvenirs lui diront: merci."

Certainly, M. Fréchette is well worth reading. No one acquainted with his *Flours Boréales* or his *Oiseaux de Neige*, could fail of happy expectations in taking up *La Légende d'un Peuple*. He is unquestionably the foremost living French-Canadian poet; and, though he may lack that quality of serene reserve which placed his predecessor, Octave Crémazie, in the front rank, he has won a rare meed of recognition both in France and oversea. In his new work—an epic in scope and treatment as well as in name—he has done for Canada what no Anglo-Canadian poet has attempted to do. The history of Canada, from its earliest date, is delineated in glowing and vigorous lines, in accents fiers, and with a dramatic concision and point which evoke admiration. But is it the fault of the reviewer, alien as he is, or of the poet, or of the language itself, that M. Fréchette seems at his best when least ambitious, when he sings from impulse rather than when he declaims with patriotic fervour? Surely there is something greatly wanting in such verse as

"O registre immortel, poème éblouissant
Que la France écrit du plus pur de son sang!
Drame interrompu, bulletins pittoresques,
De hauts faits surhumains, récits chevaleresques,"
&c., &c.

The "bulletins pittoresques" seems to me quite as fatal as Mr. Lampman's "What a charming group they made!" Perhaps, as the poet has elsewhere naively said, "Cette page est écrite plus avec le cœur qu'avec la plume." In the first section, "Ante Lucem,"—and, indeed, frequently elsewhere—M. Fréchette, without being in the least imitative, suggests Leconte de Lisle. There is something of the latter's grandiose rhetoric in such lines as—

"Je parcours en esprit tes vastes solitudes;
Je toise de tes monts les fières altitudes;
Je me penche au-dessus de tes grands lacs
sans fond;
Je mesure les flots du rapide profond;
Et, devant ce spectacle, impénétrable atome,
De ces jours sans soleil j'évoque le fantôme."

"... Et devant cette nature immense,
Dans un rêve profond qui souvent recommence,
Je crois entendre encor bourdonner dans les airs
Les cent bruits que le vent mêle, au fond des
déserts,
Au tonnerre que roule au loin la cataracte..."

The sections entitled "Le Saint-Laurent" and "La Forêt" are very striking, but what disenchantment sometimes a single word can produce! In the part heralded "Voici du Saguenay la gorge énorme et sombre!" (which anyone who has sailed up that most majestic of rivers would expect to be in the poet's loftiest strain), the following metrical prose does duty for poetry:

"Notre steamer, au fond d'une anse pleine
d'ombre,
Dormait tout essoufflé comme un grand cachalot,
Nous avions pris pour guide un jeune matelot,"
&c., &c.

The whole section (a very large one) of the epic which deals with the Anglo-French conflicts, the fight on the plains of Abraham, the fall of Quebec, and so forth, is exceedingly fine. French-Canadians and English-Canadians should alike take to heart the noble closing words of M. Fréchette in "Vainqueur et Vaincu," with which I may at the same time conclude this very cursory review of a really noteworthy book:

"...
Un noble sentiment les a réunis là,
Comme un gage constant d'union fraternelle,
D'entente cordiale et de paix éternelle
Entre deux nations qui savent, en grands cœurs,
Honorer les vaincus autant que les vainqueurs!
We're et Montcalm, grands noms tragiques de
l'histoire,
Dont l'un nous dit Défaite et l'autre dit Victoire,
Par l'aile du destin si rudement heurtés,
Où sont ceux qui jadis vous ont si haut portés?"

Pourtant, sous ce granit le rêveur qui s'égare
Peut aujourd'hui confondre et mettre au même
rang
Le vaincu sans reproche et l'heureux conqué-
rant!"

WILLIAM SHARP.

How to Catalogue a Library. By Henry B. Wheatley. (Elliot Stock.)

MR. WHEATLEY has produced a sensible and useful book upon a subject of great difficulty. Only those who have tried their hands know how hard it is to produce a really satisfactory catalogue of books. Those who have not tried are fully convinced that it is one of the easiest of easy tasks. It is perhaps cruel to undeceive them, but a study of Mr. Wheatley's book will show that there are pitfalls and dangers not dreamt of in their philosophy. The cataloguing codes of the British Museum, the Bodleian, the Cambridge University, and those devised by the Library Association, by Prof. Jewett, and by Mr. C. A. Cutter are examined and commented upon by Mr. Wheatley, who in this way gives the neophyte the benefit of the best advice, under the headings of "Print and Manuscript," "How to treat a Title-page," "References and Subject-Index Arrangement," "Something about MSS.," and "Rules for a Small Library."

With much that he says I cordially agree. His book is an excellent one for the young librarian, and a pleasant one for the older book-lover. I venture, however, to dissent altogether from the opinion that cataloguing codes drawn up for great libraries "are neces-

sarily laid down on a scale which unfits them for use in the making of a small catalogue." This is a bibliographical heresy. A code inapplicable to a small library would be equally useless for a large one. Doubtless Mr. Wheatley's short code will be sufficient for many cases, but the first book to be catalogued in a small library might very easily prove to present a problem only dealt with in a fuller set of rules.

On the old controversy as to the printing of the British Museum Catalogue Mr. Wheatley quotes a remark made by Mr. Bullen: "There were those in the Museum, Mr. Garnett and himself among them, who, long before the present time [1884], advocated printed, in contradistinction to manuscript, catalogues." This is undoubtedly correct. In 1877, at the International Conference of Librarians, in advocating the printing of the British Museum Catalogue from the point of view of a lover of literature not resident in the metropolis, I ventured to say that

"the greatest help which the British Museum could give to national culture, alike in its metropolitan and in its provincial form, would be by the issue of a printed catalogue."

In the discussion which followed, printing was opposed by Mr. G. W. Porter and Mr. Russell Martineau, but was cordially supported by Mr. Bullen, as it was by Dr. Garnett in his excellent account of the British Museum shelf classification. Mr. Winter Jones, who was then principal librarian, said that "he would be glad to see a printed catalogue of the Museum," but pointed to some difficulties which he evidently thought were insuperable. The subject was renewed at the Oxford meeting of the Library Association, when Mr. Bullen and Mr. Garnett both again spoke in favour of printing. The General Catalogue is now actually in course of printing; but this, as Dr. Garnett has pointed out, is due to other considerations than those urged by Mr. Parry in 1849, by Dr. Crestadoro in 1856, and by Dr. Garnett, Mr. Bullen, myself, and others in 1877. When a MS. catalogue in 9000 volumes appeared to be within "measurable distance," the prospect was too appalling; and printing was introduced—as a method of boiling down. While heartily grateful for what has been done, and making almost daily use of the printed portions of the British Museum Catalogue, I confess to a preference for the method indicated in my paper, "Is a printed catalogue of the British Museum practicable," read at the Oxford meeting of the Library Association, and endorsed by Dr. Garnett (*Sunday Review*, ii. 206). It was in effect a combination of the plans of cataloguing suggested by Dr. Crestadoro and Prof. Jewett. Mr. Wheatley's brief reference to Dr. Crestadoro's *Art of Making Catalogues of Libraries* does not, in my opinion, do justice to the system advocated in that remarkable and now rare little book, which all who are interested in the subject may be strongly advised to read, whenever they have the chance. Dr. Crestadoro's plan for the cataloguing of printed books is substantially that which is universally applied, without demur, to the calendaring of MSS. There is first an "inventory" of full title-entries, which may be in any order, or in no order, so long as each title is numbered. Then there is a "finding index,"

alphabetical, of course, and containing a reference to every name or subject contained in the preceding titles. Generally speaking, an author may be trusted to place on the title-page the subject of his book; and when he has not done so, the cataloguer should, in a note, supply the omission. The transcript of the title is the basis of operation, and every word in it likely to be a matter of inquiry by prospective readers is arranged so as to form a complete concordance of authors and subjects. The objection raised at p. 196 does not outweigh the solid advantages presented by such a concordance, which can, where funds permit, be carried by means of cross-references to such an extent as to combine most of the advantages of a classification and a topical index. Dr. Crestadoro's plan for a printed catalogue of the British Museum fell flat; but his system of index cataloguing has been very largely adopted in municipal libraries, and undoubtedly has had a powerful and beneficial influence upon the methods of what may be called the educational bibliography of popular libraries. Prof. Jewett's suggestion was that titles should be stereotyped singly, and thus be capable of being used again and again in fresh combinations. The application of the principles laid down by Crestadoro and Jewett to the solution of the British Museum Catalogue would, in my opinion, have been a very solid gain to bibliographical science. Failing that, I rejoice at each fasciculus of the British Museum Catalogue that comes from the hands of the printer. Would that all public money were as well spent!

To indicate agreement briefly, and disagreement more fully, cannot unfortunately be avoided, even where, as in Mr. Wheatley's book, there is much to praise and little from which to dissent.

WILLIAM E. A. AXON.

NEW NOVELS.

Sir Charles Danvers. By the Author of "The Danvers Jewels." In 2 vols. (Bentley.)

Barbara Allen, the Provost's Daughter. By Herbert Cleland. In 2 vols. (Blackwood.)

Sheba. By "Rita." In 3 vols. (White.)

In Black and White. By Percy Hurlburd. In 3 vols. (Ward & Downey.)

The Romance of Dollard. By Mary Hartwell Catherwood. (New York: Century Co.)

John Clifford. By W. Earl Hodgson. (Remington.)

Alderdons. By Major Norris Paul. (Methuen.)

Sir Charles Danvers is a continuation of the earlier work whose name stands on the title-page, but is so far independent in construction that it can be read as it stands without any preparation. It is a fairly readable society story, depending for its interest rather upon the interplay of character than upon plot; and some of the dialogue is clever and natural.

Barbara Allen is a costume novel—that is, it aims rather at reproducing the life of a small Scottish burgh than at interesting the reader in the fortunes of its characters. Within the limits thus marked out, it is a

good specimen of its class, showing close observation and some measure of humour on the author's part; but it is dramatically weak, as the story has not been sufficiently articulated, and would be the better for some retouching, if not reshaping.

Sheba, which has for a sub-title the words "A Study of Girlhood," is a disappointing book. It opens very well and promisingly, drawing forcibly and dramatically the portrait of an imaginative, undisciplined girl of literary tastes, in the uncongenial environment of an Australian bush settlement. But the interest thins as the story proceeds; and though the issue of the plot is conceivable enough under the conditions, yet the working-out is disagreeable reading, and so far unsatisfying even to the author that a sequel is hinted at, presumably to bring the whole to a more satisfactory conclusion than the provisional one with which the third volume ends.

In Black and White is a sensational story, turning mainly on a series of forgeries effected under pressure by a man who is weak rather than bad, and has been made the tool of a German Jew adventurer without any scruples. There are several good situations in the plot, which could be readily dramatised, and three or four characters are drawn with some individuality and vigour. The general treatment reminds one occasionally of the late Mortimer Collins, but there is no likeness in style. Of one thing Mr. Hurlburd should beware—attempts to write Irish dialect, which he has failed to reproduce correctly.

The Romance of Dollard is a tale of the old French colony in Lower Canada, and records one of those feats of arms which helped to win the mastery over the Red Men, even though they were left technically victors at the time. The general accuracy of the narrative is vouched for in a preface by the most competent expert in this branch of history—Mr. Francis Parkman—though he warns the reader that the feminine factor introduced for picturesqueness is not equally authentic. Mrs. Catherwood has used her materials skilfully, and produced a vivid story; and a word may be said in praise of the illustrations, which belong to an American school of wood-engraving whose methods and effects differ from those current among the artists of this country.

John Clifford is crude, but shows tokens of capacity on the author's part to do much better when he shall have acquired more experience. As the book actually stands, it reads more like the jottings set down as raw material for a novel than as the completed work; and the style of treatment is somewhat fragmentary, lacking sequence and finish.

If the doctrine of metempsychosis were sufficiently accredited, it might easily be held, on the strength of *Alderdons*, that the spirit of the late G. P. R. James had passed into the body of the author. The plot, machinery, incidents, and diction are one and all, with a single specific exception, wholly in James's manner; and the principal factor in the catastrophe of the story is almost textually reproduced, though no doubt without either conscious or unconscious plagiarism, from one of the elder

novelist's romances, which I cannot name without a search. But it is James in his stronger moods, not in his weaker ones, whom we find recalled to memory here. The single exception referred to is the very modern grammatical solecism "different to" (which occurs, by-the-by, in almost every book included in this notice)—a blunder which G. P. R. James never committed, and which was unknown at the period of George II., which is that chosen for the date of the story, not beginning to appear, to the best of my recollection, till about 1832, or even later.

RICHARD F. LITTLEDALE.

SOME SERIAL PUBLICATIONS IN THEOLOGY.

"THE EXPOSITOR'S BIBLE."—*The Book of Revelation*. By William Milligan. (Hodder & Stoughton.) Prof. Milligan writes with authority on the Apocalypse. His Baird lectures and his Commentary in Prof. Schaff's New Testament (T. & T. Clark) are recognised as valuable contributions to the study of a difficult subject. The exposition before us suffers somewhat from the author's effort to avoid repeating himself. He aims "rather to catch the general import and object of the Revelation of St. John considered as a whole" than to explain particular texts or illustrate difficult allusions; and as a consequence his book is by no means light reading. Prof. Milligan realises that for most readers the Apocalypse is "a perplexity and enigma"; and he has endeavoured to remove the perplexity by writing a clear and able summary of the teaching of the book, unnumbered, as far as possible, by illustrative comment. As a lucid and scholarly statement of what Prof. Milligan takes the teaching and meaning of the Apocalypse to be, his exposition is admirable. He avoids with remarkable self-restraint the temptation to delay over special difficulties, allotting with excellent judgment to each section its due portion of exposition. But the drawback of this method is that it ignores the literary and artistic interest of the book it expounds. Many who find the theology and ethics of the Apocalypse a "perplexity and enigma" are fascinated by the fiery imagination and splendid poetry which the mystery of the meaning of the visions tends only to bring into greater relief. The Apocalypse is the only book in the New Testament in which the artistic and poetic interest is prominent, but it is therefore the book which loses most when treated from the purely didactic point of view. It is also much more than any other New Testament book a product of its age, only to be understood when it has been copiously illustrated by the historical and literary critic. Prof. Milligan's book therefore is not complete in itself as a guide to the Revelation. His earlier commentary and his Baird lectures will more readily interest the ordinary reader in the subject than this exposition, and must be used to supplement it.

"THE EXPOSITOR'S BIBLE."—*The Epistle of St. John*. By William Alexander. (Hodder & Stoughton.) Bishop Alexander has produced a delightful volume on the Epistles of St. John. His method differs somewhat from that pursued in previous volumes of the series, but the difference is entirely for the better. A Greek text—Tischendorf's slightly amended—is accompanied by the Latin of the Codex Amiatinus, the English AV and RV, and a translation by the bishop intended to illustrate his commentary. The book is divided into two parts. The first part contains four introductory discourses on the historical surroundings of the Epistles, on their connexion with St.

John's Gospel, on the polemical element in them, and on their testimony to St. John's mental and spiritual characteristics; the second part consists of seventeen discourses on consecutive sections of the three epistles, to each of which short critical and exegetical notes are added. Bishop Alexander has devoted many years of study to the Epistles of St. John. The result of his labours up to 1881 appeared in the last volume of the *Speaker's Commentary*; since then he "has frequently turned again to these Epistles," and therefore has "embraced willingly" the opportunity offered him of writing a second time on the subject. The result is a book uniting many excellences. It is first of all the work of an enthusiast who has concentrated himself for years on his subject, till his erudition has become familiar to him, and his judgment profound and sure; but the enthusiast in the present case is also a scholar and a poet. His scholarship is designedly kept in the background. He even feels it necessary to apologise in his preface for the "few Greek words here and there," which he fears may alarm the general reader; but the arrangement of the discourses, the clear brevity of the notes, the wealth of the illustrations from patristic and general literature, are in the highest sense scholarly. Whether the Bishop is quoting Adam of St. Victor, or Dr. Nathaniel Hardy, Dean of Rochester, or Victor Hugo, or Hugo Grotius, the quotation is always too short—a sure test of its relevancy. Finally, the discourses themselves are original in matter and charming in manner. The author is a poet rather than an orator, and his imaginative and vivid eloquence continually delights the reader of his pages. We call to mind the graceful words of the preface—"I began my fuller study of St. John's Epistle in the noonday of life; I am closing it with the sunset in my eyes"—and apply them to the bishop's style. A sunny sweetness and light transfigures what he writes.

"THE THEOLOGICAL EDUCATOR."—*An Introduction to the New Testament*. By Marcus Dods. (Hodder & Stoughton.) Dr. Dods has produced a good, but scarcely a very good, introduction to the New Testament. With such works as Dr. Salmon's and Canon Westcott's already in the field, his task was one of selection and compression. His essay should unite the scholarly and scientific arrangement of such a piece of work as Dr. Abbott's article on "Gospels" in the *Encyclopedia Britannica*, with the pregnancy of phrase and accurate brevity of definition to be found, for instance, in Bengel's *Gnomon*. Dr. Dods has not taken quite enough trouble to produce a masterpiece. His volume will not rank with Prof. Warfield's on *The Textual Criticism of the New Testament* in the same series. But, judged from a lower standpoint, his *Introduction* is a sound and open-minded account of the New Testament books. The chapters on the Gospels and the Pastoral Epistles strike us as the best, and those on Jude and 2 Peter as the worst. In treating of "disputed" books, Dr. Dods is inclined to leave the reader to draw his own conclusions; but the scheme of his book does not permit him to supply all the information necessary for this. He has room only for a summary of results, and when results are uncertain must clearly state the uncertainty.

"CHRISTIAN CLASSICS SERIES."—*St. Basil the Great on the Holy Spirit*. Translated with Analysis and Notes by Rev. George Lewis. (Religious Tract Society.) We are acquainted with no other translation of St. Basil's treatise which is valuable both devotionally and historically, and therefore are grateful to Mr. Lewis for the pains he has taken. The book in parts is not easy to translate, and needs almost more elaborate notes than those the translator

has ventured to give us. The Introduction and Analysis are excellent, and the translation conveys a distinct impression of the eloquence of the original. The Notes are so good that we wish for twice as many. The volume sustains the high reputation of the series it belongs to.

"CHRISTIAN CLASSICS SERIES."—*The Obedience of a Christian Man*. By William Tyndale. (Religious Tract Society.) We must congratulate the editor of this series on his true and admirable catholicity in publishing a work of Tyndale's next after a treatise by Basil the Great. With Mr. Lovett's remarks on the interest and value of Tyndale's book we fully agree; but it may be doubted whether the edition of it by the Parker Society is so difficult of access as to justify another reprint. To anyone wishing to possess the treatise by itself in a convenient and dainty form, Mr. Lovett's edition may be recommended. His introductory matter and editing leave nothing to be desired.

"CHRISTIAN CLASSICS SERIES."—*The Writings of Patrick, the Apostle of Ireland*. By C. H. H. Wright. (Religious Tract Society.) How excellently the Religious Tract Society, in the publication of their "Christian Classics Series," are fulfilling their promise of considering the tastes not only of "professed students" of theology, but also of "thoughtful general readers," Number VI. of this series makes manifest. It contains Patrick's writings, arranged under the heads of (1) genuine works, and (2) doubtful remains; with an appendix containing two poetical versions of Patrick's hymn; and the editor's notes on his translations. The introduction explains that the book is a second edition of the *Writings of St. Patrick* published in 1887 under the editorship of Prof. G. T. Stokes and Dr. Wright, and sold for sixpence sewn and one shilling in cloth. The editors made great efforts to produce a work which should avoid matters of religious controversy, and attempted—though unsuccessfully—to secure the assistance as co-editor of an "eminent Irish scholar, a Roman Catholic priest." The cheap edition, published at a loss, was speedily disposed of; but funds failed for a second issue, whereupon the book was offered to the Religious Tract Society, and very wisely accepted by them. Dr. Wright's name appears alone on the title-page, but Prof. Stokes's initials mark his notes. The Introduction and Notes have been revised, and the notes transferred to the end of the volume. We regret that it has been found impossible to retain the ornamental designs from the Book of Kells; but this is the only alteration we would make. The binding and printing of the volume are worthy of the scholarship and learning of its contents.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Apostolic Fathers*. Part II.—St. Ignatius and St. Polycarp. (Griffith, Farran & Co.) The remains of Saints Ignatius and Polycarp not being sufficient to fill a volume, the present editor has added to them translations of the Teaching of the Twelve Apostles and of the Epistle to Diognetus, as well as a short history of the Church in the second century by the late Prof. Burton, and an essay on the Right Use of the Fathers by William Reeves. Reeves's essay—which was written against Daillé's well-known treatise—is interesting and forcible; but Dr. Burton's sketch of the second century was scarcely worth reprinting. We should have liked fuller bibliographical notes on both these essays. The remains of Ignatius and Polycarp are given in Archbishop Wake's translation, with portions of his introductions. An anonymous editor brings the archbishop down to date concisely and sensibly. The same editor is perhaps the

translator of the Teaching of the Twelve Apostles and the Epistle to Diognetus. Our only quarrel with the volume is that it has no clear statement of what it contains. The public ought to have been informed that the translations from Ignatius and Polycarp are Archbishop Wake's.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*Justin Martyr's Apology*. (Griffith, Farran & Co.) The greater part of this volume is taken up with Bishop Kaye's account of the writings and opinions of Justin Martyr, which the student will find useful and the general reader pleasantly written. The apology itself is presented in the version of William Reeves. Reeves died vicar of Reading in 1726, so that his vigorous translation is interesting as a specimen of early eighteenth-century English prose. In accuracy, it is naturally inferior to the version of Dr. Dods in the "Anti-Nicene Christian Library," and of G. J. Davie in the "Library of the Fathers." Instead of collating the references in Bishop Kaye's essay afresh with a copy of the Paris edition of Justin's work published in 1636, they should have been made to refer to some handy and accessible modern edition. The dates of Bishop Kaye's book ought to have been given, and the title and dates of the volumes from which Reeves's translation was taken.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Ecclesiastical History of the Second and Third Centuries*. (Griffith, Farran & Co.) Bishop Kaye's ecclesiastical biographies are distinguished for the care and skill with which the Bishop analysed the works of the men he treated of. His accounts of the writings of Justin, Clement, and Tertullian can never become useless to the student, and remain for the general reader the best and fullest descriptions he can obtain. They are much better than translations. The analysis of the writings of Tertullian was the bishop's most elaborate work, and is well worth republication; but here again—as in the volumes above noticed—the unlearned reader is left to his own devices to find out the date of the book he is reading.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Prose Works of the Right Reverend Thomas Ken*. Now first collected and edited, with a Biographical Notice, by the Rev. W. Benham. (Griffith, Farran & Co.) As Mr. Benham hints in his graceful "biographical introduction," Dean Plumptre's recent life of Ken has suggested this first edition of his collected prose works. It is not quite certain that the first and longest of these—"Ichabod, or the Five Groans of the Church"—was really by Ken; but it is a work of great historical interest and rarity, and, therefore, its republication in a cheap and handy form will be acceptable to many readers. Whether the number of these will be sufficient to enable the publishers to add Ken's poetry to his prose is perhaps doubtful. Much of the poetry is still in manuscript, and ought to be published if possible. Mr. Benham, in his introduction, gives most of the bibliographical facts concerning the treatises he edits; but this information ought to be repeated before each tract. We cannot understand the sense of devoting a whole page to the title of, for instance, "A Manual of Prayers," &c., and leaving out the dates of its publication. We should also have liked a note on the hymns. What is the relation of the evening hymn to Sir Thomas Browne's very similar verses?

NOTES AND NEWS.

At the last meeting of the Council of the Camden Society it was resolved to issue for the year 1890-91 (1) the accounts of Henry Earl of Derby, afterwards Henry IV., during his travels in Prussia and elsewhere; to be edited by Miss Lucy Toulmin Smith, with the co-operation of the Historical Society of East Prussia; (2) the Clarke Papers, vol. i., to be edited by Mr. O. N. Firth. The first of these books will throw light upon the travelling expenses in the east of Europe of one who took much the same route as that of the Knight in the *Canterbury Tales*; the other will bring forward most important evidence bearing on the aims of the army and on the character of its leaders, more especially on that of Cromwell, after the conclusion of the first Civil War.

A MEETING of the subscribers to the "Index Library," to constitute the proposed British Record Society, will be held on Thursday next, November 28, at 4.30 p.m., at Herald's College. Mr. Charles Elton has consented to take the chair.

MR. F. F. ARBUTHNOT—in continuation of his efforts to revive the old Oriental Translation Fund, to which attention was called in the ACADEMY of June 22 (p. 48)—has summoned a meeting of those interested in the matter for Wednesday, December 4, at 3 p.m. in the rooms of the Royal Asiatic Society, Albemarle Street.

THE three publishing firms of Messrs. Kegan Paul, Trench & Co., Messrs. Trübner & Co., and Messrs. George Redway & Co., have this week been amalgamated, and formed into a limited liability company under the style of Kegan Paul, Trench, Trübner & Co. It is proposed to concentrate the whole business at Ludgate Hill, by utilising the premises at present in the occupation of Messrs. Trübner and their various tenants.

A FINE art work containing a descriptive, historical, and pictorial account of *Rivers of the East Coast*, with illustrations by Mr. W. Hatherell, Harry Hine, W. H. J. Boot, and numerous other artists, will be published by Messrs. Cassell & Co. in a few days.

MR. ERIC MACKAY, author of "Love-Letters of a Violinist," is at work on a five-act tragedy in blank verse, which will appear very shortly.

MR. JOHN HEYWOOD, of Manchester, announces for publication on November 25 a new novel entitled *A Cavalier's Lady: A Romance of the Isle of Wight*, by Constance MacEwen (Mrs. A. C. Dicker), with illustrations.

THE Gujarati Vernacular Society—whose headquarters are at Ahmedabad—has awarded prizes for the translation into the vernacular of Smiles's *Character*, Sir W. W. Hunter's *Indian Empire*, and a *Life of Alfred the Great*.

THE sale of Mr. Rennell Rodd's *Frederick, Crown Prince and Emperor*, to which an introduction was written by the Empress Frederick, realised a profit of £400. This sum the Empress has, in accordance with her previously expressed intention, sent as a donation to the Hospital for Diseases of the Throat in Golden Square.

MR. EDWARD FOSKETT has just been appointed to the office of chief librarian of Camberwell.

ON Wednesday and Thursday of next week Messrs. Sotheby will sell a collection of autograph letters and MSS. of quite exceptional interest. Most of them belonged to William Chisholme, successor to Lord Stowell as literary executor of Dr. Johnson. These include an

historical series relating to the Monmouth rebellion; another series relating to Dr. Johnson, mostly written to Sir William Scott (Lord Stowell); letters of Lord Nelson and Lady Hamilton; seven of Charles Lamb's early letters to Coleridge, containing many details that have never been published; fourteen letters of Disraeli, written at the time of the Indian Mutiny; and eighty letters of Sir William Napier, of the same period. From other collections come a number of letters of Shelley, the interest of which has been partly discounted by recent biographies; several letters of Dickens, and unpublished letters and MSS. of Thackeray; and a holograph Suite of Johann Sebastian Bach.

MESSRS. MACMILLAN have now issued in their cheap series *Tom Brown at Oxford*, with the illustrations by Mr. Sydney P. Hall, by which this artist first became known to a wider public outside his own university. The story appeared in *Macmillan's Magazine* during 1881, four years after the more famous book to which it is a sequel. On its publication in three volumes in November of that year, a second edition was immediately called for. A one-volume edition was not issued until 1864. The illustrations were added in 1871; since which date its popularity would seem to equal that of *Tom Brown's School-days*, for ten reprints of each have appeared.

THE FORTHCOMING MAGAZINES.

THE *English Illustrated Magazine* will, as usual, issue a double Christmas number for December. The first article is a description of Dartmoor, by Mr. Grant Allen, illustrated with no less than fourteen drawings by Mr. W. Biscombe Gardner, some of which he has himself engraved. "Poachers Furred and Feathered" is written, illustrated, and engraved entirely by Mr. G. E. Lodge. Mr. Walter Crane illustrates, in his own peculiar fashion, the account of a tour in the Peloponnese by Mr. James Baker. The making of nails and chains by women in the black country is described by the Rev. Harold Rylett, with drawings to scale of their handiwork. Under the title of "A Storied Tavern," Mr. W. Outram Tristram gossips about the Cheshire Cheese; Mr. W. M. Conway writes about the cats of ancient Egypt; the old-fashioned song chosen for illustration by Mr. Hugh Thomson is "Oh dear, what can the matter be?"; a love-lyric by Mr. J. Bennett is set to music by Mr. Hamish MacCunn; and Mr. W. Clark Russell contributes one of his sea stories, about the voyage to India round the Cape when the present century was young. Altogether, a number of abundant and varied interest.

MESSRS. BOUSSOD, VALADON & Co., of New Bond Street, will again publish for Christmas an English edition of *Le Figaro Illustré*, which is now in its seventh year. There will be six coloured plates, including two double-page ones—"Roses," by M. Carolus Duran; and "A Balloon Ascent a Century Ago," by M. Maurice Leloir. The stories, all with illustrations of their own, will be "Heads or Tails," by M. Alexandre Dumas; "Scarlet Feyer," by Gyp; "The Prettiest Woman in Paris," by M. Ludovic Halévy; and "The Wedding Journey," by M. Jules Simon.

THE December number of the *Century* will contain a selection from Wallington's *Letters*, with portraits by Joseph Pennell and Harry Fenn; and an article by Alfred Stevens and Henri Gervax on the "Paris Panorama of the Nineteenth Century," illustrated by Ogden and other artists.

THE December number of *Scribner's Magazine* will contain an article on "Contemporary

American Caricature," illustrated with cartoons by seventeen of the leading humorous artists; "The Age of Words," by Mr. Edward J. Phelps, late minister in England; "How the other Half lives"—an account of the slums of New York, illustrated from flash-light photographs; and an illustrated description of a "pardon" in Brittany.

THE December number of the *Scots Magazine* will contain the Marquis of Lorne's opening address at the recent Art Congress in Edinburgh, a paper by Prof. Lewis Campbell on "The Future of Greek Studies in Scotland," a poem by Prof. Blackie, and a paper on "Christmas Customs in Scotland" by the editor.

MISS EVELYN EVERETT GREEN has written a new story, entitled "The Stronger Will," the first instalment of which will appear in the December part of *Cassell's Magazine*, commencing a new volume. In the same part two other serial stories—"To be given up," by Kate Eyre, and "In the Wild West," by J. Berwick Harwood—will also be begun.

AN American edition of the *Nursing Record* (Sampson Low) will henceforth be published weekly by Messrs. Bromfield, of New York.

UNIVERSITY JOTTINGS.

PROF. SAYCE will leave Oxford next week, in order to spend the winter in the East. His destination will probably be Egypt, where his permanent address is Shepherd's Hotel, Cairo.

IN convocation at Oxford, next Tuesday, it will be proposed to confer the honorary degree of D.C.L. upon Mr. Alfred Russel Wallace.

A MEMORIAL is being signed urging the claims of Prof. E. Ray Lankester to the Linacre professorship at Oxford, which it is understood will shortly become vacant.

DR. KING, the Hulsean Lecturer at Cambridge, announces a course of four lectures on "The Asaph Psalms (Pss. l, lxxiii.-lxxxiii.)," with special references to certain ideas which are met with in the early religion of Babylonia.

THE board for biology and geology at Cambridge have recommended the appointment of an additional university lecturer in botany, at the modest stipend of £100, to undertake elementary and advanced instruction in cryptogamic botany.

SOME weeks ago we stated that a Bengali lady had joined Girton College, Cambridge. We now learn that Somerville Hall, Oxford, has a Parsi student, Miss Cornelia Sorabji, who is already a B.A. of Bombay University.

LINCOLN COLLEGE, Oxford, has recently purchased a portrait of John Wesley, which has been pronounced to be either the original or a replica of the picture painted by James Williams in 1743, and engraved in mezzotint by Faber.

MR. W. C. D. WHETHAM, of Trinity, has been elected to the Coutts Trotter studentship at Cambridge, founded last year in memory of the late vice-master of Trinity, for the encouragement of original research in natural science.

THE *Oxford Magazine* of November contains a long obituary notice of the late Dr. Edwin Hatch, signed T. K. C. It is rendered yet more interesting by a quotation from a letter by Dr. Harnack, which concludes thus:

"He [Hatch] was a great writer. Few books have been written so masterly as his lectures. But above all, he was a glorious man, whose loss I shall never cease to mourn."

We may take this opportunity of correcting a statement in the notice of Dr. Hatch in the

ACADEMY of last week. The living of Purleigh was not valuable to him.

Two academical jubilees have lately been celebrated in Germany—on November 18, that of Prof. von Gneist, of Berlin, so well known in this country for his works on English constitutional history; and on November 14, that of Prof. Konrad Hofmann, of Munich, to whom an album was presented containing photographs of eighty of his pupils, a poem by Paul Heyse, and a number of philological dissertations. The presentation was made by Prof. Karl Vollmöller, of Göttingen.

DURING three days of next week, Wednesday to Friday, Messrs. Sotheby will be engaged in selling the library of the late Prof. Churchill Babington, of Cambridge. As might be expected, the collection is rich in archaeology and numismatics, as well as in botany and natural history generally. But Prof. Babington was likewise somewhat of a bibliophile; and a few rare volumes of miscellaneous interest will also be found in the catalogue.

Scribner's Magazine for November has an article mis-entitled "A Student of Salamanca." It is really an interesting account of a visit paid to this old university by an American, who regrets that so few traces of antiquity are to be found in the life of the students, who number only about 400. Even the familiar title of "bachelor of Salamanca" has disappeared. But the buildings seem to be superb; and there is still preserved a Colegio de los Nobles Irlandeses, with a rector and three students, where any English-speaking traveller will receive hospitality. But, in referring to this, the author should not have implied that the Duke of Wellington's aid [*sic*] of O'Connell was contemporary with the Battle of Salamanca.

ORIGINAL VERSE.

LOVE'S PILGRIMS.

I saw them pass, their high clear faces pale
With deathless longing, their dark eyes up-
turned
To where the dying flame of sunset burned,
While deep in shadow lay the enflowered vale;
Above, one cloud, a snow-white hurrying sail,
Sped o'er the darkening sky, as tho' it spurned
The azure depths; while passionate planets
yearned
Toward the hidden god, love only might unveil.
I saw them go, press up the desolate hill,
And stand clear-cut against the sunset's fire,
Yet dared not follow; like a broken lyre
That sings not, smitten, so my tortured will,
Pale as the ghost of some unalasked desire,
Held me in bondage, anguished—frozen—till.

EVELYN PYNE.

OBITUARY.

PROF. ELSMLIE.

It is with deep regret that every well-wisher of the progressive study of the Old Testament will hear of the death of Dr. W. Gray Elmslie, Professor at the English Presbyterian College, at the early age of forty-one.

As one of the most distinguished pupils of the greatest of our academical teachers of Hebrew (Prof. A. B. Davidson of Edinburgh), and as a widely cultured theologian and preacher, he had every chance of becoming a leading man both within and without the Presbyterian body. He had a passion for literature and a sympathy with modern thought which were most valuable adjuncts to his undeniable Christianity and scholarly training as a Hebraist. He tried to do the work of two men, and failed. Church work and professor's work cannot both be prosecuted by the same man

with equal vigour. Dr. Elmslie had before him a fine model for his professorial work: to Prof. Davidson, his friend and teacher, he devoted what may be called a psychological study of depth and subtlety in the *Expositor* for January 1888. He himself did not take his work as a Hebrew teacher lightly; for he introduced into this country on a smaller scale the system of Hebrew classes for non-academical students so successfully carried out in America by Prof. Harper of Yale and his colleagues. By his extra-collegiate lectures on Hebrew and the Old Testament Dr. Elmslie set an example to Biblical scholars which we may hope will not be without its fruits.

"C'est pour nous tous un devoir de rompre le cercle magique dans lequel nous restons volontairement enfermés."

T. K. CHEYNE.

WE must be content this week merely to record the death of William Allingham, the poet, which occurred on November 18.

MAGAZINES AND REVIEWS.

THE November number of the *Archæological Review* (David Nutt) has at least two interesting articles, the purport of both of which is concealed by their titles. Prof. F. W. Maitland, under "Surnames of English Villages," really suggests a very ingenious speculation to explain the fact that the township, vill, or parish possesses, as apart from the manor, no judicial court of its own. His theory is that the modern parish, at least in many cases, represents only a fraction of the original unit, which was identical with the hundred, with, of course, its own court. His argument is based upon the fact that, throughout the south and south-east of England, the names show that many of the existing parishes are sub-divisions of larger units distinguished from one another often by the names of their lords. The Rodings in Essex, the Worthys in Hants, and the Winterbournes and Tarrants in Dorset, are examples of this. In "Early Boroughs in Hampshire," Mr. T. W. Shore deals, not with corporate municipalities, but with the "burys," which carry us back to the castles of refuge of pre-Saxon times. Mr. G. L. Gomme has gathered a mass of miscellaneous information about the domestic architecture of savage tribes, which reminds us, in its want of method, of Mr. Herbert Spencer's sociological collections. Mr. C. L. Thompson writes briefly upon the light that recent excavations in the City have thrown on our knowledge of the course of the old stream of Walbrook; and the Roman remains of Dorsetshire are catalogued by Mr. J. J. Foster.

THE chief contents of the *Boletín* of the Real Academia de la Historia for November are part of the material discovered by F. Danvila on the history of the Cortés of Philip IV. It includes the report in 1621 of the services of the navy from 1617, and other matters of interest, such as the prohibition of new religious foundations in towns, the payment and the petitions of the Procuradores. Of equal importance for the early history of the Inquisition in Seville and Aragon are the Bulls of Sixtus IV. and Innocent VIII., and other documents printed by Father Fita. The failure of the first attempts is acknowledged, and in 1482 the Inquisition is made over to the Dominicans to work with the Ordinary of each diocese. Two polished stone axes in use among the Indians on the Napo in Ecuador have been presented to the Academy by Father Tovia, a missionary, who has compiled a grammar and dictionary of the language.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AMIEL, E. Un libre penseur au XVI^e Siècle: Erasme. Paris: Lemerre. 3 fr. 50 c.
- BUGNOTTET, G., et A. NOBPOUDRE DE SAUVIGNY. Etudes administratives et judiciaires sur Londres et l'Angleterre. T. I. Paris: Duran. 10 fr.
- FORTIFICATION, la, et l'Artillerie, dans leur état actuel. Brussels: Spineux. 8 fr.
- GODST. Pa. Histoire littéraire de la Suisse française. Paris: Fischbacher. 8 fr.
- LOHMIS, H. L. Briefe ab. Geschichte. Philosophie. schöne Litteratur. Staatswirtschaft u. Gesellschaftslehre. Berlin: Stegismund. 6 M.
- MÉNDES, Catulle. Méphistophéla. Paris: Dentu. 3 fr. 50 c.
- ROSSAT, V. Histoire littéraire de la Suisse romande des origines à nos jours. T. I. Basel: Georg. 6 M.
- SIMON, Jules. Mémoires des autres. Paris: Testard. 3 fr. 50 c.

HISTORY.

- BLAZE DE BURY, H. Jeanne d'Arc. Paris: Didier. 7 fr. 50 c.
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CORRESPONDENCE.

THE ETYMOLOGY AND ETHNIC MEANING OF THE NAME "BULGARIAN."

Bentcliffe, Edeles: Nov. 12, 1889.

In writing a series of monographs on the various Hunnic tribes, I have been struck by the uncertain connotation of the name "Bulgar" in early times.

It is a singular fact that, although the race had been well-known and had made many forays into the Roman dominions for a century before Procopius wrote, he never names the tribe at all. He gives many details about the various races round the Euxine, and maps out for us the situation of various Hunnic races, but not a word does he say about the

Bulgars. In this he is followed by Agathias, who professed to continue his history, who also names other Hunnic tribes, but not the Bulgars. This is similarly the case with Menander, who carries on the story where Agathias leaves it.

On the other hand, John of Antioch, Eunodius, Cassiodorus, Marcellinus, and Jordanes, all name the Bulgars. There can be little doubt to those who read the story carefully that the Bulgarians of these writers are the same people as the Huns of Procopius, who describes their many raids upon Thrace as coming from precisely the same district as the Bulgarian raids of these writers; and it has been very generally allowed that the Huns of Procopius are in fact the Bulgars.

This reasonable conclusion does not, however, solve the difficulty, which is that Procopius and Agathias not only give general references to Huns, but also the names and detailed accounts of the various Hunnic tribes, from which list they entirely exclude any reference to Bulgars; and Jordanes, who also gives similar details, and who does mention the Bulgars, does so in a sentence so crooked and difficult to construe that I feel assured it is either corrupt or that he had a mental embarrassment caused by having to reconcile the nomenclature of other writers with the facts as known to himself. The sentence I allude to runs as follows:

"Quibus (Aestis) in austro adsedet gens Acatzorum fortissima, frugum ignara, quae pecoribus et venationibus victitat. Ultra quos distenduntur supra mare Ponticum Bulgarorum sedes, quos notissimos peccatorum nostrorum mala fecere. Hinc jam Hunni, quasi fortissimarum gentium fecundissimus oespes, in bifariam populorum rabiem pullularunt. Nam alii Outziagiri, alii Saviri nuncupantur, qui tamen sedes habent diversas. Juxta Chersonem Outziagiri, quo Asiae bona avidus mercator importat, qui aestate campos pervagantur effusas, sedes habentes prout armentorum invitaverint pabula, hieme supra mare Ponticum se referunt. Hunnuguri autem hinc sunt noti quia ab ipsis pellium murinarum venit commercium, quos tantorum virorum formidavit audacia."

The only explanation I can give of this ambiguous sentence, coupled with the other facts named, is that Bulgar was not a specific Hunnic name at all, but a generic name, applied as Hun was to various Hunnic races, as Zeus, in fact, says (see *Die Deutsche*, &c., 715); and that it was not a native indigenous name, but one applied by strangers, in all probability either by the Slavs or by the Goths, who called those people Bulgars who were named Huns by others.

In regard to the etymology of the name "Bulgar," I know of none so probable in every way as that which connects it with the name of the river Volga. Some have argued that the Volga derived its name from the Bulgars, which seems to be an inversion of all laws of nomenclature, and to be at issue with the fact that we do not know of any tribe in early times which lived on the Volga and called itself Bulgar—a name for which I know no satisfactory Turkish or Ugrian etymology. The later Bulgarians of Kazan were separated by several centuries from the first occurrence of the name Bulgar. I have little doubt that "Bulgari" is in some way connected with "Volga," and probably means "Dwellers on the Volga."

Let us now consider the history of the name "Volga." In the first place, it is absolutely unknown to either the Turks or Kalmuks. The various Turkish tribes, including the Chuvashes (who have many claims to represent the old Bulgarians of Kazan), call the river "Idel" or "Adal." The Kalmuks call it "Ishil" or "Ishil gol." (Müller, *Ugrische Volkstamm* ii. 103-4.) If we turn to the Ugrian races living near the river we find that the Cheremisses

call it "Jul," while the Mordvins call it "Rau."

The name is unknown, therefore, to the older races living on the river. On the other hand it is, and has apparently always been, the name by which the Russians have known it. Nestor, the oldest Russian chronicler, writing about 1100, so calls it. Plano Caprini, the Minorite friar, is the first Western writer who uses the name "Volga." Rubinsky, who followed him a few years later, about 1246, expressly says that it was called "Etilia" by the Tartars and "Volga" by the Russians. The Englishman Chancellor, writing in the middle of the sixteenth century, speaks of the greatest river of Muscovy as that "which the Russes in their own tongue call Volga, but others know it by the name of Rha." (Hackluyt, i. 247-8; Müller, *op. cit.*, ii. 108-9.)

There can be small doubt, therefore, that the river Volga received its name from the Russian Slavs. And it seems to me to be equally probable that the name "Bulgar" was first made known to the Roman writers by the Slavs who first appeared on the Danube about the time when the Bulgars are first named; and that it was the Slavic designation of the races otherwise known to Procopius from direct intercourse with them by their own indigenous names.

This is confirmed by the statement of the Emperor Constantine Porphyrogenitus that "Bulgar" was the name of those formerly called "Hunnuguri."

My object in writing is not so much to clear up the etymology of the name "Bulgar" as to simplify the history of the Hunnic races by getting rid of a term which has been widely accepted as a specific race-name; but which is, so far as we can see, a mere foreign appellation, applied to tribes we know by other names by their Slavic neighbours, and which has probably no ethnic value at all, and simply means the people from the Volga. If this note should be acceptable, I should like to supplement it by another.

HENRY H. HOWORTH.

THE PATRIOTISM OF PIPPIN.

Cambridge: Nov. 12, 1889.

I am glad to learn that Prof. Freeman so far admits the reasonableness of the criticisms which I ventured to offer (see *ACADEMY*, November 2) on his article on "The Patriotism of Pippin" in the *Historical Review*, as to promise to "carefully weigh" them on some future occasion. If he finds much satisfaction in the slightly more courteous tone in which Waitz, in the second edition of his *Verfassungsgeschichte*, still repudiates the idea that Pope Stephen at the court of Pippin was the mouthpiece of the emperor, I am at least equally pleased to find that, whereas the German scholar in his first edition denounced such a theory as "entirely baseless" (*ganz ohne Grund*), in his second, after noting all that M. Bayet has to urge in its favour, he still pronounces it to be "without foundation" (*nicht begründet*). At this rate of progress, it will take a good many editions of the *Verfassungsgeschichte* to bring the author round to Prof. Freeman's view of the matter.

In the meantime I should like to offer a brief explanation on two points in respect to which Prof. Freeman takes exception to some of the expressions used in my first letter. He says he does not understand why I speak of him as "conceding" the authenticity of the *Clausula de Pippino*, but, at the same time, "preferring" not to quote that very memorable record. I think that to every scholar who has looked into this question, and also read Prof. Freeman's article, my language will be perfectly intelligible. The authenticity of the *Clausula* has been questioned, and was at one time doubted

by Wattenbach himself (*Deutschlands Geschichtsquellen*, ed. 5, i. 120, n. 2), although both he and Ranke have since accepted it as authentic. But, if authentic, it seems to me so strongly to contravene Prof. Freeman's theory that I am not surprised that he "preferred" not to quote it in his article. To translate the passage of which I gave in my former letter the Latin, the *Clausula* tells us that "Pippin at the hands of Stephen was anointed king and patricius, and received benediction, along with his two sons Charles and Carloman." Now if Stephen did this "by the authority of the reigning emperor," the total absence of any hint to that effect on the part of the writer is at least a rather remarkable suppression of historic fact. Again, it is not a little surprising that the pontiff should have anointed the two sons, as well as the father, thereby intimating that the dignity was to become hereditary in Pippin's family. Such a theory, it is true, was perfectly in keeping with Stephen's views in connexion with the Frankish monarchy; for, as the *Clausula* goes on to tell us, he also "omnes interdictu et excommunicationis lege constrinxit, ut nunquam de alterius lumbis regem in aevo praesumant eligere"; but that the emperor should have designed to confer the dignity of patricius in perpetuity is at variance with all the imperial traditions of this period. Then, again, the *anointing* is a part of the ceremony which strongly marks it as one of which the emperor had no cognisance. Prof. Freeman says, indeed (p. 705) that he "would not take upon himself to deny that Constantine may not [*sic*] have had something to do even" with this. He seems to forget that the ceremony of anointing upon such occasions was first had recourse to among the Franks when Pippin was consecrated by Boniface, and that the same practice did not obtain in the Eastern empire until after Charles had been crowned emperor (see Goar, *Euchologium*, p. 928).

Lastly, I maintain that to speak of the "Greek emperor" in the time of Pope Hadrian is perfectly admissible, as marking the antithesis to the "patricius Romanorum." In Hadrian's letters the imperial subjects, whether in Constantinople or in Southern Italy, are always "Greci." They are often characterised indeed as "Deo odibiles," "nefandissimi," and "neodiocendi" (the last the very epithet which Prof. Freeman selected to hurl at the unhappy Turks in a memorable controversy); but they are always "Greci" in opposition to the "Romani" (the pontiff's own subjects), and Hadrian looked upon the emperor as *their* emperor, and not *his*.

J. BASS MULLINGER.

"CLOUGH," "CLOW."

Oxford: Nov. 19, 1889.

The word *clough*, in Sc. *cleuch*, Lancashire *cloof*, a ravine, has been skilfully handled in the ACADEMY (August 31, and September 7, 1889) by the Rev. A. L. Mayhew. His sagacious observation, that the O.E. *clōh* (to which all the forms, in all dialects, point back) probably represented an original Teutonic **klanh-*, and was thus a derivative of the same root as German *klänge*, "a clough," has, I believe, received the adhesion of every competent etymologist. It has been subsequently clinched by the fact, pointed out by Prof. Sievers, that the exact O.H.G. representative of O.E. *clōh*, which (if Mr. Mayhew's view were correct) would be *klāh-*, actually exists in the place-name *Klāhvalde* (Foerstemann). We may hope that the erroneous notion, first broached by Skinner (apparently on the strength of the northern pronunciation *cluff*, *cloof*—of. *enough*, *tough*), that *clough* was in some occult way related to the Icelandic *kluf* or *klofi*, will now disappear from local glossaries.

I wish to call attention to another word, sometimes also (though erroneously) spelt *clough*, which has had a curious history. It is a word well known in the basins of the Trent and Humber, and other northern rivers. According to Mr. E. Peacock, *Glossary of Manley and Corringham* (=N.W. Lincolnshire), it means

"(1) the outfall sluice of a river or drain communicating with a tidal river and provided with flood-gates; (2) a shuttle fixed in the gates or masonry of a [canal] lock, which is capable of being raised to admit or discharge water; also, a similar arrangement by which the admission of water to the wheels of water-mills is regulated."

Hunter, in his *Hallamshire Glossary*, explained it as "a flood-gate where water is artificially dammed up"; the *Holderness Glossary*, as "a lock for retaining water in a river or canal." Elsewhere it is explained as "a strong gate suspended by hinges which opens to allow the egress of inland waters at low tide, and closes when the tide rises."

This word occurs, as *cluse*, in the *Ancren Riwe* (c. 1225) at p. 72—

"auh moni punt hire worte leten mo vt, as me deō water et ter mulne cluse," "but many a one pounds (=confines) her words for to let more out, as one does water at the mill clouse."

In late M.E. it appears regularly as *clouse*, *clowze*, *clouse*; plural (in Scotch Acts) *clousis*. But in the fifteenth century, as with some other words, its final -s sound was mistaken for a plural inflexion, and from that time onward we find *clowes*, *clowis*, and *clows* treated as a plural. Hence arose naturally an amputated singular *clow*, after the fashion of *cherry*, *pea*, *shay*, and *Chinee*. This is the form in which the word now actually exists in the east and north of England. But the written word has had further mishaps. In the course of last century the local term was caught up by canal-makers, "navigators," and the like, who, either confusing the word with *clough*, a ravine (as various glossarists of the nineteenth century have done), or thinking that the analogy of *plow*, *plough*, sanctioned the equivalence of *clow* and *clough*, misspelt it in the latter way. Most of the examples known to me for the nineteenth century have it as *clough*, in which disguise it might well defy the efforts of the etymologist to trace its origin. But it is not everywhere confounded with *clough* in speech. Thus, Mr. Addy in his *Sheffield Glossary* notes that *clough*, "ravine," is pronounced "cluff"; but he adds that "a man of Carlton, near Barnsley, spoke of making a *clough* (which he pronounced 'clow' so as to rhyme with 'cow') by diverting a stream into an artificial channel and damming it up." The man at Carlton was right both in his pronunciation and meaning; and the *clow* of which he spoke had nothing whatever to do with *clough*, pronounced *cluff*—being a different word in derivation, history, meaning, and pronunciation. As *clow*, it may be found in Smiles's *Lives of the Engineers* (1861), vol. i., p. 70, "had erected a sluice of the nature of a *clow*."

The origin of the word is the well-known late L. *clūsa*, variant of *clausa*, literally "closed place, closure," with many special applications, among which "dam," "sluice," may be found in Du Cange. Hence O.H.G. *chlūsa*, M.H.G. *klūse*, *klūs*; Mod. G. *klause*, *klaus* (used in Tirol for a dam on a mountain stream to facilitate the floating of timber, and in Rhineland for the dam of a water-mill; also in Swiss dialect for a sluice—"die shlyusz oder wasser-klaus"); M.Du. *cluse*, Du. *kluis*. Whether *clūs*, *clūse*, had this sense also in O.E., where it is well known in other senses, or whether it was introduced here after the Conquest, in its Dutch or Flemish sense, does not appear. A synonym in late Latin was *exclusa* (in Gregory of Tours, &c.),

whence O.F. *escluse*, Mod. F. *écluse*, Ger. *schleuse*, Du. *sluys*, Eng. *sluice*. *Clowse*, or "clow," is thus almost a doublet of *sluice*, though the two words have reached us by different routes. It is hard enough on the unfortunate word that it should have lost its proper ending and been reduced to *clow*; but it adds insult to injury when the ignorant proceed to tack to it a new erroneous ending and spell it *clow-gh*. If we may no longer say a *clows* or *clouse*, let us at least keep to *clow*.

J. A. H. MURRAY.

P.S.—I see from the *Lancashire Glossary* that the original form *clouse* is still known in North Lancashire, beside the *clow*, *claw*, and *cleaw*, of other parts of the county.

THE ETYMOLOGY OF "MEERKATZE."

Ghent, Belgium: Nov. 16, 1889.

Mr. Bradley is, it would seem, not aware that his etymology of this word had already been proposed a long time ago. This is, of course, no reflection on him; on the contrary, I state it as supporting his view. See Andresen³, *Ueber Deutsche Volksetymologie*, p. 5:

"Einige neuere Etymologen behaupten, das Wort *Meerkatze* sei aus sanskr. *Markata* (Afte) umgedeutet worden. Wer sich der Namen *Meerkalb* *Meerschwein* erinnert, wird das nicht glauben mögen."

Now here in the third edition the author appears to be at variance with himself; at least, I find the first edition of his work quoted as favouring Mr. Bradley's view. "It is really," says Andresen, "a borrowed word from Sanskrit *Markata*" (Smythe Palmer, *Folk-etymology*, p. 236).

Mr. Palmer's single authority for *merecat* as an English word is Caxton in his *Reynard the Fox*. I cannot find it in any of the dictionaries at my disposal, nor have I met with it elsewhere; and, so long as no other instances are adduced, I must protest against this reference.

True enough, on p. 98 of Prof. Arber's reprint we find: "I wende hit had be a mer-moyse, a baubyn, or a mercate"; but the possibility of Caxton's having been here under the influence of his Dutch original* is very likely. He uses such words as *vngheluck* and *berysepe*, for which latter word the New English Dictionary has no other references. I dare not further trespass upon your space to adduce more proof. All I can do is to refer to a couple of articles in *Taalstudie*—a Dutch periodical for the study of French, English, and German, &c. (vol. vii., pp. 86 and 213)—where this matter will be found discussed more at length.

H. LOGEMAN.

Ballyclough Vicarage, Mallow: Nov. 18, 1889.

MR. BRADLEY's letter on "Meerkatze," in the ACADEMY of November 16, seems to throw some light on the passage in the Irish life of St. Brendan in the Book of Lismore, in which he is said to have come to an island where dwelt mice resembling "sea-cats" (*amail murchata*). The word "mice" (*locha*) is given *lochruipin*, leprechauns or dwarfs, by Prof. Zimmer in his late monograph (*Brennans Meerfahrt*); and this seems to give a better sense—"dwarfs like monkeys." It will be observed that the Irish *Murchat* is very near in sound to the Hindustani. The date of the

* Of the Dutch original one copy is in the Grenville collection at the British Museum, and one in the Royal Library at the Hague. My MS. transcript of the latter has temporarily left my hands for some time; but I have reason to believe that it also presents the reading *meerkat* (see Martin's *Reynart*, p. 295).

Book of Lismore is the fifteenth century. It is curious that the Latin forms of the legend of St. Brendan do not appear to have this incident.

T. OLDEN.

London: November 18, 1889.

So much of our oldest literature has been lost that the interesting point raised by Mr. Henry Bradley will, no doubt, remain insoluble. Various possibilities of an Indian word reaching the West in early times might, however, be suggested.

Thus Hārūn-al-Rashīd sent to Karl the Great (whose collection of heroic songs is, by-the-by, also lost) a number of Eastern presents; among them, strange animals, including a colossal elephant. The empire of the Khalifs then reached from the Indus to the Atlantic Ocean. It is, at least, within the range of possibility that a Hindustani word might, in this way, have reached Germany.

A curious passage in Pliny's *Natural History* (ii. 67) may here be mentioned, though doubt has been thrown upon it. Pliny reports that a king of the Suevians made a present to a Roman pro-consul in Gaul, of some Indians who, sailing from India for trade purposes, were driven by storm upon the German coast. If this statement were correct, the Indian traders might, perchance, have had *markatd* or monkeys on board. Whatever may be thought of the passage in Pliny, it is often by some such accident that a word gets into another country, and is there arranged for the native tongue by means of "popular etymology."

KARL BLIND.

Queen's College, Cork: Nov. 18, 1889.

In reference to Mr. Bradley's ingenious suggestion regarding the etymology of *Meerkatz*, it may be worth pointing out that the old derivation finds a complete parallel in the Latin name for the ostrich, viz., *Passer marinus*, "the sparrow from over the sea." In this case we certainly have no corruption of a foreign name.

WILLIAM RIDGEWAY.

OLD IRISH AND THE SPOKEN LANGUAGE.

London: Nov. 20, 1889.

I am very glad to see from Mr. Fleming's letter that he approves my suggestion to refer the question whether Irish or Roman type should be used to a committee of experts. Such a committee should consist partly of scholars familiar with the language in all its stages, partly of business men thoroughly conversant with the practical details of the question; and it should be composed in such a way that its decision would carry authoritative weight in all circles of those who cherish the Irish tongue.

I find from letters written to me by Mr. Fleming that I must apologise to the Gaelic Union for attributing to it the line of action of a kindred society.

ALFRED NUTT.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 24, 4 p.m. South Place Institute: "National Life and Thought of Sweden," by Mr. Erik Magnusson.
MONDAY, Nov. 25, 4 p.m. Royal Academy: "Pigments," III., by Prof. A. H. Church.
5 p.m. London Institution: "Shooting Stars," by Sir R. S. Ball.
8 p.m. Society of Arts: Cantor Lecture, "Modern Developments of Bread-Making," I., by Mr. William Jago.
8.30 p.m. Geographical: "The Bahrain Islands, Persian Gulf," by Mr. J. Theodore Bent.
TUESDAY, Nov. 26, 2.30 p.m. British Museum: "The Religion of Babylonia, I., Origin," by Mr. G. B. Smith.
8 p.m. Civil Engineers: Discussion, "Water-Tube Steam-Bollers for Marine Engines," by Mr. John I. Thornycroft.

8.30 p.m. Anthropological: "The Western Tribe of Torres Straits," by Prof. A. O. Haddon.
WEDNESDAY, Nov. 27, 8 p.m. Microscopical: Conversation.

8 p.m. Society of Arts: "Scientific and Technical Instruction in Elementary Schools," by Dr. J. Hall Gladstone.

THURSDAY, Nov. 28, 4 p.m. Royal Academy: "Pigments," III., by Prof. A. H. Church.

6 p.m. London Institution: "Mithridates and the Scorpion," by Prof. E. Ray Lankester.

8 p.m. Electrical Engineers: "Electrical Engineering in America," by Mr. G. L. Addenbrooke.

8.30 p.m. Antiquaries.
FRIDAY, Nov. 29, 4.30 p.m. Egypt Exploration Fund: General Meeting, "Recent Explorations," by Mr. F. L. Griffith.

7.30 p.m. Civil Engineers: Students' Meeting, "Principles of Iron Foundry Practice," by Mr. G. H. Sheffield.

SCIENCE.

"PARALLEL GRAMMAR SERIES."

English Grammar. Part I. Accidence. By Joseph Hall. Part II. Syntax. By Miss A. J. Cooper and E. A. Sonnenschein.

French Grammar. Part I. Accidence. By L. M. Moriarty.

German Grammar. Part I. Accidence. Part II. Syntax. By Kuno Meyer.

Latin Grammar. Part I. Accidence. Part II. Syntax. By E. A. Sonnenschein. (Swan Sonnenschein.)

THE aim of Prof. Sonnenschein's series of "Parallel Grammars" is to free the elementary study of language from the unnecessary difficulties introduced into it by the common practice of using a different grammatical nomenclature and a different order of exposition for each separate language. With this view the several Grammars are arranged as far as possible on one plan, and the same grammatical terms have been applied to these forms in all the languages which substantially correspond in function. Obviously, this "parallel" method has great advantages, not only because it avoids the waste of effort in learning mere terminology, but because it gives facilities for the comparison of the different languages with regard to structure and idiom. So far as accidence is concerned, however, the range of profitable application of this method is somewhat limited. It would, for instance, be quite irrational to write a Grammar of Sanskrit, Arabic, or Chinese on a plan that would be suitable for English or French. The functional correspondence between an inflexional form in one language and its nearest equivalent in another is never more than approximate, and is often very slight indeed. It is only when a number of languages present a considerable degree of resemblance in their grammatical structure that the parallel treatment can safely be applied to them. This condition is fulfilled in the case of the group formed by the modern Teutonic and Romanic languages with the addition of Latin and Greek. The accepted grammatical terminology of these languages is certainly susceptible of a good deal of improvement in the direction of uniformity. It is, for instance, a real inconvenience to the learner to be told that the English *I wrote* is "past indefinite," and that its most usual French equivalent, *j'écrivis*, is "past definite." With regard to syntax, even languages that widely differ in structure might with advantage be subjected to uniform treatment to a much greater extent than has ever been attempted. The tasks which language, con-

sidered grammatically, has to perform are identical all the world over; and a chief part of the business of syntax is to show how a given language succeeds (or how far, and why, it fails) in accomplishing these identical tasks. Both on practical and on scientific grounds it is desirable that this aspect of syntax should be more fully recognised in the teaching of languages; and the present series must be welcomed as a decided step in the right direction.

The amount of the changes which Prof. Sonnenschein and his collaborators propose to make in the established grammatical nomenclature is, after all, not very great, and in many of them they simply follow the example of previous grammarians of repute. In the classification of the parts of speech there is no attempt at originality. The convenient terms "definite and indefinite article" are retained for occasional use, but do not enter into the classification, the words so-called being properly placed among the adjectives. The scheme of tenses is, for English, as follows: Present, Present-Continuous, Past, Past-Continuous, Present-Perfect (called for brevity Perfect), Perfect-Continuous, Past-Perfect or Pluperfect, Pluperfect-Continuous, Future, Future-Continuous, Future-Perfect, Future-Perfect-Continuous, Secondary Future, Secondary Future-Continuous, Secondary Future-Perfect, and Secondary Future-Perfect-Continuous. The term "Secondary Future," which designates the form "I should write," is not quite unobjectionable; perhaps "Anterior Future" would express more precisely what is meant. It is, however, satisfactory to find this form recognised as belonging to the indicative mood. The name "Imperfect" is given as an optional synonym for "Past-Continuous." The propriety of this seems doubtful, as it may suggest the idea of a functional identity, which does not exist between the English "tene" and the Latin and Romanic imperfect. In the French grammar the names of the tenses are: Present, Past (=the "Past-Definite" of ordinary grammars), Imperfect, Perfect, Pluperfect, 2nd Pluperfect (*j'aurais écrit*), Future-Perfect, and Secondary Future and Future-Perfect (corresponding to the ordinary "Present and Past Conditional"). The term "Second Pluperfect" is rather awkward; but it would not be easy to devise a name really descriptive either of the formal structure or of the very limited sense-function of this tense. The recognition of the so-called "conditional" as a tense of the indicative is a decided advantage. It is true that the actual use of this tense, as of some other tenses in all Aryan languages, is determined frequently by considerations pertaining to another kind of relations than those of time. We often express the notion of contingent predication by the grammatical form which primarily denotes futurity. Thus: "If his train is punctual, he *will now be* at York." No one has proposed to call "will be" in such a sentence anything but a future tense, though the time to which the sentence relates is present. The notion which dictates this mode of expression is something like this: "When we come to know the facts we shall find that, &c." The tense-form primarily denoting future time thus comes to denote a relation which is not one of time, but of sentence-class or mood—it indicates that the

clause is a contingent predication. In the same manner we use the "past" group of tense-forms for a purpose which has nothing to do with time-relation—viz., to indicate that a contingent predication is dependent on a rejected hypothesis, as in the sentence, "If his train were punctual, he *would now be* at York," where, as in the French so-called "conditional," the modal catachresis of the past tense-form and that of the future tense-form are combined. There is, indeed, a certain historical difference between the English *would be* and the French *serait* as used in contingent predication—the former is historically subjunctive and the latter is historically indicative; but then there is just the same difference between *if he were* and *s'il était*. Prof. Moriarty's book has the merit of being the first French Grammar for English use that puts this matter in its true light.

In the Latin tense-nomenclature the only innovation attempted by Prof. Sonnenschein is one that seems to me undesirable. He says that the Latin form *scripsi* is common to two tenses—the "(present-)perfect" and the "past." This is an arbitrary forcing of Latin grammar into an alien mould, and is likely to impede rather than help the learner's appreciation of the character of the language. It would be unreasonable for a grammarian to introduce a "subjunctive mood" into the grammar of a language which had no trace of any formal distinction between "subjunctive" and "indicative"; and, on the same principle, the number of "tenses" in Latin ought to be identical with the number of time-distinctions which the language actually provides for in its forms, not with the number which it might conceivably have provided for. Moreover, the use of the term "perfect" for the English *I have written* as contrasted with *I wrote*, or for γέγραφα as contrasted with ἔγραψα, is not quite unobjectionable; and the objection to it is one which is intensified when the usage is introduced into Latin grammar. When the older Latin grammarians opposed the *præteritum perfectum* to the *præteritum imperfectum*, their nomenclature had an intelligible fitness; and the former designation is just as appropriate in cases where we render *scripsi* by *I wrote* as in cases where we render it by *I have written*. Originally, both *scripsi* and *scribebam* were regarded (correctly, from one point of view) as *past* tenses; the latter expressed incompleteness, and was therefore called "imperfect"; the former, because it did not express incompleteness, was by way of contrast called "perfect." It is important to remark that the term "perfect" was chosen, not because it was in itself descriptively accurate, but because it was the natural antithesis to the accurate term "imperfect." Now the earlier English grammarians, moulding their nomenclature on that of Latin, applied the name "perfect" to the form *I have written*, as being most nearly analogous to the Latin *scripsi*; the form *I wrote* they regarded as corresponding to *scribebam*, which indeed it often translates. Of course, the difference of function between *I wrote* and *I have written* does not really correspond to that between *scribebam* and *scripsi*; the form *I wrote* is (in the Latin sense) as often "perfect" as "imperfect." The matter has been further complicated by the adoption on the part of Latin

grammarians (who were followed by English grammarians) of a new nomenclature, founded on an analysis (correct but incomplete) of the possibilities of time-relation in a sentence. The form *scripsi*, the traditional "past-perfect," was now called "present-perfect"; *scribebam* was called "past-perfect"; and *scribam* retained its old name "past-imperfect." This scheme has the advantage of indicating correctly the mutual relation of the tenses; but if we are to justify it logically we must assume that the word "perfect" has acquired the non-etymological sense of "relatively past." The modern nomenclature suits the Latin tense-system very well, though, for my own part, I prefer that the analysis of time-relation should be relegated to syntax, and not mixed up with the classification of tense-forms. But the English tense-system, unlike the Latin, involves features which are due to other elements than those of pure time-relation; and if the names which are founded on pure time-analysis are applied to English forms, their application must be, in some degree, arbitrary. The grammarians who have used these names for English tenses have generally given the name "(past-)imperfect" to *I was writing*, and "present-perfect" to *I have written*, and have called *I wrote* "past" or "past-indefinite." Now, it may be conceded that the term "present-perfect," as restricted to the form *I have written*, has a certain justification in the fact that this form emphasises the relation of the past action to the *present* moment in a way in which the form *I wrote* does not. But, unfortunately, the etymological sense of the word "perfect" has led to the erroneous notion that the function of the "present-perfect," as distinguished from that of the "past," is to describe an action as "completed at the present moment," as that of the "past-perfect" is to describe an action as completed at a past moment. (It is interesting to note that Apollonius Dyscolus refuted a precisely similar misconception as to the function of the Greek "perfect"—ὁ χρόνος παρακείμενος τῷ παρόντι.) I am sorry to see this erroneous definition adopted in Mr. Hall's very excellent "English Accidence." That "completion" has nothing at all to do with the matter may be seen by comparing the two sentences: "I *lived* in this house till last June," and "I *have lived* in this house all my life." If Mr. Hall's definition were correct, surely the two tense-forms should change places.

What, then, is the real distinction between the English "perfect" and the "past"? The full explanation is too complicated to be given here; but the key to the problem is the etymology of the "perfect" form, which from a structural point of view might be called "present-possessive." The primary function of the tense is to show that the past fact which is predicated is regarded by us as an element in the *present* condition of the subject, or as a portion of a history (primarily, a history of the *subject*) which extends down to the present moment. The structurally equivalent tense in French has the same original function, but for reasons that might easily be given has not adhered to the rule so closely as the English tense. The formula above given, though not exhaustive, will, I think, be found to account for the following apparent anomalies. We can say

"Cicero *has expressed* his opinion on this subject"; but we cannot say "Cicero *has written* works in many departments of literature"; and yet, if we substitute "left us" for "written" the expression becomes correct. It is right to say "Rome *has undergone* many sieges"; substitute "Babylon" for "Rome" and the sentence is bad English; but we may correctly say "Babylon *has powerfully influenced* the development of civilisation," and it makes no grammatical difference whether we add "and its influence still continues," or "but its influence has long ceased to exist." We do not say "Caesar [Cromwell, Napoleon] *has converted* a republic into a monarchy"; but we can say "Caesar, Cromwell, and Napoleon, *have converted* republics into monarchies." We may say (with reference to the same visit) "He *called* on me to-day" or "He *has called* on me to-day"; but the two statements, though identical as to the matter of fact, are decidedly different with regard to the latent thought which they imply.

Prof. Sonnenschein's Latin Syntax is arranged on an excellent plan. It is divided into two parts—the first answering the question, "How are sentences and parts of sentences expressed in Latin?" and the second giving an account of the functions of the grammatical forms. I miss in part i. a chapter on the time-relations of sentences; but in other respects the mode of treatment is extremely satisfactory. It is a pity that the English Syntax was not arranged on the same method. The book contains many luminous suggestions; but I cannot help thinking that a closer conformity to the scheme followed in the Latin Syntax would have rendered it much more valuable. As it stands, the treatment of English syntax is not nearly copious enough. The deficiencies are partly supplied by Mr. Hall in his *Accidence*; but this involves the sacrifice of the advantages of the parallel method. Perhaps the English Syntax was written before the plan of the series was fully matured. The volumes on German and on Latin Syntax correspond much more closely, and the resulting advantage for simultaneous study of the two languages is very great.

In general execution all these Grammars are of exceptionally high merit; but especial praise must be given to Prof. Moriarty's thoughtful and original book on French *Accidence*. Few teachers, I think, will fail to derive many valuable hints from a perusal of it. One of its special features is that it gives a more elaborate and scientific account of the pronunciation than is to be found in any similar book for English use.

HENRY BRADLEY.

CORRESPONDENCE.

THE LETTER OF THE KING OF ARZAPI TO AMENOPHIS III.

15, Chalcot Gardens, Hampstead, N.W.:
Nov. 20, 1889.

Among the Tel-el-Amarna tablets now in the Bulaq Museum, copies of which were published by Prof. Sayce in the June *Proceedings* of the Society of Biblical Archaeology, there is one of unique interest. It is a letter from the king of Arzapi (Biblical Rezekh) to Amenophis III.

Prof. Sayce has expressed a suspicion that this letter is written in "Hittite." I do not say that it is not, although Mr. Hugo Winckler's copy gives *kha-ad-du* for Prof. Sayce's *kha-at-te* (l. 27). What I do venture to affirm is that BIBBID, "chariots" (l. 5), and KĀLATTA or KĀLATA, "brother" (ll. 11, 15), present affinities to a known language. BIBBID may be analysed into BID+DID, just as the Accadian BABBAR is analysed into BAR+BAR; and KĀLATTA or KĀLATA is simply KĀ+LĀTTA (or LĀT, with "the vowel of prolongation"). Now, in modern Chinese, *pai* means "chariots," and is referred by the lexicons to an old form *pit*, which in a still earlier stage of the language would be *bid*; while *ko*, old sound *kā*, is "elder brother," and *lao*, old sound *lot*, i.e. *lāt*, "aged," "venerable," is commonly used as a term of respectful address. Thus, *kālata*=Chinese *ko lao* (*kā lāt*), "honoured brother!"

Next, I note that the good wishes of the letter (ll. 3, 6, 7, 26) admit of similar comparisons. To take the last first: ZIN-NÜG G'UMANDA is "May peace be multiplied!" ZIN, "peace," I compare with Chinese *tsin*, "finish, achieve"; *ts'in*, "rest, repose"; *tsing*, "to order, restore peace," "concord," "peaceful"; and NÜG I compare with Chinese *ning*, "finished," "settled," and *ning*, "rest," "repose," "to salute," "to wish peace to." ZIN-NÜG is thus a compound term, of a form common enough in Chinese, and not rare in Accadian. That the verb G'UMAN-DA is a precative or optative form is obvious to students of Accadian. The fact appears also from the parallel expression *lāšumu* of the other letters. But DA is an Accadian root meaning "great, strong, broad, plentiful," as appears from the definitions DA=*aštu*; DA-LUM=*dannu*; DA-MAL=*rapāšu*. In Chinese, on the other hand, we have *to*, "many," "much," "to become many," of which the old sound is *da*. Thus G'UMAN-DA clearly=*multiplicetur*!

Now, as ZIN is "peace," it is natural to suppose that this is the true sound of the ideogram in ll. 3, 6, 7, 10, which Prof. Sayce has transcribed KURU, but which has the phonetic complement—*in*. ZIN may further be compared with Accadian DI=*sulmu*; for it is likely that DI really had the force of *sullumu*, "to settle," "end" a matter, and that SILIM is of Assyrian origin. DI, ZIN, would be related as DUG, ZIB. I, therefore, transcribe the third line thus: DA-TI-MI ZIN, "Unto me is peace."

I need hardly point out to students of Assyrian that the sign which Prof. Sayce transcribes *kak* may equally well be transcribed *da*. In ll. 6, 10, I transcribe G'UMAN-ZIN=*lāšumu*, *paz esto*! in l. 7, DUKKA DATA G'UMANZIN.

In writing DUK-KA, I have preferred Mr. Winckler's transcription to the alternative DUK-MAS. The form may be analogous to the Chinese *tsuh*, old form *tsok*, "then,"; Lat. *denique*, and *tsch*, older *tsch*, *dek*, "next," "then." In modern Chinese *t'i* is a common sign of the dative—e.g., *t'i ta shwoh*, "speak to him!" The old sounds are *dai*, *dat*—the latter of which appears in the Arzapi word DATI-MI, "unto me." This being so, it is quite possible, and perhaps probable, that DUKKA DĀTA="these unto"; that is to say, DĀTA is here used as a post-position, and DUKKA is an independent pronoun of the second person, related to Accadian ZU, ZA, ZAE, "thou," on the one hand, and to Chinese *nung*, ancient *jung*, *ju*, "thou," on the other.

I have noted other curious coincidences between the language of Arzapi and that of China—e.g., *tsi-li-ya*, which Prof. Sayce renders "I have sent" (line 15), is strangely

similar to *tsi-liao* "(I) have sent"; and *uppa*, *up*, "present," reminds one of Chinese *pei*, *pi*, "to give." But I think I have said enough to call attention to the subject.

C. J. BALL.

SCIENCE NOTES.

THE medals of the Royal Society have this year been awarded as follows: The Copley medal to the Rev. Dr. Salmon, for his various papers on subjects of pure mathematics, and for the valuable mathematical treatises of which he is the author; a Royal medal to Dr. W. H. Gaskell for his researches in cardiac physiology, and his important discoveries in the anatomy and physiology of the sympathetic nervous system; a royal medal to Prof. Thorpe for his researches on fluorine compounds, and his determination of the atomic weights of titanium and gold; and the Davy medal to Dr. W. H. Perkin for his researches on magnetic rotation in relation to chemical constitution.

At the next meeting of the Anthropological Institute, on Tuesday, November 26, Prof. A. C. Haddon will read a paper on "The Ethnology of the Western Tribe of Torres Straits." Prof. Haddon's ethnological collections are now on view at the British Museum, where he himself attends almost every day to give information concerning the objects. On the following Tuesday, December 3, the members are invited to a private exhibition of the natives of Tierra del Fuego, at the Royal Aquarium, when Dr. Garson will read some notes on these people.

MR. H. K. LEWIS, of Gower-street, will publish, on December 1, *The History and Pathology of Vaccination*, in two volumes, illustrated with twenty-two coloured plates and other engravings. The first volume will contain a "Critical Inquiry," written by Dr. Edgar M. Crookshank, professor of bacteriology at King's College, and the second volume will consist of "Selected Essays," edited by the same.

A NEW work by Mr. J. Ellard Gore, entitled *The Scenery of the Heavens: a Popular Account of Astronomical Wonders*, will shortly be published by Messrs. Roper & Drowley. It will be illustrated with photographs of star clusters and nebulae from the original photographs taken at the Paris Observatory, and by Mr. Roberts at Liverpool, and also with drawings from recent sketches by well-known astronomers.

BY far the greater part of the last number of the *Mineralogical Magazine* is occupied by a paper in which Mr. L. Fletcher, of the British Museum, describes in detail the meteorites which have been found from time to time in the Desert of Atacama. Although specimens of these meteorites are well known to collectors, the localities in which they were found are so difficult of access that a good deal of obscurity has always enshrouded their origin and relationship. Mr. Fletcher enters into a critical discussion of the history of the specimens, and concludes that there is, after all, nothing extraordinary in the number of meteorites which have fallen in the desert of Atacama, nor is there evidence of widely-spread meteoric showers. All the known specimens appear to be referable to thirteen meteorites, most of which are nickel-irons.

PHILOLOGY NOTES.

MESSRS. KING & COOKSON have nearly ready for publication by the Olarendon Press a small edition of their *Sounds and Inflections in Greek and Latin*. It is intended principally for use in schools, and contains an additional section on comparative syntax.

THE November number of the *Classical Review* is good throughout, though it does not contain any exceptional contributions. Among the original articles, we may notice Mr. J. T. Bent's description of a prehistoric necropolis on the Bahrain islands in the Persian Gulf, which he regards as the original home of the Phoenicians—we may point out, however, that the occurrence of ostrich-shells hardly points to "wide commercial enterprise"—see Xenophon, *Anab.* passim; Mr. F. Wallis's elaborate account of certain MSS. of Origenes *contra Celsum*; Mr. Evelyn Abbott's paper on the early history of the Delian league, opposing the views of Kirchhoff; Mr. B. I. Wheeler on "Grammatical Gender"; and Mr. John B. Bury's etymology of *ἔκδρα* as simply = *Hund*, "dog." The reviews are as thorough as usual—we may specially mention that of Dr. Waldstein's *Catalogue of Cambridge Casts*; and the summaries of periodicals—particularly those of the more important papers in *Hermes*—are very useful.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 12.)

DR. J. BEDDOE, president, in the chair.—Dr. Beddoe read a paper on "The Natural Colour of the Skin in certain Oriental Races." Dr. Beddoe's observations showed that parts of the skin covered by clothing were very much lighter than those exposed to the sun and air; and that those people with the darkest skin in the covered parts were not those who tanned to the blackest hue. A paper by the Rev. James Macdonald on "The Manners, Customs, Superstitions, and Religions of South African Tribes," was also read.

FINE ART.

Diego Velazquez und sein Jahrhundert. Von Carl Justi. Mit einem Abriss des literarischen und künstlerischen Lebens in Sevilla. In 2 vols. (Bonn.)

Diego Velazquez and His Time. Translated by Prof. A. H. Keane, and revised by the Author. In 1 vol. (H. Grevel.)

AMONG the numberless books on art, and especially on art history, that have been published in Germany during the present century, there is perhaps none in which the subject matter is treated so thoroughly as in this comprehensive work on the great Spanish painter. The author is known to have been engaged in its preparation for many years. He has visited and revisited the peninsula, and lived there for a long time; and he has thus become acquainted with the country, its art treasures and its literature, so as to be able to speak with authority on the subject. For years he has searched the archives of Italy, besides those of Spain, for new documentary materials; and in this particular branch of research he has been surprisingly successful. Prof. Justi is, of course, also well acquainted with the numerous works by Velazquez which have found a resting-place in England, and about the history of which he has much valuable and new information to offer.

With all this I do not think that the thoroughness with which the subject is treated is the chief merit of Prof. Justi's work. He evidently aims at something very different from what recent German writers on art have made their standard. After perusing a few pages, the reader will be at once convinced that the author's wit and genius will not allow him to assign to this book

a place only among the works of reference in his library. If ever a German book on art history has had a claim to be considered classical, it is this. Most of the chapters may with profit be read more than once, and, in doing so, the reader will hardly ever become tired. At the same time it may be said that the book seems not to have been written with the object of becoming a popular work in the ordinary sense of the word.

In his criticisms of pictures Prof. Justi appears to be no partisan of any of the schools of art critics which now oppose one other. He has chosen a standard of his own for forming a judgment on the character and style of the several works of art discussed by him. In the case of a painter of the type of Velazquez, the critic, when intending to analyse the picture, will no doubt find little or nothing to go upon, if he were to apply the same rules which enable us safely to discriminate between genuine and spurious pictures by Italian painters of the fourteenth and fifteenth centuries. Prof. Justi bases his critical judgment chiefly on the treatment of colours, on the handling of the brush, and, in general, on those points about which modern painters are wont to speak with authority when discussing the technical methods which the old masters may have used. Velazquez is perhaps the only one of the old masters who comes, in his technique, very near the methods used by many prominent modern painters.

Nevertheless, it is by no means an easy task to become capable duly to appreciate the works of the great Spaniard. Most of those who have learned to enjoy the old masters of the Italian school are also acquainted with the country in which their art arose, with its scenery and with the peculiar character of its people. They have thus found a standpoint from which to judge and to enjoy that art, and numberless associations assist them in forming an adequate opinion on the merits of the old Italian artists. The country of Velazquez is less visited. Moreover, the sphere in which the court-painter passed his life is particularly difficult to understand, and is void of special interest. Besides, Velazquez was, before all, a portrait painter, engaged to paint over and over again an indifferent prince and an unfortunate and ill-formed prime minister. Only a few incidents break the stately monotony of the artist's life. Of all these, and not a few other serious difficulties which the biographer had to meet, the reader hardly becomes aware. In his opening chapters on Seville, on Spanish art and Spanish culture in general before the time of, and contemporary with, Velazquez, as also in the chapters that follow on Madrid and the royal palace, Prof. Justi gives us so vivid a picture of the artist's surroundings as to enable us not only to understand, but also to sympathise with, what might otherwise appear unnatural, incomprehensible, or little short of absurd.

The title of the book, "Velazquez and his Century," clearly indicates that the information contained promises to be something more than one may generally expect from the pen of a specialist treating exhaustively a single subject. Until lately German art historians chiefly aimed at making their subject a contribution to the general history of civilisa-

tion, without giving sufficient prominence to the enormous difference of merit between the works of original masters and those by the hand of pupils and imitators. The modern school of German art historians, while attempting to atone for these defects, seem to have become utterly indifferent to all other literary requirements. Their disquisitions apparently do not aim at being readable. They are, as they openly profess, addressed exclusively to colleagues and pupils. I need hardly point out that the *Velazquez* has nothing in common with these literary tendencies of the day. It is perhaps in consequence of this that until now hardly any German critical art magazine has published a review of the book, whereas authoritative critics of general literature have not hesitated to acknowledge at once its exceptional merits, which place it in the foremost rank in recent German literature.

In more than one important question about the authenticity of pictures we find the author at variance with the generally accepted views of German art critics and their official catalogues. He is courageous enough to pronounce clearly his heterodox opinions on some of the recent additions to the public museums, and the reasons which he gives for his statements appear to be more obvious than pleasing. In the chapter on Rubens's visit to Madrid, and his (supposed) influence on Velazquez—in my opinion, the most brilliant chapter in the whole work—Prof. Justi may be said to have given the death blow to a much discussed theory. The arguments produced are not only applicable to this particular case, but have a much wider bearing, and may be said to offer a new aspect of the problem of "the theory of influences," which has become the standard of a new school of art critics. Not content with having produced convincing facts and internal evidence prejudicial to that theory, the author goes on to discuss the problem from the psychological point of view; and the arguments brought forward by him to support his dissenting views are a most delightful piece of satirical writing. The same chapter has an additional interest on account of its containing an antidote against the over-estimation of Rubens, whom some now describe as ranking with the very greatest masters in every department of painting.

The chapter devoted to Murillo at Madrid comprises within the limits of a few pages a thorough analysis of the tendencies and the special charms of that heterogeneous painter. The vivid colours with which the personal intercourse between these two greatest Spanish painters is described impresses one as a truly dramatic picture, such as very few art historians are capable of composing.

The chapters treating of the two visits of Velazquez to Italy offer the biographer an opportunity of reviewing Italian art and artists of the time. I need hardly say that he justifies here the expectations with which readers of his standard work on Winkelmann will turn to these pages. No art critic has as yet given us a better and more eloquent essay on the art of Ribera and of Bernini. The reader at once takes a lively interest in these two highly gifted artists, whose works find but scanty recognition at the present time, for no other reason but for their not suiting the prevailing taste.

I must not omit to draw attention also to the rare faculty which the author appears to possess in describing painted portraits. His pen seems to rival here the brush of the painter. In these descriptions he always lays under contribution some pungent biographical facts, elicited from private correspondence, across which he has come in his indefatigable researches among archives. The interest in the pictures is thus coupled with that in the persons represented, and so the book becomes an indispensable guide to the student desirous of giving to the art of Velazquez the full admiration which it deserves.

The large number of genuine works by the artist in England will render the translation of the book especially welcome to the English public. The translation from the original German by Prof. Keane is, so far as I can judge, a highly recommendable work. The difficulties must have been exceptional, considering the peculiar style of the author, which, in its richness, seldom allows a literal rendering. The abridgments may have appeared desirable in order to render the book more acceptable to the English public, and they may secure for it a wider circulation; but I believe that those who have carefully studied the two German volumes will hardly be prepared to part with any of their contents as irrelevant or as matter of secondary interest.

JEAN PAUL RICHTER.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."

Highgate: Nov. 19, 1889.

It was like a dream of olden days returning to find Mr. Ernest Radford again mildly rebuking me for a supposed error in my *Life of Bewick*.

Almost seven years ago Mr. Radford wrote a letter to the ACADEMY stating he believed there was some confusion in that volume respecting relief and intaglio engraving. But, as Mr. Radford confessed he had not then seen my book, his criticism was of little real value, although it was ably written and with his accustomed sprightliness.

I responded in the ACADEMY of January 27, 1883; and as Mr. Radford has not since said any more publicly on the subject, I am free to presume, from his letter in the ACADEMY of November 16, that for the past six years he has been diligently studying to reply. After all these years it is gratifying to find that Mr. Radford has only to complain of a trifling omission in my book, respecting a cut in a work which, we both agree, Bewick did not illustrate.

Mr. Radford states that only the frontispiece of *The Farmer's Boy* is signed "Nesbit"; while I have led my readers to believe that at least one other block was cut by this engraver. I am too much occupied at present with another work to enquire which is correct; but I am quite willing to allow that I may have been mistaken.

With respect to the question of the engraver of these cuts in Bloomfield's *Farmer's Boy*, I think it is just possible that the book owned by Mr. Radford is one of A. Anderson's American publications (see *The Life of Bewick*, p. 179), many of which were published at the beginning of the century. Perhaps Mr. Radford will give the name of the publishers of his copy, and describe the frontispiece.

Mr. Radford has evidently still something to learn, if he has not yet grasped the meaning of engraving on wood with "the

white line." He is apparently unaware that Thomas Bewick was the inventor of the "white line" method of engraving, thereby earning his title of the father of modern wood-engraving. In 1879, Mr. W. J. Linton, the chief living authority on artistic wood-engraving, whom also I am proud to call my friend, published *Some Practical Hints on Wood-Engraving for the Instruction of "Reviewers" and the Public* (Boston, U.S.A.). This was specially written for critics who do not know what "the white line" is; and to the exposition of this "white line" an important chapter in the book is devoted. In 1884, also, Mr. Linton published a larger work, entitled *Wood-Engraving; a Manual of Instruction*. (London: Bell.) In this book, which seems particularly well adapted to Mr. Radford's needs, the following words conclude the chapter on "Cutting and Engraving":

"'Black-line,' which is called *facsimile*, is mechanical work, though it may be better done by an artist than by the mechanic. 'White-line,' which is drawing with the graver—'white-line' alone is Art."

DAVID CROAL THOMSON.

NOTES ON ART AND ARCHAEOLOGY.

MR. FREDERICK SHIELDS has finished the large picture upon which he has been engaged for some months past. It is in the shape of a lunette, and the figures are life-sized. The subject is "Christ and the two Maries after the Resurrection"; and it is treated with rare imagination and beauty of design and colouring. This is the first large picture which Mr. Shields has painted, indeed the first of any size for a long time past; as he has been engaged for years upon his designs for stained glass and mosaics for the Duke of Westminster (Eaton Hall), and others. The present work is of the nature of a fresco, being painted in the Gambier-Parry method. It is now at the Latotype Company's for the purpose of reproduction, and about a fortnight hence will be on view for a short time at the artist's studio in St. John's Wood, before going to its destination—the crypt of St. Barnabas in Pimlico.

THE forthcoming number of the *Magazine of Art* will contain a paper by Mr. J. E. Hodgson on "The Nativity of our Lord as depicted in the National Gallery," illustrated with engravings from the "Nativity" by Rembrandt and by Botticelli, and from the "Adoration" by Fra Angelico.

THE following exhibitions will open next week:—(1) The annual winter exhibition of the Royal Society of British Artists, in Suffolk-street; (2) a series of pictures of Egypt painted by Mr. Frederick Goodall during the past thirty years, and lent by various private owners, at Messrs. Graves galleries, in Pall Mall; (3) a series of pictures by Mr. David Farquharson, entitled "Rivers of Scotland," at Messrs. Arthur Tooth & Sons' galleries, in the Haymarket; (4) a miscellaneous collection, including drawings and paintings by M. Eugène Verboeckhoven, pastels and oils by Mr. Henry Campotosto and Miss Campotosto, and paintings and drawings by Mr. O. W. Wyllie, Mr. W. Biscoombe Gardner, &c., at the Royal Arcade Gallery, Old Bond-street; and (5) a number of pictures painted by ladies, in competition for prizes offered by Mr. R. N. Mathewson, at the Lady Guide Association, Cockspur-street.

A *Kindergarten Drawing Book*. By T. E. Rooper. Part II.—Curved Lines. (Griffith, Farran & Co.) The designs in this little book are simple and well arranged.

MUSIC.

RECENT CONCERTS.

MR. HENSCHER gave the first of his new series of London Symphony Concerts at St. James's Hall, on Thursday evening, November 14. The programme, in which four works were presented in chronological order, was excellent. First of all came a Suite for orchestra in D by Bach, the founder of modern instrumental music. There is both science and soul in the pathetic theme, or rather combination of themes, in the second movement, while the merry dance tunes which follow are fresh as when written. This was followed by a Haydn Symphony in G, one of the best works of the master who foreshadowed Beethoven. Not even in his London Symphonies has Haydn shown greater charm of melody, more pleasing contrasts, or finer touches of humour. There are passages in Beethoven which lead us to believe that this work must have been one of his favourites. Beethoven himself was represented, but only by his "Egmont" Overture. Last of all came Brahms' Symphony in C minor. The programme thus formed, as it were, an epitome of the history of musical art during the eighteenth and nineteenth centuries. The performances were all good, the Haydn Symphony being particularly well rendered. The audience was most enthusiastic.

MENDELSSOHN'S Oratorio "St. Paul" was performed at the Crystal Palace last Saturday afternoon, where it had not been given for seventeen years. It is difficult to understand why a work containing some of the composer's finest music should be so seldom heard, for even at Festivals it is all but neglected. It drew an immense audience to the Palace, so perhaps Mr. Manns will soon perform it again. In the programme-book an interesting account was given of certain numbers written for the work, but afterwards rejected by the composer or replaced by others. A song for soprano in F minor, "Thou who hast doomed," is mentioned. A song "intended for St. Paul," to similar words, is to be found in the Breitkopf Härtel edition of Mendelssohn's Works (Series 14 B), but it is in F major. The Palace choir sang well, but the vigorous basses often overpowered the other voices. The principal vocalists were Miss A. Williams, Miss M. Mackenzie, Messrs. Lloyd and Brereton. The last named was not in good voice, and even Mr. Lloyd was not at his best.

INDISCRIMINATE enthusiasm often leads to undue neglect. The success of "Calvary" at Norwich was one of the triumphs of Spohr's life, yet after its production it was put aside for many years. It was revived by Dr. Mackenzie and Mr. Prout in 1887. For the opening concert this season of the Hackney Choral Association, on Monday, November 18, Mr. Prout selected Spohr's "Fall of Babylon," the second Oratorio which the composer wrote for Norwich. It was given in London in 1847 under Spohr's direction, and subsequently shared the fate of the earlier work. It is difficult in these days to do justice to Spohr. His formality offends us, and we grow weary of his mannerisms; but in the "Fall of Babylon" many a page proclaims the hand of a master. The doom pronounced by Daniel on Belshazzar is set to music remarkable for its simplicity yet dramatic effect; and some of the solos, notably the one for bass—"O what is man!"—are of great interest. But in the choruses the composer has put forth his whole strength. In beauty, skill, and imagination, some of them are almost as interesting and exciting as those of "St. Paul" or "Elijah." We cannot go into detail, and will therefore only mention the chorus of Jews in the second part—"Lord, Thine arm hath been

uplifted"—as one of the grandest. One marked feature of the work is the orchestration, which is clear and vivid; and the colouring especially shows dramatic instinct. Another feature is the gradual increase of interest in the music; the second part of the Oratorio is more powerful than the first. How few composers are able to avoid anti-climax! Even Mendelssohn in one of his Oratorios gives us the best first. The performance of Spohr's work was, on the whole, excellent. Mr. Prout's choir sang splendidly. The principal soloists were Mdme. Isabel George, Miss R. Dafforne, and Messrs. Piercy, Black, and Pope, who all acquitted themselves well. The gentlemen may specially be praised for the manner in which they entered into the spirit of their parts.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

Albums of German Song. No. 4. Johannes Brahms. (Novello.) A composer can be great in small things. In the humble form of the *Lied*, Schubert and Schumann showed all their depth of feeling, and displayed to the full their vividness of imagination. Their contributions to this department of musical literature are not yet sufficiently known; and the same can be said with regard to Brahms, who comes next to them. Any attempt to place his songs before the notice of the public is therefore welcome. This Album contains the complete set—ops. 7 and 19, and some of op. 14, also six of the *Magelone* Romances (op. 33). The difficulty of the pianoforte accompaniments in some of Brahms' *Lieder* places them beyond the reach of many players; but, with the exception of the last named, there is nothing in this volume to frighten ordinary pianists. The *Magelone* Romances will well repay careful study, for in them the composer's genius shines at its brightest. The German poems have been well translated by the late Dr. Hueffer.

Ausgewählte Lieder. By J. Brahms. Vols. I. and II. (Berlin: Simrock.) After what we have just said respecting the composer, it will only be necessary briefly to describe the contents of these two volumes. The first contains "Liebestreu"—No. 1 of op. 3, the first set of songs published by Brahms. The other *Lieder* are selected from his ripest period: the earliest is from op. 48, the latest from op. 97. They are all of the highest interest, and of great variety. The melodies remind one at times, by their sweet simplicity, of Schubert, and the harmonies, by their texture, of Schumann; but through all the individuality of Brahms makes itself felt. The simple and quaint *Volkslieder*, "Vergeliches Ständchen," "Der Gang zum Liebesbühnen," and "Sommerabend," are little gems. The words are given in the original German, with English versions by Mrs. Macfarren and Mrs. Morgan, and French words by M. Victor Wilder.

Liebeslieder. By Anton Dvůřák. (Op. 83.) This is a set of eight songs, and, as the opus number shows, one of the Hungarian master's latest productions. In form they are concise, and in workmanship most finished. The melodies are unpretentious, and most have a popular character; but the accompaniments are full of expression and charm. The words of all the songs tell not of the joys of love, but of the sorrows which it kindles; hence the music is of a melancholy cast. The composer has written many lovely songs, but we have little hesitation in ranking these among his best. The original Hungarian poems, by G. Pfleger-Moravski, are given, with English text by Mrs. J. P. Morgan, of New York, and German version by O. Malybrok-Stieler.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Life and Letters of Mary Wollstonecraft Shelley. By Mrs. Julian Marshall. In 2 vols. (Bentley.)

It is almost unnecessary to say that this biography is intensely interesting. That it could hardly have failed to be, even had Mrs. Julian Marshall displayed but little of the skill in arrangement, and the happy facility in literary workmanship, so conspicuous in these volumes; for out of the materials at her command the most incompetent editor would have found it impossible to make a dull record. Attractive, however, it cannot be called. For the interest, intense as it is, is from first to last unrelievedly painful; and the picture is one of sombre gloom only broken by lurid lights which serve to render the darkness more impressive. The central figure is certainly one of winning beauty; but it is always seen either in deep shadow or in the fitful illumination of these ghastly gleams, and Mary Shelley is encircled by a "rabble rout," who seem more like shapes in some phantasmagoria of nightmare than like men and women of the every-day waking world. There is a little passage in a letter from Shelley to his wife (vol. 1, p. 302), which is worth quotation because the situation it calmly describes, as if it were quite a matter of course, is so curiously and accurately representative of a hundred other situations which dramatically disclose themselves as the narrative proceeds. Shelley is staying with Byron at Ravenna in the year 1821, and he writes:

"Lord Byron has here splendid apartments in the house of his mistress's husband, who is one of the richest men in Italy. Here are two monkeys, five cats, eight dogs, and ten horses, all of whom (except the horses) walk about the house like the masters of it. Tita, the Venetian, is here, and operates as my valet; a fine fellow, with a prodigious black beard, and who has stabbed two or three people, and is one of the most good-natured fellows I ever saw."

Living as the guest of one's mistress's husband, in a badly kept menagerie, attended upon by an amiable murderer—surely never had human being a more grotesquely repellent environment; but by the time we reach this particular record, the book has laid its intoxicating spell upon us and we do not feel it to be strange. Everybody, or nearly everybody, is somebody's mistress or somebody's paramour, and nobody has any objection. The entire picture is of a wild beast show resembling that of which Circe was some time proprietress; and as for poor Tita, who stabbed people in the playful effervescence of his good nature, he is a quite ordinary specimen, whom visitors intent on the real attractions of the exhibi-

tion—the Byron, the Shelley, the Godwin, the Clare Clairmont, and the Jane Williams—will pass by with very languid interest. I believe that by many persons of light and leading lack of reverential enthusiasm for Shelley and his circle is regarded as the one unmistakable symptom of those fatal diseases—respectability and Philistinism. The ideals of Gower Street and Gath have never been mine; but a few days spent in the companionship of the men and women who revolved round Mary Shelley and her husband almost suffice to inspire one with a passion for respectability—to send one out on a pilgrimage to burn incense at the shrine of Dagon.

To a certain extent, of course, this memoir has been overlapped by previous works—by the Autobiography and Correspondence of Leigh Hunt, the Reminiscences of Trelawny, the Life of Godwin by Mr. Kegan Paul, and the various biographies of Byron and Shelley, notably by the exhaustive and final memoir of the latter poet which we owe to the industry, discriminating sympathy, and finely tempered enthusiasm of Prof. Dowden. This inevitable overlapping is, however, a matter of no real consequence. It is almost entirely confined to the first volume; for the detailed history of Mary Shelley's widowed life, to which the second volume is devoted, can only be described as a distinct addition to our knowledge, and the objection that this letter or that fact does not now appear in print for the first time has no weight when urged against the general accuracy of the description. And even in the first volume, the story of which is identical with the story told again and again by Shelley's biographers, a certain realisable freshness is given both by the assumption of a new standpoint—from which Mary, rather than Shelley, is the central figure in the picture—and by fresh material which occasionally supplies us with new facts, but more often groups familiar facts in new relations, so changing and, it may be verifying, the scheme of light and shade. To give the details of the reader's gains in this respect would be to occupy more than the space which I can reasonably expect to have allotted to me, and I will therefore confine myself to one illustration. If completeness of statement concerning any matter relative to the Shelleys is to be found anywhere, it is certain to be found in Prof. Dowden's pages; and yet I incline to think that most readers of the seventh chapter in Mrs. Marshall's first volume will feel that he has, doubtless unwittingly, minimised both the real torture suffered by Mary Godwin, during the early years of her union with Shelley, from the presence and conduct of Jane Clairmont, and the sweet heroism with which that torture was endured. At a later period of the record, Prof. Dowden, speaking of the strained relations between Mary and Jane Clairmont—or Clare as she then chose to be called—writes: "Misunderstandings among them grew frequent, with little, perhaps, that deserved blame on either side." And this sentence is an example of the general tone of the narrative, which leaves behind it the impression that the difficulties and unhappinesses which rose out of Clare's presence in the house as a constant third were the result solely of those differences of temperament which will prevent the close intercourse even of estimable and

mutually considerate people from being always harmonious. Even if this were so, neither Clare nor Shelley—especially Shelley, who had had painful experience of another "third" in the person of Eliza Westbrook—can be considered guiltless of the selfishness of maintaining an arrangement which was clearly inimical to the happiness of Mary, whose right to a voice in the *personnel* of the household was surely equal to Shelley's. No one, however, who reads Mrs. Marshall's record, supported as it is by fuller entries than have yet been published from Mary's journal, can doubt that she had causes for misery much more substantial and palpable than those indicated above. Extravagance in the expression of emotion is always to be avoided; but it really makes one's blood boil to read of poor Mary—then in a condition which makes the largest demand upon the sweet observances of love—lying every night in her lonely bedroom listening to the hum of voices from downstairs, where the other two, absorbed in each other, in divine philosophy, and in heaven knows what besides, talk and talk and talk, until somewhere in the chill of the small hours she is summoned from her bed to soothe the hysteria into which Shelley's creepy conversation has thrown his too susceptible companion, and, as the divine poet so beautifully puts it, "console her with her all-powerful benevolence." All-powerful indeed, and surely all enduring as well!

I must not linger here, but I cannot forbear to reproduce a few extracts from Mary's journal. One or two of them have been published before, but to be fully understood they must be read consecutively. The poor little seven months' baby (its premature appearance is only too explicable) was born on February 22, 1815.

"March 6.—Find my baby dead. Send for Hogg. [Where is Shelley?] March 7.—Shelley and Clara go after breakfast to town. Hogg stays all day with us; talk with him. . . . Not in good spirits. Hogg goes at 11. A fuss. To bed at 3. March 11.—Very unwell. . . . Talk about Clara's going away; nothing settled; I fear it is hopeless. She will not go to Skinner Street [Godwin's residence]; then our house is the only remaining place, I see plainly. What is to be done? March 13.—Shelley and Clara go to town. Stay at home; fret, and think of my little dead baby. This is foolish, I suppose; yet whenever I am left alone to my own thoughts, and do not read to divert them, they always come back to the same point—that I was a mother and am so no longer. March 14.—Shelley and I go upstairs and talk of Clara's going; the prospect appears to me more dismal than ever; not the least hope. This is, indeed, hard to bear. May 12.—Shelley and his friend have a last conversation. May 13.—Clara goes; Shelley walks with her. . . . I begin a new journal with our regeneration."

The regeneration was the voluntary departure of Clara—or Clara, as she is here called—for Lynton; and, though in the future she was destined to prove herself a still more rankling thorn in the flesh, or rather in the spirit, of poor Mary, these later occurrences must remain unnoticed. It must suffice to repeat that the new light cast by Mrs. Marshall on the mutual relations of Mary, Shelley, and Clara, is in itself sufficient to confer upon her first volume the charm and interest of freshness.

It is, however, in the second volume that we find the material which mainly serves to provide the entire work with a recognisable *raison d'être*. While Shelley lived, Mary's individuality could not fail to be largely in abeyance. Mrs. Marshall shrewdly remarks that

"two original geniuses can rarely develop side by side, certainly not in marriage, least of all in a happy marriage. Two minds may, indeed, work consentaneously, but one, however unconsciously, will take the lead; should the other preserve its complete independence, angles must of necessity develop, and the first fitness of things disappear. And in a marriage of enthusiastic devotion and mutual admiration the younger or the weaker mind, however candid, will shirk or stop short of conclusions which, it instinctively feels, may lead to collision. On the other hand, strong and pronounced views or peculiarities on the part of one may tend to elicit their exact opposite on the part of the other, both results being equally remote from any real independence of thought. However it may be, either in marriage or in any intellectual partnership, it is a general truth that from the moment one mind is penetrated by the influence of another, its own native power over other minds has gone, and for ever" (vol. ii., pp. 316-7.)

Perhaps "for ever" is a somewhat unguarded phrase; but the general thought of this passage may be accepted as indubitably sound, the penultimate sentence being specially noteworthy for its justness of thought and transparency of expression. It may, nevertheless, be doubted whether Mary Shelley had at any time the strong intellectual individuality which is, by implication, attributed to her here. At any rate, we may say with some degree of assurance that no evidence of its existence is forthcoming. Such an individuality must have its moments of at least incipient revolt from the ascendancy which, in the main, it welcomes; and no record of one such moment is to be found in this biography. Mary Shelley's published works certainly do not lead us to the conclusion which Mrs. Marshall hints at but does not explicitly avow. With one notable exception her books have been forgotten by the world, and even her biographer does not plead that the forgetfulness is an injustice. *Frankenstein* is certainly an extraordinary performance; for even those who may urge—not perhaps without reason—that its invention is in excess of its imagination must needs regard that invention as of very rare and impressive quality. But the account of its inception (vol. i., pp. 139-143), which is remarkably interesting, though far too lengthy to quote, proves conclusively that the book was an outcome of intense and abnormal cerebral excitement, and that it must therefore be regarded as a unique *tour de force* rather than as a really representative work. As a matter of fact, Mary was much more truly a realisation of the winning old-fashioned ideal of "womanliness" than a specimen of the modern "strong-minded" or "independent" genus. She breathed in the heated revolutionary atmosphere by which she was surrounded, but it was not her native air; and one cannot help feeling that when Shelley's death released her from the obligation of militant non-conformity, the calm of the new life was—in spite of its blank joylessness—not unwelcome. Certainly she shrank, with an unmistakable

shrinking, from entering upon or aiding any line of action which tended to revivify the past. Trelawny was very anxious to write Shelley's Life, and begged Mary to lend her co-operation. Her reply is very characteristic of the woman who is revealed in these pages:

"You may guess, my dear friend, that I have often thought, often done more than think, on the subject. There is nothing I shrink from more fearfully than publicity. I have too much of it, and what is worse, I am forced by my hard situation to meet it in a thousand ways. Could you write my husband's Life without naming me, it would be something; but even then I should be terrified at the rousing the slumbering voice of the public; each critique, each mention of your work might drag me forward. . . . You know me, or you do not—in which case I will tell you what I am—a silly goose, who, far from wishing to stand forward to assert myself in any way, now that I am alone in the world, have but the time to wrap night and the obscurity of insignificance around me. This is weakness, but I cannot help it; to be in print, the subject of men's observations, of the bitter hard world's commentaries, to be attacked or defended, this ill becomes one who knows how little she possesses worthy to attract attention, and whose chief merit—if it be one—is a love of that privacy which no woman can emerge from without regret" (vol. ii., p. 193).

There is enough of healthy commonplace womanliness in this to suggest to the reader of these volumes—not by any means for the first time—that Mary was *in* the Shelley circle, rather than naturally *of* it; that she was attracted to Shelley and his world simply by a supreme passion of the heart which sufficed to subjugate her nature but not to transform it. Trelawny, with his gusty temperament, was for a time very angry at Mary's refusal; more angry than he seems to have been at another refusal which came later on. The portion of his letter to which Mary Shelley here replies is omitted, so it is difficult to say whether the proposal referred to were made with much seriousness or eagerness. Probably not.

"My name will *never* be Trelawny. I am not so young as I was when you first knew me, but I am as proud. I must have the entire affection, devotion, and, above all, the solicitous protection of one who would win me. You belong to womankind in general, and Mary Shelley will *never* be yours" (vol. ii., p. 225).

Not only of Trelawny, but of all the masculine characters who figure prominently in these pages—with the solitary exception of the cold-blooded Godwin—it may be said that they belonged "to womankind in general." When we get away from Mary Shelley and poor Fanny Godwin—the one other attractive and wholesome person in the book—we are in sorry company. People are always engaged in the pursuit of "light loves in the portal" or else in borrowing money, and frequently both occupations are carried on at the same time. Godwin, as all the world knows, persistently sponged upon Shelley, even at a time when he professed to believe that Shelley had outraged his feelings and common morality by seducing his daughter; but the philosophical Tartuffe saved his self-respect by insisting that his own name should not appear on Shelley's cheques. Shelley himself, with that curious lack of the most ordinary human instincts which so pre-eminently distinguished

him, borrowed money from Harriet for the support of himself and Mary—Mary and Clare waiting outside the house in a cab while the extraordinary negotiation is in progress. Even the affair with Emilia Viviani, that transcendental amour which gave birth to the rainbow splendours of the "Epipsychidion," terminated in the usual utterly prosaic pounds-shillings-and-pence manner. "Before their acquaintance ended," writes Mrs. Marshall, "she was turning it to practical account, after the fashion of most of Shelley's friends, by begging for and obtaining considerable sums of money." Everywhere the atmosphere of vulgar sordidness is positively stifling.

In literary history, the delicate question of precedence in the hierarchy of moral deformity is difficult to settle; and it is, indeed, impossible to say, without hesitation, whether the higher place should be assigned to Godwin, the unspeakably mean and selfish prig, or to Byron, the unspeakably mean and selfish profligate. Their claims being so perplexingly equal, it is, perhaps, the wisest course to bracket them first. In Mrs. Marshall's volumes these distinguished persons appear many times with their masks off; and, to do justice to the great poet, his mask was not often on. The great philosopher was more careful; but really his domino was so diaphanous that it hardly served as a disguise. Mr. Phil Robinson, in his amusing book, *The Poets' Beasts*, remarks of the tiger, that

"there is no ambiguity about anything he does. All his character is on the surface. 'I am,' he says, 'a thorough-going, down-right wild beast, and if you don't like me you must lump me; but in the meanwhile you had better get out of my way.'"

The quotation may seem beneath the dignity of the subject, but it is so appropriate that I cannot resist it. Byron and Godwin had, like the tiger, characters quite devoid of ambiguity, and the counsel to keep out of their way might always be regarded as a counsel of safety. Indeed, in a lesser degree it applies equally to Mrs. Godwin, Clare Clairmont, Mrs. Williams, and Jefferson Hogg, who must have been not merely "gey ill to live with," but "gey ill" to have anything to do with. They are less impressively repulsive than Byron and Godwin, because they are less impressive in every way; but after their kind they were fairly successful in making the world unpleasant for their having lived in it. It is Mary Shelley who keeps the book sweet, and happily she is the most prominent figure, especially on the canvass stretched for the second volume. She was "a noble woman, nobly planned"; and a memorial of such a one is always a thing to be welcomed and valued.

In speaking of the themes of the book, I have somewhat neglected the work of its writer; and I can now only say briefly but emphatically that Mrs. Marshall has produced one of the best of recent literary biographies. The book is well written and well arranged; it treats of many difficult subjects with unfailing good temper and good taste; and it is characterised by such prevailing carefulness that the presence of two unfortunate slips is somewhat surprising. Mrs. Marshall attributes to Sterne the well-known saying of Steele concerning a noble lady, that "to love her was a liberal education"; and Trelawny

is credited with some not less well-known words of Shakspeare which he uses in one of his letters—"Can such things be, and overcome us like a summer cloud, without our special wonder?"

JAMES ASHCROFT NOBLE.

"MEN OF ACTION."—*Lord Strafford*. By H. D. Traill. (Macmillan.)

IF it were possible to produce a satisfactory biography of a statesman without more knowledge of the history of the times in which he lived than Mr. Traill possesses, this life of Strafford would have served to fill up a gap in our literature. The author has sympathy with his hero, not too indiscriminating to be just, and an intuitive perception of the relative importance of facts, which makes his picture true to the life wherever he has the whole of accessible materials before him. Hence his account of Wentworth's career as President of the North and as Lord Deputy of Ireland is in the main admirable, because he has studied carefully, and to a good purpose, *The Strafford Letters*, and because those letters to a great extent elucidate themselves. Even here, however, the limitations of his knowledge are occasionally perceptible, as, for instance, where (p. 118) he argues at considerable length that the king's title to Connaught would have been held by a lawyer of the present day to be good. He omits to remark that, after all, the real point at issue was not what was the law of the English government of Ireland, but whether English or Irish law was to be preferred. It was only by Irish custom that the Clanricardes held any land in Connaught; and it was at all events attacking long-settled rights when Wentworth ousted the descendant of Sir William de Burgo, who had taken Galway by Irish custom in the fourteenth century, in order to set up the king as heir of Lionel, Duke of Clarence, who had claimed it in right of an heiress entirely against the principles of Irish law. It is, of course, true that Wentworth's proceedings were conducted on the lines of the Elizabethan lawyers before him; but it is certainly not satisfactory to find the question treated by Mr. Traill without reference to those considerations which were in reality at the bottom of the whole problem.

When Mr. Traill steps upon ground less completely covered by Strafford's own correspondence, he is frequently at fault. His narrative of the last year of the life of his hero constantly needs correction—as, for instance, where he ignores the understanding between the leaders of the Commons and the Scots as the cause of the dissolution of the Short Parliament, or omits to account for the suddenness of Strafford's impeachment. Indeed, it may be gathered from these pages that while Mr. Traill is perfectly familiar with Knowler's collection, he has not heard of those letters of Strafford which were published by Whitaker. Nevertheless, Mr. Traill's grasp on the personal character of Charles's only statesman saves him even here from biographical error, and it is rather to the early part of the book that the attention of the critic needs to be drawn.

In dealing with the old question of Wentworth's change of sides, Mr. Traill at least

treats us to a new and startling solution. He holds that Wentworth had been "from the first an adherent of those absolute principles of government of which he became afterwards so fearless and formidable a champion"; and that he had deliberately adopted in appearance the views of a party to which he was in principle opposed "for the purpose of convincing Buckingham that it was better to adopt him for a friend than an enemy" (p. 37). Strange to say, he not only vindicates Wentworth's supposed conduct as similar to that of certain modern politicians, but as being "not the least creditable of the accounts of his conduct in 1628." Mr. Traill tells us that he has arrived at this conclusion "by a simple process of exhaustion," that is to say, by setting forth three theories not one of which, as I quite agree with Mr. Traill, will hold water, and then by arguing that his own fourth theory must necessarily be true. If there be a fifth theory—and I, for one, believe that there is—Mr. Traill's whole argument has broken down.

Mr. Traill, in fact, is not sufficiently versed in historical details to speak with authority on such a question. He tells us, for instance, that

"from the 7th to the 26th [of June] when the prorogation took place—the eventful weeks of the debates on the Tonnage and Poundage Bill and the Remonstrances—Wentworth's name virtually, if not actually, disappears from the debates of the House" (p. 39);

and from this he draws the conclusion that it is at least probable that overtures from the court had already reached Wentworth. How does Mr. Traill know that Wentworth did not speak on the Tonnage and Poundage Bill? Wentworth may have spoken on that subject without anything being now known of the matter, as it so happens that no report of the debate upon it is in existence. It would be easy to multiply instances in which Mr. Traill is inaccurate in details, as when he startles us by stating that Charles I. was tried by "the High Commission" (p. 188), or condemns, apparently without knowing what his words imply, the attitude of Charles's first House of Commons towards the king by telling us that money had been voted in 1624 "for the war with Spain in the Palatinate"—an assertion which is the exact opposite of the truth.

It would be pedantic to find fault with Mr. Traill merely for his mistakes on details. It is because those mistakes appear to me to indicate a far-reaching source of error that I join issue with him. He appears to me to be a citizen of the nineteenth, and not of the seventeenth, century. He has never breathed the intellectual air or imbibed the ideas of Wentworth's generation. He has got firmly into his head that Wentworth was fighting against democracy, and appears to approve of this because he dislikes democracy in modern times. It is, therefore, naturally unintelligible to him that Wentworth should have honestly taken up with democracy except as a blind; and he does not see the force of the argument that, if Wentworth had once stooped to false pretences, he would certainly have done so again in some other part of his active career.

The fact is that Wentworth, like men so dissimilar from himself as were Bacon and

Cromwell, grew up under the influence of the Elizabethan political system. His devotion, it may be fairly argued, was not primarily to monarchy, but to what the Elizabethans called the commonwealth, and what we call the state. An eager endeavour that the public good might be predominant over private interests is the keynote of his whole career. As to the instrument by which this end was to be effected he would have little doubt. It was not to the crown resisting an imaginary democracy that he looked in his earlier days; but to the crown supreme indeed in its own sphere, yet taking heed to counsels rendered to it by parliament. Whether those counsels were to take shape in active opposition depended upon the questions which arose. It was an old principle that the king should live of his own; that is to say, that his own income should cover his ordinary expenditure. If he wanted more, he must come to parliament for help; and in that case parliament was justified in refusing help except on the assurance that he would spend the money in what it regarded as the public good. Add to this that Wentworth was himself not a bundle of speculative political ideas, but that he was ambitious and self-willed, prone, as Becket and Coke had been, to magnify his office, and thereby to magnify himself, and we have hardly any need for Mr. Traill's notion of a complete severance between his real and ostensible opinions in the early parliaments of Charles. Neither have we any need for that complete severance between his conduct before and after 1628, which Mr. Traill justly regards as inconceivable.

I, at least, feel no difficulty in imagining Wentworth as anxious from his earliest manhood to "serve the king in place," to use an Elizabethan expression, though he may have been also anxious to refuse supplies in parliament to a rash and ill-advised government. It is at all events noteworthy, in support of this view, that Wentworth never during this early stage of his career asked for office other than local. If he had become President of the Council of the North in January, 1626, he would not, so far as he could then foresee, have been brought into collision with either king or parliament.

That Wentworth's opposition was carried on in a manner different from that of Eliot can hardly be doubted by anyone who has deliberately compared their attitude, though it is not necessary to deny that Wentworth sometimes gave voice to sentiments which would have suited the mouth of Eliot. If this be so, there is no reason to trouble ourselves overmuch about his reasons for changing sides. In essentials he did not change at all. Before and after the summer of 1628 he was for the promotion of public interests. Before that date he thought that he could best fulfil his duty by honouring the office of the king, and even by serving him in a local government; while, as a member of parliament, when he happened to be one, he was fired with a desire to check the erratic proceedings of the court, which rendered all government in the public interests impossible. Such an attitude required careful balancing, and Wentworth was not the man to balance carefully. He flung himself impetuously into the part which he had chosen for the time, and spoke words which in after times were n

forgotten by men of the world like Cottington. Later on, the position taken by the Commons on tonnage and poundage, and still more on the church question—a consideration which, by the way, Mr. Traill keeps too much in the background—indicated a fixed resolution to alter the whole balance of the constitution in their own favour. Why is it unreasonable to suppose that Wentworth from thenceforth regarded the interests of the commonwealth to be bound up with the interests of the king? What the House of Commons wanted was to use their claim to refuse tonnage and poundage as a lever to force its own ecclesiastical ideas upon the church. Wentworth has left nothing on record as to his motives for attaching himself to Charles; and it may very well be that the change, which undoubtedly existed, seemed very much less to one to whom Elizabethan political ideas were a present reality than it does to one who lives at the present day.

It is unnecessary to deal at length with Mr. Traill's political reasons for admiring Strafford. It is quite possible that if Strafford had lived at the present day he would have been a fervent admirer of the parliamentary system, and an assailant, as he was in the seventeenth century, of those who attempted to wrest to selfish ends the advantages of birth and fortune. It was certainly not because Clanricarde and Foulis were democratic personages that he trampled them under foot; and it is not a very wild conjecture that, if Strafford had been living now, he would have turned admiringly to any form of government capable of backing him in his struggle against what are now styled "interests."

SAMUEL R. GARDINER.

A New Pilgrimage, and other Poems. By Wilfrid Scawen Blunt. (Kegan Paul, Trench & Co.)

WHEN Mr. Blunt's *Love Sonnets of Proteus* were published some ten years ago their excellence was undoubtedly very much overlooked; for, as Lord Lytton intimated during the following year in the *Nineteenth Century*, it was not the critics that introduced the poet to the public, but the public that had introduced him to the critics. Never, surely, were poems of so high an order received so coldly, or so silently. There seems, however, to be a probability that before another decade has elapsed they will have received that recognition which they deserve, for they are steadily growing in repute. When compared with the love-sonnets of Rossetti (and the larger portion of Rossetti's sonnets are love-sonnets), they are found to be distinguished in a marked degree by their manifest verisimilitude. They appear, and possibly are, records of what the author has himself actually experienced, whereas the "House of Life" sonnets suggest rather the lofty imaginings of a dream-dowered poet. But the work of both authors alike indicates the possession of that virility of thought which almost invariably accompanies the gift of a clear and far-reaching poetic insight.

"Poetry is only born," writes Balzac, "after painful journeys into the vast regions of Thought"; and one of our best known living critics has observed, as regards poetry being an inspiration, that "no man can write

a line of genuine poetry without having been *born again*, or, as the true rendering of the text says, *born from above*." The volume before us is, in a measure, an illustration of Balzac's aphorism; but it more clearly and fully complies with the requirements of Mr. Watts's theory, which is, in truth, but a transfiguration of Plato's words, "He who, having no touch of the Muse's madness in his soul, comes to the door, and thinks he will get into the temple by the help of Art—he, I say, and his poetry are not admitted." No one will doubt Mr. Blunt's poetic inspiration, and few will question that the author of the following sonnet has taken journeys into the vast regions of Thought:—

"How strangely now I come, a man of sorrow,
Nor yet such sorrow as youth dreamed of,
blind—
But life's last indigence which dares not borrow
One garment more of Hope, to cheat life's wind.
The mountains which we loved have grown
unkind,
Nay, voiceless rather. Neither sound nor speech
Is heard among them, nor the thought en-
shrined
Of any deity man's tears may reach.
If I should speak, what echo would there come,
Of laughter lost, and dead unanswered
prayers?
The shadow of each valley is a tomb
Filled with the dust of manifold despair.
'Here we once lived.' This motto on the door
Of silence stands, shut fast for evermore."

This is a noble sonnet; and it is no small praise to add that it deserves to be ranked with such compositions as "To the Bedouin Arabs," "The Pride of Unbelief," and "The Sublime," which were included in the author's first volume.

The poem which gives its title to the present volume consists of a series of thirty-nine sonnets, of which the one above quoted is the twenty-ninth. But let us give two other examples which are more especially characteristic of the poet's tone and touch. They refer to the city of Paris:—

XIV.

"To-day there is no cloud upon thy face,
Paris, fair city of romance and doom!
Thy memories do not grieve thee, and no trace
Lives of their tears for us who after come.
All is forgotten—thy high martyrdom,
Thy rage, thy vows, thy vauntings, thy disgrace,
With those who died for thee to beat of drum,
And those who lived to see thee kingdomless.
Indeed thou art a woman in thy mirths,
A woman in thy griefs which leave thee young,
A prudent virgin still, despite the births
Of these sad prodigies thy bards have sung.
What to thy whoredoms is a vanished throne?
A chair where a fool sat, and he is gone!"

XV.

"For thus it is. You flout at kings to-day.
To-morrow in your pride you shall stoop low
To a new tyrant who shall come your way,
And serve him meekly with mock serious brow,
While the world laughs. I shall not laugh at
you.
Your Bourbon, Bonaparte, or Boulanger
Are foils to your own part of 'ingenue'
Which moves me most, the moral of your play.
You have a mission in the world, to teach
All pride its level. Poet, prince, and clown,
Each in your amorous arms has scaled the breach
Of his own pleasure and the world's renown.
Till with a yawn you turn, and from your bed
Kick out your hero with his ass's head."

Lines such as these do not require any encomiums; but they may serve to make us inquire whether we have not ranked too highly the feigned utterance of some modern poets. It will be noticed that Mr. Blunt has

not chosen the usual arrangement of the rhymes in writing these sonnets; but the form in which they are written is by no means new, although the author in his preface would seem to imply that such is the case. Several English poets have used it; and of these we would mention Horace Smith as having employed it very successfully, and also Mr. Andrew Lang in his "Homeric Unities," and Mr. Lefroy in some of his "Echoes from Theocritus." Rhymes are stubborn things, we know, and Mr. Blunt has a way of cutting the Gordian knot by employing assonances; but we do not like weak, incorrect rhymes in sonnets, and it is a "disgrace" to use that word as a rhyme to "kingdomless." The case is somewhat different with poems, such as the last in this book, which are written throughout in assonance instead of rhyme; but even then the effect is not pleasing, and we hope Mr. Blunt will write no more poems in assonance. His "Sed nos qui vivimus" is the most unsatisfactory composition he has yet produced. Indeed, the author's chief and worst offence is that he persists in employing assonances, or imperfect rhymes, for who, we would ask, can refrain from smiling when he meets in a serious poem with the word "bull" (surely an Irish specimen) made to rhyme with "soul," "ashen" with "nation," and "Caen" with "men"?

Yet, this defect notwithstanding, there are few persons who will not read with mingled admiration and delight Mr. Blunt's fine poem entitled "Sancho Sanchez," which is so life-like, so rich in rhythmical movement, pathos, and loftiness of character, that I do not hesitate to affirm that it will probably be well known to the next generation. It is a composition which would have delighted Longfellow, and it is not unlike some of those graphic pictures in verse which he so skillfully accomplished. Extracts from poems seldom do justice to the works from which they are taken, but the following verses will serve to indicate some of the excellences of "Sancho Sanchez":—

"Sancho Sanchez lay a-dying in the house of
Mariquita,
For his life ebbed with the ebbing of the red
wound in his side.
And he lay there as they left him when he came
from the Corrida
In his gold embroidered jacket and his red
cloak and his pride.

"But at cockcrow in the morning, when the con-
vents of Sevilla
Suddenly rang aloud to matins, Sanchez
wakened with a cry,
And he called to Mariquita, bade her summon
his cuadrilla,
That they all might stand around him in the
hour when he should die.

"And when they stood around him, in their
stately mantas folded,
With a solemn grief outawing the brute
laughter of their eyes,
You had deemed them in the lamplight to be
bronzen statues moulded
Of the powers of Nature yielding a brave man
in sacrifice.

"But the soul of Sanchez quailed not, and he
laughed in their sad faces,
Orying loud to Mariquita for the Valdepeñas
wine.

'A fair pig-skin, Caballeros, blushes here for
your embraces.
And I drink to you your fortune, and I pray
you drink to mine."

Of the other poems in the book it is only necessary to state that the "Idler's Calendar" is written in what the author is pleased to present as a form in which "the modern English sonnet may be written"; but, as it is a stanza of sixteen lines, we should prefer to call it a form in which the modern English sonnet may not be written. A sonnet, if it is anything at all, is a poem consisting of fourteen lines; and we object to a "square" if it consists of five unequal sides. On the whole, we prefer "Across the Pampas" to either the "Idler's Calendar" or "Worth Forest," though the latter poem is not without considerable idyllic beauty. The translations "From the Arabic," especially that entitled "The Camel Rider," lend a pleasing Oriental charm to the volume; but it is to be regretted that these, as well as "Sed nos qui vivimus," already referred to, are written in assonance, for the melody of rhyme would have added very considerably to their attractiveness and intrinsic merit.

SAMUEL WADDINGTON.

Recollections of Travels Abroad. By A. J. Duffield. (Remington.)

IN one of the quasi-Socratic dialogues which the author is fond of holding with people he chances to meet with in his travels, he announces that if ever he does write, it shall be a book as unlike any other as he is unlike his neighbours. He has certainly produced an original book. Many of the usually accepted ideas of the day, and all nineteenth-century cant, he treats with contempt; nor does he fear to expose those weak points in the moral and social state of both Englishmen and Australians which they are ever anxious to conceal.

Mr. Duffield is no mere tourist or globe-trotter. The countries he writes about he knows thoroughly; and he is acquainted with their histories, when they are old enough to have any. Various occupations have taken him to the Spanish Republics of South America, and to our Australian colonies. His experience of these countries he throws into the form of a series of essays, or what he himself calls a collection of pictures. Many of these are very entertaining. His adventures in South America, such as his first experience of an earthquake, his encounter with a jaguar, his being lost in a desert, and many more, are well told and intermixed with shrewd and quaint observations. He is fond of contrasting Peru and Bolivia with Australia, and comparing the mining industries of each—the former greedy for silver, the latter for gold—and speculating whether the fate that has overtaken Peru is reserved for Australia. The almost sudden increase of prosperity that we have seen caused by the discovery of gold in Australia was a repetition of what happened in Peru on the discovery of the silver mines of Potosi; and marvellous as has been the rise of Melbourne, that of Lima was even more rapid and complete. The magnificence of that city was the talk of the world in less than fifty years after it was founded. Perhaps he pushes his parallel too far, but he has many uncomfortable but undeniably true things to say of our Australian brethren.

The story of the trade in Kanakas to work in the sugar plantations of Queensland is told by the author in all its naked horror; and here again he makes himself thoroughly master of his subject before writing on it. Having had an overmastering desire to see the South Sea Islands, and, above all, the mysteries of the slave trade, he applied for and obtained the berth of government agent on one of the crack ships in the business, owned by some Presbyterian provision merchants, commanded by one of the most unique scoundrels it was ever his lot to know, and licensed by the Governor of Queensland to go to the islands to fish, not for cod, but for men. How the men were obtained, and how Mr. Duffield performed his part in assisting the poor slaves, we must leave the reader to find out for himself. It is possible that the hostility shown by him all through this book to Presbyterians arose from the owners of the slaves being of that persuasion.

Mr. Duffield explains why so few domestic servants are tempted by high wages to emigrate, at least so far as Queensland is concerned.

"It is set forth in advertisements that domestic servants earn from £20 to £50 a year, with board and lodging, in Queensland. This is true. But the domestic servant who in England, Ireland, or Scotland, has been accustomed to the sweet influence of domestic life under a roof where master and mistress mean guide, example, and friend, speedily finds when she reaches the colony that she has made an irreparable mistake. It is not worth while on £50 a year, and all 'found,' to live in a solitude that is positively appalling, except to a strong, trained, or contemplative mind. In like manner, the English workman finds that he has to compete with Germans and Chinese, the hours of labour are excessive, wages poor, treatment degrading, house rents high, neighbours shy and far between. The real labourer—pick and shovel men—earn seven shillings and sixpence to eight shillings a day. But under what conditions? A fierce sun, which no pen can describe, and a very heavy job entails the need of a sustenance the cost of which reduces the seven and eight shillings a day very nearly to the level of wages at home. The government, the squatter, sugar planter, and all employers of labour, screw the labourer down to the lowest farthing. Everything is done to keep the labourer in a menial condition. It is next to impossible for him to 'get on in the land.'"

Mr. Duffield has a chapter on Canada, and another on the United States; and he treats at some length on the negro question, led to it by what happened to himself when, in company with an American-born negro—a scholarly man, and such are not so rare in the States as is generally supposed—he strolled into a Young Men's Christian Association at New York. One of the young Christians, Bible in hand, met them at the door, and addressed them with "We do not admit negroes." The colony which the author most admires is Chile. The foundation of her prosperity was laid in agriculture and not in gold or silver mines. Chile was settled by Spaniards from the north of Spain, and has always been industrious and thrifty, proud and pious. We may notice that Mr. Duffield appears to believe in the possible completion of the Panama Canal.

One of his by no means least interesting chapters is the one on books and libraries

in the colonies. We certainly are surprised at his remark that as a rule people do not read much trash at sea. We were under the impression that the bulk of the three-volume novels finished their existence on board long-voyage steamers; but this is not the result of his careful observation, and he gives a list of the works he has found most read in his many voyages. There is a constant flow of old well-bound classics from England to the United States:

"What has become of all the old books, well bound in full calf, printed on fine paper, and kept in good preservation, which often met us in many a lowly shop in London? The answer is that they have, like our Irish fellow subjects, gone to New York. All the fine old books which once were ready to hand, and after being turned out of the big house, where they had ceased to command any care, had taken refuge in Orange Street, the Haymarket, in the alums of Covent Garden, and the Strand, may now be seen well taken care of in clean and orderly shops in Nassau Street, Wall Street, or Cedar Street, New York. A great trade is done in old books in the States. There is no duty on old English books, and much attention is given to the business. You can pick up a *Sentimental Journey* one hundred years old, an original *Robinson Crusoe*, a *Tristram Shandy* of 1759, in New York; but not for eighteenpence. Here you shall meet with no bargains; books which are bought in London by the cartload for the price of waste-paper are sold in the empire city at their highest value, and sometimes beyond it. A folio Hume in russia will fetch £10 a volume. Whole libraries are often transferred bodily from some broken-up old family house in Devonshire, Warwickshire, Yorkshire, Lancashire, and Berkshire, to the United States. Nothing can compete with fine old English books in bestowing an air of distinguished antiquity on a new house. . . . The stamp of age, the seal of authority, the fame which no newspaper reporter can tarnish, the name which is sacred to the unanimous worship of all respectable people, always command the attention and respect of the rich well-to-do people of the United States."

It will be seen from this quotation that Mr. Duffield is somewhat old fashioned in his notions; but we like him none the less for that, and do not doubt that his book will give pleasure to many of our readers.

WM. WICKHAM.

NEW NOVELS.

Of High Descent. In 3 vols. By G. Manville Fenn. (Ward & Downey.)

Passion's Slave. In 3 vols. By Richard Asshe King. (Chatto & Windus.)

A Match Pair. In 2 vols. By Ames Savile. (Kegan Paul, Trench & Co.)

Grandison Mather. By Sidney Luska. (Cassell.)

Colour Studies. By Thos. A. Janvier. (Bickers.)

Chita. By Lafcadio Hearn. (New York: Harpers.)

Olympias. By T. Sparrow. (Remington.)

MR. MANVILLE FENN is too practised a writer to produce an indifferently-written book; but he has not yet written one strong enough to withstand the oblivion that haunts Mr. Mudie's upper shelves, nor in *Of High Descent* has he made a forward step. The

book has its good qualities. Of these, and they are several and genuine, full acknowledgment may be made; but the critic is continually opposed by the enquiry—To what end has this book been written? Of *High Descent* is by no means uninteresting. The plot is cleverly enough constructed, the personages are no more puppet-like than they ordinarily are in our three-volume literature; but of the book as a work of art, what is to be said of it save that it is void of just that rare quality which enables a few novels to survive the lapse of hundreds, whether that survival be for the delectation of the few or the many? To the present writer it seems that Mr. Fenn is always most successful when he works on a small canvas. He has dramatic energy, directness of narrative, and a facile and pleasant style; but these good qualities suffer to a marked degree when he has to say in three volumes what he would naturally have said—what he could better say—in one volume, or in a magazine tale. There are portions of his latest book which are as good as anything he has done, and it should find no lack of appreciative readers. If rigorously restricted by the old conventions, as it certainly is, it will gratify those to whom conventionality in all things is (*pace* John Wesley or his predecessor in proverb-making whom he quoted) indubitably next to godliness.

The best thing in the new book by the author of "The Wearing of the Green" is the apt felicity of its conversational portions. Mr. Richard Asshe King has the invaluable faculty of conciseness, and he is thereby able to give point to many of his scenes and episodes which would otherwise be apt to drag. His story moves rapidly, and the general reader will doubtless follow it from its outset to its conclusion "with unflinching interest." The characterisation, moreover, is clever. But when this has been said, there remains nothing much to add. It is over long, and some of it is too often obviously compact of that useful but inartistic substance, "padding." That much misused word, "passion," is applied wrongly throughout. There is no "passion's slave" in Mr. King's story, but only a gentleman and a vicious young woman swayed and maladroittly led by strong desires. But for all this, *Passion's Slave* is an excellent novel of its kind. In its latter chapters the dramatic excitement is keen, and the interest imperative. The scene where Herbert Varien, nigh unto death and unaware of his treacherous wife's presence behind the bed-curtain, confesses his love for Kathleen is cleverly done. On the other hand, the long account of how Clare Varien came to her end is marred by one or two incongruities; as, for example, when this ignorant and essentially vulgar woman, as she wanders in distracted fright along the dock at Liverpool on the night of her crowning disaster, repeats, albeit to the tune of one of Gilbert and Sullivan's operas, some twelve or fourteen lines from a poem of Shelley.

With a commonplace plot, and a style for the most part more commonplace still, it is to Mr. Ames Savile's credit that in *A Match Pair* he occasionally shows himself capable of writing a good novel. His book is clearly the work of one little experienced in literary composition; if it be not so, then so much

the worse for the author's future. There are too many personages in his story, to begin with; and this overcrowding is the more obvious on account of the very imperfect manner in which the personages are drawn. They are too many, not only for the author's management, but for the movement of the story itself; for, being in many instances absolutely unnecessary, they simply block the way. Again, many of the incidents have no artistic relation to each other, and are quite unconnected with the central plot; and this, always a perilous licence, is, in amateur hands, certain to result disastrously. Finally, the style is sometimes ungrammatical and often slipshod (the first line is a double exemplification, "If the English climate 'comes' 'near to deserve'"), though every now and again Mr. Savile writes brightly and well, as in the narrative of the death of Raymond Henderson. To most readers, probably, it will prove but a dull substitute for something wherewith to pass the time, though lovers of sporting literature will doubtless relish its generally animated descriptions of "meets" and other episodes of fox-hunting. It would be unjust to Mr. Savile, however, to give the impression that his book is altogether of inferior quality. There are indications in it sufficient to warrant belief in his ultimately proving himself able, as already hinted, to write a really good novel.

The three following books upon my list are of American authorship, and I am constrained to say that the first two of them afford a welcome relief to the other novels with which I have just dealt. In the first place, they are much shorter, much better proportioned, less spendthrift in "excellent verbiage." In the next, each is much more artistically conceived and more artistically wrought than the longer works of Mr. King and Mr. Manville Fenn; and this comparative statement holds good, although one of the volumes in question consists of four tales, associated by the law of artistic unity. In *Grandison Mather* Sidney Luska has given us the ablest work in fiction he has yet accomplished. This writer, certainly in the front rank of the younger American novelists, has a wide reputation overseas, which he gained by *As it was Written*, and confirmed and increased by *The Yoke of the Thorah*, *Mrs. Pezada*, and that most charming of Bohemian stories, *A Latin-Quarter Courtship*. In his latest novel, which, by the way, is sub-entitled "An Account of the Fortunes of Mr. and Mrs. Thos. Gardiner," he has reached an ease and grace of style (despite certain vulgar Americanisms) not to be found in his earlier writings; and while the workmanship is satisfactory, the interest of the story is maintained on the most slender of plots. It consists, in brief, of the narrative of the early experiences of a young literary man in New York and of his charming wife, Rose. Both are of that happy company who dwell in (to quote from Mr. E. C. Stedman's well-known lyric)

"That proud and humble, poor and grand,
Enchanted, golden Gypsy-land,
The Valley of Bohemia."

Through poverty and a fair meed of suffering they reach their happy haven at last; but, as they are of those who must perforce fare onward ever, we may some day hear more of

winsome and clever Rose, and of Tom Gardiner and his fictitious wares. But admirable a novelist as Mr. Henry Harland (for it is no secret now that "Sidney Luska" is a pseudonym) has proved himself, I, for one, cannot but hope that he will not pursue too exigently his latest method—the method, broadly speaking, of Mr. W. D. Howells. It is a method that is excellent for certain episodic themes, but one that seems to me apt to be fatal for creative production of a more ample nature. In dealing so minutely with subservient details the novelist is tempted unconsciously to dwell with equal exactitude upon the irrelevant as upon the most essential. Not so do the great masters work. One foremost novelist of our time has, indeed, been plainly ruined, artistically, by this tendency; for even the most enthusiastic admirers of Tolstoi must admit that his defective sense of proportion, his lack of discriminative faculty, seriously interfere with even his most ambitious work in fiction. It is certainly no disparagement of Mr. Howells, who is indisputably a master in his *genre*, to assert that his method is not one which may be followed with impunity. So bright and well-equipped a novelist as Mr. Harland should, above all things, bear in mind that useful and artistic as photography is, it is not, nor ever can be, absolute art. There is no realism so false as that of the writer who is, in the conventional sense, "an absolute realist."

It is, however, but a tendency, a possibility rather, that I decry in Mr. Harland's instance. In that of Mr. Janvier there is no such misdirection of artistic energy to fear. His little volume of "Colour-Studies"—the title, by the way, being almost the only unsatisfactory thing about the book, except its unwelcome brevity!—is delightful, from the first page to the last. The style is light, piquant, varied, and trenchant; and, though there is certainly no uniformity of merit, for the stories are unequal both in design and technique, there is scarce a page which does not indicate the natural artist in words. I have seen later work by Mr. Janvier which is better than even the best of these four "Colour-Studies" ("Jaune d'Antimoine")—which some may recollect as having appeared in one of the American magazines, a year or two ago, under the signature "Ivory Black"; but that is as it should be, and as was to be expected. The author of "Rose Madder," "Jaune d'Antimoine," "Orpiment and Gamboge," and "Roberson's Medium," as the "Colour-Studies" are severally entitled, has made a *début* of exceptional promise. That he will fulfil this promise can hardly be doubted by anyone who has read his first book, and more particularly his recent contributions to the *Century*, *Harper's*, and other periodicals.

Chita, on the other hand, unlike the two other American volumes just mentioned, affords an example of "romanticism" gone further astray than, in the contrary direction, does the most parochial of New England tales. It is not only romantically conceived, but is most picturesquely and often poetically written, while there are passages of real power and beauty; yet one cannot but realise how much this story "of the might of deluging seas and lapsing lands"

would have gained by greater reserve on the part of the author, and by a more austere style. Mr. Lafcadio Hearn (is there any other Irish-Greek in literature, I wonder?) affords a text whereupon Mr. Howells might exultantly discourse of the evils of "the romantic method." He perpetrates almost every fault which that most able writer avoids with repugnance; and even the qualities of fervid imagination and dramatic intensity which are undeniably displayed in *Chita* do not redeem it from its too obvious shortcomings of verbosity, rhetoric, and slurring of minor, but essential, details. Hysteria is not poetic force any more than convulsions are symptomatic of muscular strength; and Mr. Hearn is occasionally what admirers would call romantic, but what the unbiassed critic would term hysterical. Of a certainty he can do much better work than this; that must be evident to the most casual reader. Nevertheless, *Chita* is worth perusal. I doubt if anyone could lay it down with complete indifference; and there must be many to whom its appeal will be immediate. Is it "niggling criticism" to remark, incidentally, that New Orleans claret must be, in Artemus Ward's words, "a different beer to what is growed at home"; for when Julien is lying sick unto death—or, as the author has it, "when it seemed as if the cervical vertebrae were filled with fluid iron"—we read that "the light became scarlet as claret"!

I see, from his title-page, that Mr. Sparrow is the author of a book entitled *Fraught with Sorrow*. I cannot but think this titular phrase will recur to him, in another connexion, in later life, when in common with most of us scribes he will be repenting his early transgressions. For *Olympias* is a book to repent of—it might have been so good. What more fascinating background than that of imperial life in mediæval Byzantium! To what ends of grace and beauty Gustave Flaubert could have interwoven it into some strange tale! The central motive of Mr. Sparrow's story is the death of Alexius Comnenus, and the plot of the Empress Irene and her daughter Anna to oust Prince John and usurp the throne. Here everything was ready to hand. With fair scholarship, swift apprehension of essential details, and dramatic vigour, a picturesque and moving tale "of the days that were" might have been produced—a rival, say, of *Pass-Rose*, Prof. Arthur Sherburne Hardy's recent masterly study of the Charlemagne period. Apart from its shortcomings as a historical romance, *Olympias* is dull as a story of men and women; its personages are lifeless, and its descriptive passages but indifferent padding. Its anachronisms, moreover, are sometimes startling. I admit that I am ignorant of the date when passports were first required for European travellers in the East, but I doubt if it be as early as in the twelfth century ("Theodore Icen: so the passports termed him," p. 28); and I am quite sure that Richard Cœur-de-Lion and Philip of France did not appear at Byzantium in the reign of Alexis I. (of the Comneni), who, as it happened, died close upon a hundred years before Richard set sail with his crusaders (*vide* p. 69, &c.). *Olympias* herself is a shadow; and Zoe, the real heroine, is a mere abstraction. Mr. Sparrow rather suggests his

"Sophist Claudio, a man who possessed a redundancy of words and a pompousness of address." But Claudio knew his History of the Crusades.

WILLIAM SHARP.

GIFT BOOKS.

The House of Surprises. By L. T. Meade. (Hatchards.) This can hardly be called a book of surprises, for everybody who knows anything knows at least something of what Miss Meade can do when she sits down to write a story for children; but she has never produced anything quite so good as her latest volume. When literature acquires a "new journalism" one feature of it must consist of reviews of juvenile literature by true specialists, who can speak with the voice of authority—that is by the juveniles themselves. We have not dared to make this innovation; but we have paved the way for it by taking into consultation two of these specialists, aged respectively ten and twelve. They are not indiscriminating critics, being given to indulge at times in words too scathing for repetition, but the verdict upon the present work is that it is "awfully jolly" and "perfectly scrumptious." From this decision we do not dare to dissent; nor do we feel tempted to such rashness, as our weaker judgment would have led us to express a similar opinion in less effective language, the experiences of Christabel and Phil, Sybil and Gillie in the house of surprises, of which "the grey man" is custodian, being altogether delightful. A word of thanks to Miss Edith Scannell—whose illustrations are worthy of the text—must not be omitted.

The Old Pincushion, or Aunt Clotilda's Guests. By Mrs. Molesworth. (Griffith, Farran & Co.) Mrs. Molesworth has herself supplied the critics with a high—a terribly high—standard by which to judge her; and, though it is undoubtedly hard upon a writer to be always confronted with his or her best work, and complained of if that best work is not equalled, it is only one of the most ordinary and not the least endurable of the penalties of fame. Considered absolutely, as a story for children, *The Old Pincushion* is perfectly satisfying; considered as a new book by the author of *Carrots* and *The Tapestry Room* it is—well, a little less satisfying. Those were stories we were sure about; but it is difficult to feel quite so sure that such a "grown-up" motif as the losing and finding of a will, with the pecuniary and other issues involved, is one which is in itself calculated to attract the audience which Mrs. Molesworth addresses. This, however, is our only doubt; and perhaps it does not amount to much, for the writer is one who can make any story attractive. Neville and Philippa are delightful children; and if Kathie is not always so delightful she is a very human little girl, in whom some tender-conscienced readers will remorsefully recognise a kindred spirit. The pretty quarto volume will be hailed as a very welcome present, though even the youngest of art critics is hardly likely to admire Mrs. Adrian Hope's illustrations. They are, to say the least, not things of beauty.

White Lilac; or, The Queen of the May. By Amy Walton. (Blackie.) Art is the child of simplicity, and certainly there is no lack of art in this dainty idyll of an old farm and an orphan girl. The heroine wins first the confidence of the sheep-dog, and then of the cows and ducks outside the house, and finally the esteem and affection of its inmates by her kindness and by doing her duty resolutely. Mr. Greenways and his daughters are careful studies, while Peter, his son, is a new and amusing type of rustic life. Every here and there we are reminded of Mrs. Tulliver and

Sister Pullet in the quaint dialogue of the story. "It's a harassing thing is a choice," said Mr. Greenways. "I know what it is myself with the roots and seeds." The poor cobbler, on being asked to dine off a roast chicken, "looks down at his clothes and says, 'I feel as if I ought to have on my Sunday best.'" Peter's evenly balanced mind is admirable. He is asked if there are such beings as ghosts and brownies—"I don't say as there is," he answered slowly. "Of course not!" exclaimed his questioner. "And I don't say as there isn't," finished Peter in exactly the same tone." Every rural parish ought to add *White Lilac* to its library; while its pictures of the country and the general interest it excites will please every reader. Miss Walton has wisely remembered "one touch of nature makes the world akin."

Sir Aylmer's Heir. By Evelyn E. Green. (Nelson.) A pretty story, somewhat pathetically told, illustrative of the great unconscious influence of childhood. The small hero of the book is introduced to the reader on his homeward journey from the South. He arrives to find himself unexpected and unmet, the house shut up, and his guardian far away. For months he is left there living a dreamy lonely life, imagining his absent uncle to be the ideal of all that is noblest and best in life—never to be undeceived, for Sir Aylmer, on his return, finding out what the boy supposes him to be, becomes by the love and trust reposed in him, worthy of the name and position he holds. If *Little Lord Fauntleroy* had not been written, perhaps we should not have had this little book. It is well printed, and the illustrations decidedly above the average. The story will perhaps be read with as much pleasure by the elder as by the younger members of a family; and from, its high tone, it cannot fail to be an influence for good in every household where it finds a place.

Sir Ludar. By Talbot Baines Reed. (Sampson Low.) This is by far the most ambitious book that Mr. Reed has yet produced, for in it he escapes from the public school life in which he has hitherto mostly disported himself. One is tempted to say that the influence of Mr. Stevenson is too noticeable in certain both of the scenes and of the characters in *Sir Ludar*, and that the hero would not have died in the way in which he does had Mr. Blackmore not allotted a similar fate to Carver Doone. But even if Mr. Reed has taken a hint or two from masters in his art, his story is one of originality and power. It may be doubted if ever before an attempt has been made to combine England, Scotland, Ireland, and Spain, at the time of the Armada, into one story. Yet this Mr. Reed does with undoubted success. The taking of Dunluce, even although it is a matter for regret that its proper master should bear such a fearful and wonderful name as "Sorley Boy McDonnell," is told with great spirit, as is also the tragedy of Sir Ludar's brother. The escapades and practical jokes of the narrator of the story, who acts as a superior Sancho Panza to the hero's Don Quixote, are given with a "go" which proves that Mr. Reed's skill in depicting schoolboy mischievousness has not deserted him.

The Hermit Hunter of the Wilds. By Gordon Stables. (Blackie.) This is quite as good a book of adventure for boys as even the present experienced writer has produced, and it is marked—or marred—by fewer digressions than most of its predecessors. Tommy Taliaker rather too hurriedly, perhaps, realises the dream which haunts his childhood; certainly the means and methods for its realisation come to his hand with miraculous ease and rapidity. Nevertheless, when—in company with his

marvellous black cat—he sets forth on his adventurous search in South America for the lost son of his favourite uncle's friend, no complaint can be made of Dr. Stables's story on the score of deficiency in "go." Indeed, a complaint may be made of a different kind. At p. 221, everybody who has been lost sight of in the course of the story rushes into the arms of everybody else in too bewildering a fashion. But the narrative of Tom Talisker's marvellous escapes and adventures is told in a way which will reconcile its readers to all its improbabilities and impossibilities. Dr. Stables has invariably a humourist who helps out his hero in more ways than one. "Ginger Brandy," who plays this part in *The Hermit Hunter of the Wilds*, is an exceptionally good sketch.

The Maid of Orleans. By W. H. Davenport Adams. (Hutchinson.) Mr. Adams's interesting account of Joan of Arc will be a favourite among the gift-books of the season. It supplies a deficiency, for we are acquainted with no adequate life of the Maid in English. Mr. Adams has attempted to write for both the student and the general reader. He tells his story in eleven chapters in his own words, and gives in an appendix translations and summaries of the numerous documents which contain accounts of the trial and execution. There can be no doubt that he has done his work diligently and judiciously. The book is intensely, almost painfully, interesting, and few will lay it down till they have got to the end of the last chapter of the appendix. Mr. Adams has had the advantage of excellent guides to follow, both French and German; but his book is his own, and much more than a mere compilation. The binding of the volume is spirited and tasteful; but quite half the illustrations, aiming at the sublime, attain the ridiculous. The views of Domremy and the portrait of Charles VII. are sensible and useful to the reader, but the imaginative frontispiece and the other plates like it very feeble. This is the only fault in a volume creditable to author and publishers.

Afloat at Last. By J. C. Hutcheson. (Blackie.) This book is almost too true to its alternative title, which is "A Sailor Boy's Log of his Life at Sea." In other words, if it can be said from the boy's point of view to have any fault at all, that consists in its having too much of the brine in it. The brine is quite genuine, however. The book lags at first because of its "log" character, but in the latter portion Mr. Hutcheson warms to his work. The fight between the hero's ship and the pirates of the Straits Settlements is exceedingly well-managed; and the character of the beneficent, but imperturbable, Chinese—Ching Wang—is made to reveal itself in a remarkable, but not unnatural, fashion. The Irish boatswain is an equally good portrait, although Mr. Hutcheson treats us to rather too much of his brogue. Altogether, this is as healthy and breezy a book as one could wish to put into the hands of a boy.

The Diamond Hunters of South Africa. By Major-General A. W. Drayson. (Griffith, Farran & Co.) This is a most exciting story of an English family settled in Natal. There is not one dull page in the book. Each chapter relates some thrilling incident; and the graphic descriptions of lion and elephant hunting, leopard trapping, and snake spearing, with some remarkable experiences which General Drayson tells us in his foot notes are within his own knowledge, make this story for boys interesting to all sportsmen. General Drayson gives a strange instance of presence of mind of an officer in India, who suddenly felt a snake coiled round his legs.

"Instead of starting up and thus adopting the very course which would cause the snake to strike,

he in a low voice told his companions what had occurred, and asked them to procure a saucer of milk and place it on the ground at a short distance from him. The snake, especially the cobra, is very fond of milk, and this is a fact with which the officer was acquainted. The milk was brought, and the cobra, as it proved to be, slowly uncoiled itself, when it was killed by those who had in the meantime provided themselves with sticks."

General Drayson devotes some chapters to one of our wars with the Boers, and gives an enthusiastic account of Mr. Richard King. This young Englishman, at the greatest possible risk, volunteered to ride down the coast to the eastern frontier of Cape Colony to convey the news of the disaster at Congella. This book can be heartily recommended.

The Captains of Cadets: a Story of the Rule of Britannia. By Henry Frith. (Griffith, Farran & Co.) Boys with a taste for the sea will here learn something of life on board the *Britannia* at Dartmouth, and have no cause to complain that Mr. Frith does not afterwards provide them with sufficient adventures both with slavers and among blacks on shore. The story of the ship manned with Amazons is worthy of "The Pirates of Penzance." Mr. D. Knowles's illustrations are clever but occasionally too hazy.

Scout's Head, or St. Nectan's Bell: a Tale of the Wild West Coast. By F. Langbridge. (Frederick Warne.) This is a capital story, the interest of which never flags for a moment. Cornwall in the last century was sufficiently rough and unknown to the rest of the country to warrant Mr. Langbridge in introducing smuggling, fighting, and cliff-climbing enough to satisfy even the most exacting boy's taste. We are not staggered to find siege laid to a house, and innumerable hair-breadth escapes; and by the time the end of the book is reached we are ready to believe that daily peril and nightly smuggling were the ordinary conditions of life in Cornwall. A pleasant vein of humour runs through Mr. Langbridge's pages.

Jujube. By Isabel Hornebrook. (Walter Smith & Innes.) A strange eccentric narrative, told in a strange eccentric style. There is no plot, very little incident, just the record of a baby's life and a baby's death, with a few of the thoughts and feelings of the work-a-day folk among whom the life was lived, a suggestion of the softening effect the life had, a little of the sorrow and the good the death caused; and that is all. And yet, perhaps, some of the grown-up among us may be fascinated by this very out of the ordinary book. It is good print and quick reading, and, if eccentric, is at any rate not harmful.

The Story of a Queen. By Mary C. Rowsell. (Blackie.) This is a pleasant story for girls. It deals with the life of Marie of Brabant, the second wife of Philip III. of France, and tells the story of the young heir's tragic death with some pathos. The description of Queen Marie in her girlish home at Brabant is picturesque; and the account of her sufferings, when unjustly accused at the court of France of poisoning her stepson, is not devoid of interest to older readers. The intrigues of Delabrosse, the Prime Minister, with Gaston de Charolles bring a fresh element into the usually dead level of children's stories.

The Zoo. Rev. J. G. Wood. Second Series. (S.P.C.K.) A useful little book, full of much valuable information upon the ways and habits of both domestic and wild animals. The illustrations, which are numerous, cannot fail to be excellent, the artist being Harrison Weir. Binding and print are both good, and it is a book likely to prove a success in every way, and to be a useful present to boys of all ages.

NOTES AND NEWS.

IT is now just two years since the ACADEMY announced that Lord Carnarvon had found—among the papers which passed into his possession on the death of his mother-in-law, the late Dowager Countess of Chesterfield, widow of the sixth earl—a second series of Chesterfield Letters, and that he proposed to edit them for publication. These letters, which number 236, are in an excellent state of preservation. They were addressed by the famous Lord Chesterfield, the fourth earl, to Philip Stanhope, his godson and successor in the title, and may be regarded as a revised version of the celebrated letters to his natural son, who died after he had disappointed his expectations. The subjects are to a great extent the same; the language is often all but identical. But much of the cynicism of the earlier series has evaporated; the morality is on a higher level; the writer appeals to loftier principles than we are wont to associate with his name. The correspondence extends over nine years, beginning in 1761, when Philip Stanhope was in the sixth year of his age.

THE Clarendon Press will publish these letters, with a memoir of the writer by Lord Carnarvon, on December 10. The letters have been printed from the original MS., with all their peculiarities of spelling and pronunciation. One of them will be given in facsimile; and, in addition, there will be seven illustrations, reproducing by the collotype process portraits of the Chesterfield family and engravings of the houses in which they lived. The work will be printed in large quarto on hand-made paper, and bound in half-vellum. The issue will be limited to 525 numbered copies.

LEWIS CARROLL has a new book at press, to be entitled *Sylvie and Bruno*, with illustrations by Mr. Harry Furniss. It will be published by Messrs. Macmillan.

THE Diary of Frances Burney (Mdma. D'Arblay), which Messrs. Bell will publish immediately, covers the period 1768 to 1778, that is, from her sixteenth to her twenty-seventh year. The volume will also contain a selection from her correspondence, and from the journals of her sisters Susan and Charlotte, edited by Annie Raine Ellis, the editor of *Evelina* and *Cecilia* in "Bohn's Library."

MR. JOHN MURRAY will be the publisher of Mr. Carl Lumholtz's narrative of his four years' travel in Australia, with special descriptions of the aborigines of Queensland among whom he camped and of their cannibal practices. The book will be illustrated with maps, coloured plates, and more than one hundred engravings.

MESSRS. MACMILLAN announce a novel by the Marchioness of Carmarthen, entitled *A Lover of the Beautiful*.

THE Marquis of Lorne has made his first essay as a novelist in "A Canadian Love Story," which will appear shortly in the new weekly journal *Now*, published in Glasgow. Lord Lorne, we understand, gives pictures of life in the North-West, and some striking scenes in connexion with the late Indian rising. The hero is a well-educated young Canadian, who becomes enamoured of the daughter of an Indian chief.

MESSRS. BLACKWOOD will publish immediately *Our Home in Aveyron*; Studies of Peasant Life and Customs, by Mr. G. Christopher Davies and Mrs. Broughall, with numerous full-page illustrations.

A VOLUME of sonnets, by Mr. J. J. Piatt, entitled *A Book of Gold*, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. DEAN & SON announce the authorised translation of Mdme. Carette's new volume,

entitled *The Eve of an Empire's Fall*—a continuation of *My Mistress the Empress Eugénie*, recently issued by the same publishers.

MESSRS. F. V. WHITE & Co. will publish immediately a new novel by Mrs. Houston, entitled *A Cruel Wrong*, in three volumes; also the *Belgravia Annual*, illustrated.

MESSRS. JARROLD & SONS will publish next week *Jonathan Merle*: a West Country Tale of the Times—showing what the farmers and labourers themselves think of agricultural depression—by Elizabeth Boyd Bayly.

THE next volume in Messrs. Trübner's "Lotos Series" will be a reprint of that unduly forgotten book, *Master Tyll Owlglass*, with the original cuts by Alfred Crowquill.

ON Wednesday last, a mural brass tablet, to the memory of Samuel Richardson, the novelist, was unveiled in St. Bride's Church, Fleet Street, where he was buried. The tablet was presented by a member of the Stationers' Company, of which Richardson was at one time master. An address was delivered on the occasion by the vicar of the parish, the Rev. E. C. Hawkins.

THE Christmas lectures (adapted to a juvenile auditory) at the Royal Institution will, this year, be given by Prof. A. W. Rücker (Professor of Physics in the Normal School of Science and Royal School of Mines), on "Electricity." They commence on Saturday, December 28.

WE have received the first number of the *Canadian Bibliographer* (Hamilton, Ontario), which is, so far as we know, the only monthly periodical in the Dominion devoted solely to literature. Of course, it strongly supports the measure for depriving English authors of Canadian copyright except upon the condition of local manufacture.

"It may be very well to talk of our loyalty to the mother country; but just as the lover who attempts to live on love will starve, so the Canadian loyalist who attempts to live on loyalty will always throw a very thin shadow."

UNIVERSITY JOTTINGS.

A FUND is being raised to purchase and offer to the University of Cambridge a bust of the late Dr. Wright, Professor of Arabic. It is proposed to place the bust, which is the work of Mr. J. Hutchison, R.S.A., in the university library. The subscription is limited to half a guinea. An influential committee has been formed, which includes not only members of Cambridge university, but also representatives of Edinburgh, Aberdeen, St. Andrews, Leyden, Göttingen, and Strasburg. Prof. Robertson Smith will receive subscriptions at Cambridge.

CONVOCAION at Oxford has authorised the expenditure of £500 in obtaining a report upon the Greek MSS. in the public libraries of Europe, and especially upon MSS. of the Homeric poems. The report is to be made by Mr. T. W. Allen, of Queen's College, Craven fellow.

MR. ARTHUR J. EVAN, keeper of the Ashmolean Museum, will deliver two lectures next week on "The Discovery of a late Celtic Urn-field near Oxford." The Ashmolean has just received a second donation from Mr. Drury Fortnum. This consists mainly of Egyptian and Renaissance specimens; but it includes a fine Greek amphora of the Nolan type, with red figures which may represent the parting of Hector and Andromache. Another valuable gift has recently been made by Mr. Martyn Kennard, consisting of part of Mr. Flinders Petrie's spoils from the Fayum. Among them is the mummy case of An Turshe, the leader of a mysterious race of foreigners; and the contents of a tomb of the XVIIIth Dynasty

(1400-1200 B.C.), in which Egyptian relics are associated with Mykenaeen pottery.

THE Rev. W. Eustace, successor to the late Dr. Edersheim as Grinfield lecturer on the Septuagint, delivered his first terminal lecture at Oxford this week on "The Books of Kings."

STEPNIAR delivered an address at Oxford on Wednesday, at the invitation of the Russell Club.

THE Oxford Historical Society has just issued to subscribers its volumes for 1889, which brings up the total number of its publications to fifteen, during a life of five years. Both of these are edited by the Rev. Andrew Clark, upon whom appears to have fallen—after a long interval—the mantle of Anthony à Wood. These are: (14) the long-expected index to the three former volumes containing the Register of the university from 1571 to 1622, which shows extraordinary care in its compilation—apart from its use as an index proper, we have here also a classification of the Christian names of some 30,000 Englishmen of the times of Elizabeth and James I.; and (15) vol. i. of a new edition of Wood's *Survey of the Antiquities of the City of Oxford*—printed from the original MS. bequeathed by Wood to the Ashmolean, and intended to supersede Sir John Peshall's "worthless" edition of 1773—illustrated with three maps and several diagrams. The volumes that are now in preparation for the Society are: (1) a second series of "Collectanea," edited by Prof. Montagu Burrows; (2) Early Records of the City of Oxford, edited by Prof. Thorold Rogers; and (3) Reminiscences of Oxford by Oxford men, selected and edited by Miss L. Quiller Couch. We are also glad to hear that Mr. Clark has made a good beginning with the next section of the Register, which will extend from 1623 to the Restoration.

WITH reference to a note in the ACADEMY last week—to the effect that Mr. Whetham had been appointed to the Coutts Trotter studentship at Cambridge—Mr. W. Aldis Wright, vice-master of Trinity College, writes to say that the studentship

"was not founded in honour of the late Mr. Trotter, but by his own generous liberality. For this purpose he left by will to Trinity College, in trust, a sum of upwards of £7600."

THE address delivered at the opening of Manchester New College at Oxford, on October 25, by the principal—Dr. James Drummond—entitled "Old Principles and New Hopes," has been published in pamphlet form (Williams & Norgate).

THE *Oxford Magazine* for November 27 prints a letter from a correspondent at Yale University, which seems intended to support the thesis that

"Yale has always been the home of muscular Christianity in America, and since 1880 has stood first in nearly every branch [of athletics]."

IN consequence of the election of Mr. Gilray to the chair of English literature in Otago University, New Zealand, the council of Dundee University College have decided to appoint a successor next spring, the new professor to enter on his duties at the beginning of the winter session.

OBITUARY.

WILLIAM ALLINGHAM.

MR. WILLIAM ALLINGHAM—whose death was briefly recorded in the ACADEMY of last week—was born in 1828 at the little seaport of Ballyshannon, Donegal, in which county his ancestors had, we believe, been settled for several generations. While quite a young man he began to contribute verses to English

periodicals, and was thus introduced to literary society in London. His first volume of collected poems appeared in 1850; and this was followed four years later by *Day and Night Songs*, a subsequent edition of which was illustrated with drawings by Rossetti, Millais, and Arthur Hughes. His most ambitious work was *Lawrence Bloomfield in Ireland* (1864)—an attempt to narrate, on almost epical scale, the endeavours of a young landlord to improve the condition of his tenantry. But his poetical reputation will rest upon his shorter lyrics, many of which—apart from their metrical charm—are inspired with a genuine love of nature and with homely pathos. Of late years Mr. Allingham had published little that was new, being content to bring out revised editions of his earlier volumes, with a few additional pieces. One of such volumes he is understood to have left ready for the press.

In 1864, Mr. Allingham—who had previously held a subordinate appointment in the Customs—received a pension of £60 on the Civil List, "in consideration of the literary merit of his poetical works." Among the pensioners of the same year are to be found the names of Miss Eliza Cook, Mrs. Sheridan Knowles, and Miss Dinah Mulock. In 1874, he married the well-known water-colour painter, Miss Helen Patterson, who, besides several children, survives him. In the same year he was appointed editor of *Frazer's Magazine*, in succession to J. A. Froude; and at about this date he settled at Chelsea, in the immediate neighbourhood of Carlyle and Rossetti. On resigning the editorship of *Frazer's* he moved to Witley, in Surrey—a district dear to artists and authors. It was only in the present year that he moved again to the house in Lyndhurst-road, Hampstead, where he died (after a lingering illness) on Monday, November 21. In accordance with his express wish, his remains were cremated at Woking.

TRANSLATION.

A PERSIAN CARCANET.

*These Orient-pearls, at random flung
Upon Time's shore, I found and strung.*

The world is rent by two-and-seventy creeds,
But perfect love no help of doctrine needs;
What mean the words "Sin," "Faith," and
"Heresy"?

Love God alone; such love no falsehood feeds.
Judgment awaits us all at last, they say,
When the Beloved will turn His face away;
Nay! from the Good what else but good can be?
Fear not; we must have mercy on that day.

No shield can ward the fatal lance of bale,
Nor fame, nor gold, nor silver serve as mail;
The only good I find—search as I will—
Is to be good; the rest has no avail.
What man on earth from fault was ever free,
Or ceased to err, and did not cease to be?
If, then, for ill thou recompense with ill,
Where is the difference of thee and me?

Insatiate desire is only woe,
Poor as a beggar from the earth we go;
Strive, therefore, to find out what brought us here,
Learn what we are, and why we wander so.
In life's wild bedlam of delusion,
Friendship is mad; be wise, and trust in none;
Bear pain, and hope no cure but patient cheer,
Nor seek to share thy grief with anyone.

I had my life without my own consent,
I pass it in complete bewilderment,
That I must lose it irks me, I confess,
Not knowing why I came or stayed or went.
Not once to me has Fortune favour shown;
And, if I hearkened to a loving tone,
From which to gain a fleeting happiness—
I for that very joy was overthrown.

[The prose-versions of these stanzas will be found in Mr. Huntly McCarthy's *Omar Khayyam*; but it is doubtful whether they are

"the real Khayyam," for it is believed that no more than three hundred of the quatrains that go by his name are genuine.]

H. G. KEENE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- OBOS-MAYENVILLE, G. Le droit des pauvres sur les spectacles en Europe. Paris: Berger-Levrault. 6 fr.
- DOMERGUE, Jules. La Révolution économique. Paris: Calmann Lévy. 7 fr. 50 c.
- FINGST, E. Vom Niger-Benne. Briefe aus Afrika. Hrg. v. K. Flegel. Leipzig: Friedrich. 3 M.
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CORRESPONDENCE.

THE PATRIOTISM OF PIPPIN.

Oxford: Nov. 26, 1889.

Mr. Mullinger seems a little amazed at my undertaking carefully to weigh what he has written in answer to my paper in the *Historical Review*. In the course of a good deal of experience, I have found the process of careful weighing very useful. And it is also often a long process. It is likely to be so in this case. Somebody else may have something to say on one side or the other, and it may be better to weigh Mr. Mullinger and that somebody together. And I have also carefully to weigh what M. Bayet has said on my own side; as yet I have mastered little more than his conclusions. All these things, I find, take time. Mr. Mullinger's experience may be different. But I do not, as he thinks, at all admit the "reasonableness of his criticisms." Neither do I assert their unreasonableness. When I have carefully weighed them, I shall be able to do one or the other.

I am a little puzzled at Mr. Mullinger's seeming hope of new editions of Waitz's *Verfassungsgeschichte*, and his hints at possible changes in this author's views. Surely Waitz died some years back.

I do not see why Mr. Mullinger tells me that the "authenticity of the *Clausula*" has been questioned." I say as much in p. 701, where I say that "its authenticity is now generally received."

Nor do I see why Mr. Mullinger thinks that I have "forgotten" that Pippin was the first Frankish king to be anointed. I am very familiar with that formula "A. B. has forgotten." It commonly occurs that he who speaks of "forgetting" has himself learned the fact the week before. I do not think this of Mr. Mullinger. Still, will Mr. Mullinger kindly look again at pp. 701 and 705? I really could not in my article enlarge upon everything in the whole story, as I hope to do some day or other.

Nor do I need to be told that Pope Hadrian, and others too, use the word "Graeci" and that scornfully. I have hinted as much in p. 686. But I do not see how that justifies a modern writer in confusing history by speaking of the single Roman emperor as "Greek." But on this head I will leave Mr. Mullinger to dispute with Mr. Bury.

Lastly, Mr. Mullinger makes one assertion, which I do not think needs any careful weighing on my part, and which I can hardly think has gone through any such weighing on his part. "Neodicendi," it seems, is "the very epithet which 'Prof.' Freeman selected to hurl at the unhappy Turks in a memorable controversy." I hope Mr. Mullinger is more careful as to dates, persons, and places in the eighth century than he is in the nineteenth. When, where, did I ever hurl the epithet "neodicendi" at "the unhappy Turks"? I can only guess that Mr. Mullinger is thinking of Mr. Carlyle's phrase of "the unspeakable Turk." I wonder whether, to keep matters in some sort straight, Mr. Mullinger thinks that the phrase, "Perish India" (never uttered, so far as I know, by any man, but which some slanderous folk chose to attribute to me) was uttered by Mr. Carlyle?

I do not mean to say a word more about the matter till after the process of careful weigh-

ing, which cannot be gone through yet. Meanwhile, your readers may need some time to find out what bearing any epithets hurled or not hurled at "the unhappy Turks" may have on the patriote of Pippin.

EDWARD A. FREEMAN.

THE WALLOON DIALECT COMPARED WITH ENGLISH.

Cambridge: Nov. 26, 1889.

In looking over Sigart's Dictionary of the Walloon Dialect, as spoken at Mons, I observe that several words are preserved there, as in English, in much older forms than are found in modern French. The following instances possess some interest for the student of English etymology. In almost every case the English and Walloon words represent Old French forms.

- "Fitchew," a pole-cat; Wall. *fichau*; O.F. *fichau* (Godefroy). Mod. F. has only *puteois*.
- "Garden"; Wall. *gardin*; F. *jardin*.
- "Garter"; Wall. *gardier*; F. *jarretière*.
- "Howl"; Wall. *huler*; O.F. *huller*; F. *hurler*.
- "Marl"; Wall. *marle*; O.F. *marle*; F. *marne*.
- "Mattress"; Wall. *matras*; F. *matelas*.
- "Paroh"; Wall. *percher*, to pierce; F. *percer*.
- "Paunch"; Wall. *punchie*; F. *panse*.
- "Plank"; Wall. *planke*; F. *planche*.
- "Pulpit"; Wall. *pulpite*; F. *pupitre*.
- "Roach" (fish); Wall. *roche*; F. *rosse* (in Cotgrave); O.F. *roche* (Roquefort).
- "Slate"; Wall. *sklat* (cf. M.E. *sclat*, in Chaucer).
- "Stank" (pool); Wall. *stank*, *estank*; F. *étang*.
- "Urchin"; Wall. *urechon*, *irchon*; F. *hérisson*.
- "Vetch"; Wall. *veche*; F. *vesce*.
- "Wafer"; Wall. *wäse*, *wäufe*; F. *gaufre*.
- "Wager"; Wall. *wager*, v.; cf. F. *gagé*.
- "Wait"; Wall. *waitier*; F. *guetier*.
- "Warrant"; Wall. *waranti*, v.; F. *garantir*.
- "Waste"; Wall. *waster*; F. *gâter*.

Some other interesting Walloon words are these: *fian*, a flawn; *fio*, weak (North E. *flew*); *frisquette*, a lively (frisky) girl; *gayole*, a gaol; *gnaffe*, slang E. *gonoph*; *hatriau*, the nape of the neck (M.E. *haterel*); *huche*, a hutch; *jaquette*, a jacket; *krankieu*, cranky (weak, as a rickety child); *larron*, a 'thief' in a candle; *loquet*, a snap, clasp (E. *locket*); *Mauriane*, a Morian; *nante*, aunt (E. *naunt*); *nonk*, uncle (E. *nuncle*); *pasténate*, parsnep; *poquer*, to knock, poke; *rouffian*, ruffian; *skisse*, slice; *sprot*, cabbage-sprouts; *trondeler*, to trundle (properly, to roll about); *wastiau*, Chaucer's *wastel*.

WALTER W. SKEAT.

SHAKSPERE AS A TRANSLATOR OF ARIOSTO.

Yale University: Nov. 2, 1889.

It is hazardous to assume that any particular observation upon Shakspeare has never been made before. With respect to the following one, I can only say that I have not found it in any annotated edition within my reach, but that I have read in various places the lengthy commentary of Warburton upon the passage in question.

One of the best known of Shakspearean quotations is that from "Midsummer Night's Dream," act ii., scene i., beginning

"Thou rememberest

Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song."

In the sixth canto of the *Orlando Furioso*,

Astolfo, who has been changed into a myrtle, is relating to Rogero the story of his transformation by Alcina. He describes the fish and sea monsters that he saw when he arrived at Alcina's dwelling by the shore. Among them were dolphins:

"Veloci vi corremano i delfini."

Here also appears the whale which Astolfo mistakes for an island, and which was to do such good service to Milton in the first book of *Paradise Lost*. To induce Astolfo to take passage on the whale, Alcina promises that she will take him to see just such a mermaid as Shakspeare describes:

"Volendo vedere una Sirena
Che col suo dolce canto accieta il mare,
Passian di qui fin su quell' altra arena,
Dove a quest' ora suol sempre tornare."

It will be seen that the last line from Shakspeare quoted above is an excellent translation of the second line in the quotation from Ariosto, and that "mermaid" is precisely Ariosto's "Sirena." True, the mermaid is not on the dolphin's back; but the suggestion of dolphins just before might have been utilised by Shakspeare, or he might have taken a hint from Astolfo's exciting journey on the whale.

ALBERT S. COOK.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 1, 4 p.m. South Place Institute: "National Life and Thought in Norway," by Mr. H. L. Bræksted.

MONDAY, Dec. 2, 4 p.m. Royal Academy: "Methods of Painting," by Prof. A. H. Church.

5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "The Growth of Crystals in Rocks," by Prof. J. W. Judd.

8 p.m. Aristotelian: "The Aesthetic Theory of Ugliness," by Mr. B. Bosanquet.

8 p.m. Society of Arts: Cantor Lecture, "Modern Developments of Bread-Making," II., by Mr. William Jago.

TUESDAY, Dec. 3, 2.30 p.m. British Museum: "The Religion of Babylonia, II., Formation," by Mr. G. Bertin.

8 p.m. Biblical Archaeology: "Was the Camel known to the Early Egyptians," by the Rev. W. Houghton; "Les coupes magiques et l'hydromancie dans l'antiquité orientale," by Dr. M. Schwab.

8 p.m. Civil Engineers: Discussion, "Water-Tube Steam-Boilers for Marine Engines," by Mr. John I. Thornycroft.

8.30 p.m. Zoological: "The Anatomy of Burmeister's Caracara (*Chunga Burmeisteri*)," by Mr. F. E. Beddard; "The Relations of the Fat-bodies of the Saurioida," by Mr. G. W. Butler; "List of the Reptiles, Batrachians, and Freshwater Fishes collected by Prof. Moesch in the District of Dell, Sumatra," by Mr. G. A. Boulenger.

WEDNESDAY, Dec. 4, 8 p.m. Elizabethan: "Some Laws of Dramatic Art," by Miss Grace Latham.

8 p.m. Geological: "Remains of small Saurioid Dinosauria from the Wealden," and "A peculiar Horn-like Dinosaurian Bone from the Wealden," by Mr. R. Lydekker; "The Igneous Constituents of the Triassic Breccias and Conglomerates of South Devon," by Mr. R. N. Worth; "The Glaciation of Parts of the Valleys of the Jhelum and Sind Rivers in the Himalaya Mountains of Kashmir," by Capt. A. W. Stiffe.

8 p.m. Society of Arts: "Rabies and its Prevention," by Dr. Armand Ruffer.

THURSDAY, Dec. 5, 8 p.m. London Institution: "Recent Work on Moulds and Mildews," by Mr. Henry Power.

4 p.m. Archaeological Institute: "A Sickle, and other Stone Implements lately brought by Mr. Finders Petrie from Egypt," by Mr. F. O. J. Spurrell; "A Norman Font in Tottrees Church, Norfolk," by Mr. J. E. Bale.

8 p.m. Linnean: "Life History of a Stipitate Freshwater Alga," by Mr. G. Massee; "The Anatomy of the Sandgrouse," by Mr. G. Sim.

FRIDAY, Dec. 6, 5 p.m. Physical: "The Electrification of a Steam Jet," by Mr. Shelford Bidwell; "Geometrical Optics," by Prof. S. P. Thompson; "The Behaviour of Steel under Mechanical Stress," by Mr. C. H. Carras-Wilson; "A Carbon Point in a Blake Telephone Transmitter," by Mr. F. B. Hawes.

8 p.m. Geologists' Association: Conversazione. SATURDAY, Dec. 7, 8.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

Lectures on the Religion of the Semites. By W. Robertson Smith. (Edinburgh: A. & C. Black.)

PROF. ROBERTSON SMITH'S new book is the firstfruits of the lectures on "The Primitive Religions of the Semitic Peoples," which he has been delivering at Aberdeen for the trustees of the Burnett Fund. They have all the usual characteristics of his work—learning, clearness, ingenuity, and suggestiveness. Whether we agree or not with his theories, they are sure to be based on a wide foundation of facts and to suggest new points of view. They are also likely to be expressed with a positiveness which carries conviction to the minds of some and excites antagonism in the minds of others.

The lectures deal with the origin of the religious institutions and conceptions of the Semites—a line of research in which the author has had but few predecessors. The relation of the gods to their worshippers, the ideas associated with holy places, and the primitive nature of sacrifices, are the chief subjects of which he treats. He insists upon the tribal character of early Semitic religion; he refers to that period of totemism through which he has so brilliantly shown the Semitic tribes to have passed; and he seeks to prove that sacrifice originated in a communion or meal shared in alike by gods and men.

Prof. Robertson Smith deliberately excludes the religion of Assyria and Babylonia from his enquiry into the traditional religion of the Semitic peoples. I believe that he is right in so doing. It is dangerous for one who is not an Assyriologist to meddle with the cuneiform material. Moreover, as long as the non-Semitic element in Babylonian religion remains undecided, even the Assyriologist has to be careful in determining whether a particular belief or practice can be regarded as of Semitic origin. My only quarrel with the professor is that he occasionally neglects the rule he has laid down for himself, and appeals to Assyria or Babylonia in support of his argument. What makes the matter worse is that the appeal is often made not to the native evidence, but to the untrustworthy reports of classical writers. Thus he has been deceived into thinking that the Assyrian deity who is associated with the dog was the god whose name has been misread Adar. It was Merodach, and not Uras, who was accompanied by "the four divine dogs." Even the modern Assyriologist, however, may lead the uninitiated into error. If Prof. Robertson Smith, for example, had looked into my Hibbert Lectures he would have seen that the name of the king of Edom which was read Malik-ramu by Oppert and Schrader is really A-ramu. On the other hand, there are cases in which it is as well not to oppose "the evidence offered by Assyriologists." The Tel el-Amarna tablets have proved that Schrader was quite right in maintaining that Asherah was a goddess, the higher critics of the Old Testament notwithstanding. On one of the tablets from Palestine, Asati or Asherah has the determinative of divinity prefixed to it in the name of a certain Ebed-Asati.

It may be asked: If Prof. Robertson Smith rejects the help of the oldest known monuments of the Semitic populations, what are

the materials to which he has recourse for discovering the primitive ideas and institutions of Semitic religion? The answer is—in the statements of Arabic writers, in the practices of Bedouin tribes, and in passages of the Old Testament which the higher criticism has pronounced to be ancient. It may be objected to the last source of information that the Old Testament books, at all events in their present form, belong to the literary age, and therefore can throw at most but a deflected light on a period of primitive barbarism. To this Prof. Robertson Smith would doubtless rejoin that when the Israelites entered Palestine they were uncivilised nomads not far removed from the condition of the primeval Semite, and that a good many of the conceptions and rites they brought with them would survive into the later age of literature.

In order to discover what these conceptions and rites were, it is necessary to know what were the primitive conceptions and rites of the Semitic race. For this Prof. Robertson Smith goes to Arabia. Now, here he seems to me to involve himself in a difficulty. He rejects the testimony of the Babylonian records partly on the ground that they represent a developed and literary stage of Semitic society. But the case is the same with the Arabic records. His Arabic authorities do not carry us back for more than a century or two before the time of Mohammed, and belong, as he himself confesses, to "the later ages of Arabian heathenism," when "religion had come to be very much dissociated from tribal feeling." Arabia had long been in contact with Assyria and Greece, with Rome and with Judaism; and, as Prof. D. H. Müller and Dr. Glaser have lately shown on the evidence of inscriptions, had for generations been the seat of cultured kingdoms whose literary monuments went back to a remote past, and whose power extended from the extreme south to the extreme north of the peninsula.

But Prof. Robertson Smith can still fall back upon the nomad Bedouin, who even at the present day stand but little above the grade of savages. But is he sure that they correctly represent the primitive Semite? May they not be degenerated specimens of the race whose mode of life has reduced them to a lower level than that of their remote ancestors? The oldest Semites of whom we possess contemporary evidence were certainly on a very different level of development. Moreover, how can we know to what extent the Bedouin may not have been affected by the culture with which they have been in contact for so many centuries? The effect of a superior culture upon an inferior community is not always of an elevating character.

In fact, Prof. Robertson Smith has really derived his theories from the anthropological material afforded by the comparative study of modern savage or barbarous communities, and has supported their application to the ancient Semitic world by evidence drawn from Arabia. In some cases—that of totemism or of *tabu* for example—he has abundantly proved his point. But in other cases I must enter a protest against the assumption that what holds good of Kaffirs or Australians held good also of the primitive Semite. The students of language have at last learnt that what is applicable to one family of speech is not necessarily

applicable to another, and it would be well if the anthropologist would learn the same lesson. Prof. Robertson Smith, for instance, assumes that Semitic society began with a matriarchate, since it has been shown that in a large number of early communities the family was represented by the mother. But for such an assumption I can see no evidence. On the contrary, all that we know of Semitic society during the historical period, of which alone we have or can have any certain record, points in an exactly opposite direction. So far as I am able to discover, the woman, whether in heaven or on the earth, was in Semitic conception the mere shadow and reflection of the man.

On the other hand, Prof. Robertson Smith's view that the Semitic Baal was originally connected with subterranean waters seems to me to be much more solidly established. In the later times of Semitic history Baal was doubtless the Sun-god, but the Cambridge professor has made out a strong case that this was not always so. His explanation of the primitive meaning of the god throws light on the identification of Baal by the Semites of Babylonia with the Akkadian Mul-lil, "the lord of the ghost-world." It was only after the rise of Babylon that the older Baal of the underworld was supplanted by the younger Baal, Merodach the Sun-god.

The last six lectures of Prof. Robertson Smith's book are devoted to the problems presented by the institution and development of sacrifice. They are full of interesting matter and will form the starting-point of much controversy. The theory of the origin of the institution propounded by him is extremely ingenious, but I confess that it has not convinced me any more than his theory of the late appearance of human expiatory sacrifice in the Semitic ritual. He may be right; but more evidence is needed, and it is difficult to see where the evidence can be found.

A. H. SAYCE.

CORRESPONDENCE.

A PERSI GIFT TO THE BODLEIAN.

Oxford: Nov. 23, 1889.

I think that Zend and Sanskrit scholars both here and in India should be made aware of the generous act of Dastur Dr. Jamaspji Minocheherji, of Bombay, in depositing his ancient MS. of the Yasna in the Bodleian Library by gift to the Vice-Chancellor.

Most librarians and many scholars know of the existence of the rich collection of Avesta and Parsi MSS. possessed by the University of Copenhagen. I am not certain whether the authorities of that library regard these MSS. as their most valued treasure; but leading scholars in Copenhagen have in times past made unusual exertions to increase the collection. Prof. Westergaard having travelled to India some forty years ago principally, if not solely, with that object. But the chief and most valued document there had been previously brought to Europe by Rask. This is the ancient MS. of the Yasna, with Pahlavi translation, numbered 5 (K'), generally spoken of in Germany as the "celebrated" MS. It was transcribed by Mihirāpān Kāf-khuarō.

In the meanwhile, a sister MS., written by the same hand, in AY. 692 = A.D. 1323, and completed twenty-two days (not twenty-two years) later, had been in the possession of Dastur Dr. Jamaspji Minocheherji, as his hereditary property, although freely placed at the

disposal of scholars for consultation. It was even sent to Tübingen in 1883, with other MSS., for the use of Profs. Roth and Geldner; for which act of liberality, and also in consideration of the scholarly attainments and priestly dignity of the Dastur, the University of Tübingen conferred on him the degree of Doctor of Philosophy. Aware of the great risk involved in keeping such property in a private house, and also feeling sure that the MS. would be more accessible in England than in India, a scholar residing in Oxford made the effort (with the encouragement of the librarian) to purchase it for the Bodleian. The Dastur immediately replied, declining with simple and courteous dignity to entertain any offer of purchase, recalling what was otherwise well known—viz., that he had been offered large sums for the document—and offering to present it to the Bodleian. The gift was accepted with great appreciation, and the university has conferred upon the donor the honorary degree of D.C.L.

I will not occupy further space in describing the MS. Suffice it to say that it is one of the very few which contain the Pahlavi translation, and that the Yasna is the most important part of the Avesta, as it includes the Gāthās. In Germany this MS. is now spoken of as "the original," giving it a certain superiority to the "celebrated" K', its sister document.

I should mention that it is in contemplation to photograph the MS., and thus render it accessible to scholars all over the world.

L. H. MILLS.

P.S.—I may, perhaps, add that a collation of the Pahlavi translations contained in this MS., made by Dr. West, was generously placed in my hands some years ago, and materially assisted me in completing the translation of the Yasna in "Sacred Books of the East," xxxi., and in a work on the Gāthās, now in the press. I hope ultimately to edit the whole of the Pahlavi translations of the Yasna by its help.

SONNENSCHN'S "PARALLEL GRAMMAR SERIES."

The Mason College, Birmingham: Nov. 23, 1889.

Mr. Henry Bradley's appreciative review of the "Parallel Grammar Series," in the ACADEMY of November 23, seems to call for one or two remarks as to the points in which he thinks the treatment adopted by my collaborators and myself open to question.

For the "innovation" in regard to Latin tense-nomenclature (*scripsi* = two tenses) I am not specially responsible. It is found in many of the newer grammars (Allen's Latin Grammar, Eton Latin Grammar; Dr. Kennedy's Revised Primer and Prof. Postgate's New Latin Primer both speak of an "aorist" or "perfect-aorist" as a subdivision of the "perfect"), and has generally commended itself as practically useful. But the justification of the change must be sought not merely in practical considerations, but also in a fact which Mr. Bradley seems to have overlooked—i.e., that Latin really had two tenses which were structurally different, and to which, originally at least, two distinct meanings attached. *Memini* is a different thing from *dixi* (ἔειπα): The latter is a stigmatic aorist (see Schmalz in Iwan Müller's *Handbuch*, p. 231, and Mr. Walker in the *Classical Review*), the former a reduplicated perfect (cf. *pepigi*, *panxi*; *peperci*, *parsi*). How far classical Latin retained a consciousness of possessing two tenses—only one form having generally survived—is a question. Mr. Mayor seems to have rightly remarked that the consciousness must have been revived at the time when the Romans came into contact with Greek literature and had to find correspondence for the two Greek tenses (aorist and perfect).

The differences which Mr. Bradley finds in the plan of the English Analysis and Syntax as compared with the Latin, French, and German Syntaxes in the series are, I think, justified by the fact that the treatment of the mother tongue must, on practical grounds, be different from that of a foreign language. It would have been easy to write an English Syntax of the precise scope of the Latin or German Syntax—indeed, such a syntax of English was originally sketched out by me; but I came to see that it would be a cumbersome method of treating a language already known. What the English-speaking pupil has to do is to analyse the facts with which he is practically acquainted; with the synthesis of English usage he need not be troubled. On the other hand it is essential, from our point of view, that the same terminology and the same principles be followed as in the other grammars of the series; and this the writers of the English Grammar have consistently and rigidly adhered to. The English Grammar thus leads the pupil to the same result by a shorter way.

May I, in conclusion, thank Mr. Bradley for his very suggestive remarks upon the difference between the English "past" (*wrote*) and "perfect" (*have written*)? The inference I draw is that the distinction is primarily not one of time relation, but a psychological difference; and that we ought not to be surprised at finding in many languages the meanings of "past" and "perfect" tenses running one into the other. The Greek aorist, the so-called "*passé indéfini*" (= perfect) of French, and the German perfect all illustrate the phenomenon of "present anterior" tenses becoming aoristic, as the element of relation to the present moment became obscured.

E. A. SONNENSCHN.

SCIENCE NOTES.

WE have received from New Zealand a blue-book on the present position of mining in the colony, from which it appears that the industry is making steady progress. The value of the minerals raised in 1888 was £1,531,614, being an increase of £43,726 over the preceding year. Gold continues to be worked, both in alluvial deposits and in quartz-reefs, in the Thames, Coromandel, and other districts in the North Island and at Reefton in the Middle Island; antimony is still mined at Endeavour Inlet; and tin has been discovered in Stewart's Island. The bituminous-coal mines are being satisfactorily developed, especially on the western coast of the Middle Island. Three schools of mines are established in the colony, one connected with the University of Dunedin, another on the Thames goldfield, and the third at Reefton.

ANOTHER official document reaches us from New Zealand in the shape of a voluminous report, by Mr. H. A. Gordon, on the mining machinery at the Melbourne Exhibition. After visiting the principal mining centres in the Australasian colonies, the reporter concludes that, though Australia may excel New Zealand in machinery for rock-boring and for the concentration of ores, New Zealand is ahead of its competitors in the character of its reduction-mills.

PHILOLOGY NOTES.

THE first volume of Prof. Ascoli's monumental edition of the Old-Irish codex in the Ambrosian Library is now complete. The new part contains the text and glosses from ff. 138.

* The use of the term "completed" in my English Accidence may be open to criticism: it was meant to be synonymous with "anterior," or "relatively past."

to 146d, and a list of *integrations e emendationi*, which fill forty-five pages. It also contains the continuation of the *Glossarium palao-hibernicum*, from *ic* to *upta*.

In the November number of the *Babylonian and Oriental Record*, Prof. Terrien de Lacouperie investigates the question whether "ketchup, catchup, catsup" is really of Chinese origin. The earliest authority seems to be W. H. Medhurst's *English and Chinese Dictionary* (Shanghai, 1847), which gives certain symbols reading *keas tsé* as the Chinese rendering of "catsup." But Prof. de Lacouperie can find no sanction for this word in any native dictionary or vocabulary of modern dialects. It appears, however, that the second symbol—*tsé*—does mean "gravy, juice"; and that it is pronounced *tcháp* in Cantonese. It would seem, therefore, very probable that the word is really of Chinese origin, though the etymology of its first syllable is yet to seek. It does not occur in Sir H. Yule's *Anglo-Indian Glossary*.

MR. T. W. ALLEN, of Queen's College, Oxford, has published—as the firstfruits of his Craven fellowship—a pamphlet modestly entitled *Notes on Abbreviations in Greek Manuscripts*. (Clarendon Press.) He deals with that system of abbreviations which is to be found in a certain class of minuscule MSS. of about the eleventh century (mainly associated with the Basilian school of Grotta Ferrata), and which requires to be distinguished from tachygraphy proper. The latter was used chiefly in scholia; the special abbreviations referred to occur in ordinary texts, and especially when limitations of space demanded them at the end of lines. Mr. Allen's method has been to classify these abbreviations (1) in the alphabetical order of the letters, syllables, or words shortened; and (2) according to the MSS. which contain them. He then comments upon them, with reference to twelve plates in which his copies of the compendia are reproduced by photo-lithography. Altogether, this pamphlet of only forty pages is an excellent study in a branch of palaeography which has received too little attention in this country. It also forms a worthy example of the benefits likely to arise from the changed conditions of the Craven trust, which is now applied to endow travelling studentships in classical philology.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, November 18.)

PROF. T. McK. HUGHES, president, in the chair.—The University Librarian made the following remarks on a unique fragment of a book printed at Cambridge early in the sixteenth century. "It is many years since the list of books printed at Cambridge by John Sibberch in 1521-22 has received any addition. It is therefore with special satisfaction that I bring before the society this evening a discovery made in the Chapter Library at Westminster by Mr. E. Gordon Duff. Among other fragments which formed the covers of a book in that library, he found part of the first sheet of the Cambridge Papyrus Geminus; and he at once noticed two other leaves, part of a Latin Grammar, printed in the same type. None of the leaves had been folded, which made their association still more suggestive. There could be little doubt that all came from the same press. We soon found that we had before us part of the little *Syntax* (*De octo orationis partium constructione*) written for use in Paul's School. From a letter of Erasmus, dated July 30, 1515, prefixed to the later editions, we learn that by Colet's direction William Lily had composed a *Syntax*, which Colet had insisted upon Erasmus emending. This he did so effectually that Lily would not hear of its being called his work. Erasmus did not feel that he could own it as his, and so it came out anonymously; the second edition contained Erasmus's disclaimer mentioned above. The work is a likely

one to have been printed at Cambridge at that time. When Cambridge booksellers were importing Antwerp editions of Holt's *Las Puerosum*, we may be sure they would be ready to save money by selling a Grammar printed in their own town. Perhaps the whole book exists somewhere unrecognised; and in order to assist those who have not the facsimile before them to identify it, I may mention that it is a quarto with 26 lines to a page, besides head lines, and that the first leaf of signature D begins "magnopere placuerunt."—Prof. Middleton commented upon a fragment of an alabaster retable from Milton. During the fifteenth century a great many churches in various parts of England seem to have purchased for one or more of their altars a retable made of the beautiful white Derbyshire alabaster, which is now very scarce and only obtainable in very small pieces. A considerable number of these retables in a more or less fragmentary state still exist; and they form very common items in ecclesiastical inventories of the fifteenth and early part of the sixteenth centuries, under various names, such as "Alabaster tables, tabuls or tabylls," "tabulae de alabastro," "tablementes," "retables," and "alabaster tabernacles with images." From their great uniformity of style it is evident that in most cases they were produced by one school of carvers; and a large number have clearly come out of the same workshop. This strong uniformity of design is to be seen, not only in the style of the faces and the lines of the drapery, but also in the minutest details, such as the methods of distinguishing each saint by his special symbol. The same similarity of treatment is to be found in the application of gold and colour with which they are all decorated—especially the patterns on the dresses, the "powderings" on the backgrounds, and the manner of representing the ground in open-air scenes with conventionally-treated groups of flowers in red, white, and yellow on a rich green background, which seems intended to suggest a grassy sward. The gilding is very rich and effective, much thicker leaf being used than is now the custom; and it is very freely used for the hair of saints and angels, for borders of drapery, for angels' wings, and other ornamental purposes. If a whole background of a relief is gilt, the surface is relieved (in most cases) by being sprinkled with a series of little round bosses, modelled in the very delicate *gesso* or plaster, mixed with white of egg, which formed the "mordant" for the gold leaf. This fine plaster is a pure sulphate of lime, obtained by burning waste fragments of the same alabaster of which the reliefs themselves were made—an exceptionally pure variety of what is now called "plaster of Paris." The pigments used for the painting are very rich and harmonious in tone. Ochre colours are used for the quieter reds, yellows, and browns; mercury vermilion for the brilliant red; and a magnificent smalto blue, made of a powdered vitreous enamel, coloured with a copper oxide—exactly the same as the jewel-like blue (*kyanos*) which was used by the early painters of Egypt and Greece. It is interesting to find that the Monk Theophilus, who wrote in the twelfth century (or earlier) a treatise on painting and other arts (*Diversarum Artium Schedula*), advises the painter who wants to get a specially fine blue to collect tesserae of deep blue glass from some ancient Roman building and then to grind these tesserae into powder, which will make, he says, the best possible blue pigment. In general design these retables seem usually to have consisted of a large central figure—such as that of the Madonna and Child in the Whittlesford example—with, at the sides, single figures of saints of a medium size, placed between reliefs of subjects with figures very minute in scale. The relief is usually very high (*alto-relievo*), in many cases the figures are so much undercut as to be almost "in the round" or detached from the ground. The fragment which I exhibit to-night is that of an angel supporting a standing figure of the Virgin in a *sevilla*-shaped auricle (*mandorla*). Part of this auricle with gilded rays and a bit of the brilliant blue robe of the Virgin is all that remains of the principal figure in the panel. In design this panel must have resembled the relief carved over the doorway on the south side of the presbytery of King's College chapel—the only non-heraldic piece of sculpture in the chapel, very

beautiful in design, though sadly injured by Puritan iconoclasts. The colouring on this fragment, which is said to have come from Milton Church, is exceptionally well preserved, especially the flower-sown sward on which the angel stands, and the crimson of the angel's wing. The gold leaf on the hair and the borders of the drapery is also very brilliant, owing to the extreme purity of the gold. Other fragments from Milton, evidently parts of the same retable, are preserved in the Archaeological Museum. These fragments (like those of the Whittlesford retable) were fastened to their place by small loops of copper wire, fixed in the back of each slab of alabaster by melted lead. In some cases these retables were framed in elaborately moulded woodwork, gilt and painted like the alabaster; they were frequently fitted with two wooden doors, thus forming a triptych, which during Lent could be closed, in accordance with the canon which required all pictures, reliefs, or statues of saints to be concealed from view throughout the whole of Lent. When there were no doors, this was done by coverings of linen or silk, on which symbols of the Passion were sometimes painted. "Steyned clothes for Lent" as these were called, are very common items in old church inventories. In wealthy churches each important image had its own set of "steyned clothes," the most important of all being that which was used to cover the great Rood on the Choir-screen. In spite of this white, translucent alabaster being so beautiful a substance, and so easy to work, it does not appear to have come into use in England at a very early date. Almost, if not quite, the earliest example of its use for any important purpose is to be seen in Westminster Abbey—the tomb of Prince John of Eltham, who died in 1334, on the south side of the sanctuary, in St. Edmund's chapel. The monument consists of a very fine portrait-figure of the prince, lying on an elaborate altar-tomb. The effigy itself and the small figures of mourners in the panels of the base are all of the purest white alabaster, originally gilt and painted. With regard to the date of these retables, it should be noticed that the costumes and armour are very frequently archaic in style, and cannot be taken as a proof of the time at which the reliefs were executed. When a mediæval artist represented a scene from ancient history he usually introduced costume of a century or so older than his own time, to show that the scene was not a modern one. Thus, in paintings of the time of Henry III. and Edward I., executed in the Palace of Westminster, the soldiers in the various Biblical scenes were represented in the armour of about the year 1100. In the same way in these Milton and Whittlesford retables, executed probably about the middle of the fifteenth century, we see armour and dresses of the time of Edward III.—A communication by Mr. E. Hallstone was read upon some alabaster fragments (which had probably once belonged to an altar-piece) that had been found imbedded in the walls of Whittlesford Church during the restoration in 1876. The fragments were, in Mr. Hallstone's view, connected with the episcopate of Thomas de Arundel, who was consecrated in 1374.—Prof. Middleton gave the following enumeration of the figures:—(1) Large central figure of the Virgin with the child's hand on her left breast. (2) The Resurrection. (3) The Ascension. (4) Coronation of the Virgin. (5) The Trinity, God the Father holding Crucifix. (6) St. Anne teaching the Virgin to read. (7) Figure of St. Paul holding a sword. (8) Large figure of an Evangelist holding a book. (9) Small figure of Angel on a little bracket.—Mr. James suggested that the two figures of bound criminals belong to the scene of St. Nicholas liberating some condemned criminals.

FINE ART.

THE INSCRIPTIONS OF YENISSEI.

Cheapinghaven, Denmark: Nov. 19, 1889.

IN 1730, Strahlenberg, in his work on the north and eastern parts of Europe and Asia (translated into English in 1738), first made known a couple of the inscribed and sculptured stones some years previously found in the district of Yenissei. Others were afterwards discovered. At last the curiosity of the learned

was fully aroused; and in 1887 the Finnish Archaeological Society sent to the shire of Minousinak a commission, headed by the illustrious Prof. Aspelin, chief director of the museum in Helsingfors. He hastened to make a regular examination—a painful and hazardous task in those wild lands, for it involved great fatigue and hardship. His success, however, was so considerable that the commission was renewed from year to year, and the result is unexpectedly triumphant. Altogether, the number of known carved monoliths has now risen to about forty, most of them carefully saved by drawings and squeezes, others fixed by photography. Rich material is thus at hand for a new chapter in half-oriental old-lore, provisionally called Siberian-Mongolian.

Not to lose time, the Finnish Government having advanced the necessary funds, Prof. J. R. Aspelin has written in French a clear and copious account of each find; and Prof. Donner, of Helsingfors, has superintended the plates and photographs. The volume is now on my table: "Inscriptions de l'Énénisei, recueillies et publiées par la Société Finlandaise d'Archéologie. Helsingfors, Imprimerie de la Société de Littérature Finnoise." This thin folio, beautifully got up, consists of about fifty pages, besides eight inserted photographs. Copies have been widely distributed to societies and linguists, and we may hope that at least a beginning will soon be made to lift the veil. As yet, not one word has been deciphered.

The pieces in question are supposed to date from about 500 years before Christ to about 500 after. The alphabet employed has about forty letters, apparently chosen by some sage from the Old-Etruscan and the Old-Greek, and from the Old-Northern Runes. The writing either runs from right to left, or is boustrophedon. Some of the sculptures may be hunting-scenes; others are wild human figures; a few are only, or mainly, heads. One block has its chief side covered with a strange "bugbear bogey."

I hope some Britishers will try to make a beginning. But as Russia has incorporated the countries themselves, perhaps the first answer may be given at the hands of Russian science.

GEORGE STEPHENS.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."
9, Hammersmith Terrace: Nov. 25, 1889.

I am sorry Mr. Thomson is not satisfied with a "mild rebuke." He could have had any sort. My reference to him was incidental. It was necessary, however, in order to correct an incredible blunder, which he at once timidly acknowledges and wilfully obscures. Mr. Thomson touches no point of difference between us. The greater part of his letter is wholly, and purposely, irrelevant.

To return to *The Farmer's Boy*:—Mr. Thomson thinks it "just possible that the book owned by Mr. Radford is one of A. Anderson's American publications." It is just impossible.

"*The Farmer's Boy*; A Rural Poem, in four books. By Robert Bloomfield. 'A Shepherd's Boy' . . . he seeks no better name." With ornaments engraved in wood by Anderson. London: Printed by T. Bensley, Bolt Court, Fleet-street, for Vernor and Hood, Poultry; T. O. Rickman, Upper Mary-le-Bone Street; Ingram, Bury; and Bootle, Norwich. MDCCC."

ERNEST RADFORD.

NOTES ON ART AND ARCHAEOLOGY.

PAINTERS and sculptors have hitherto been unrepresented by a newspaper of their own. Their want is about to be supplied by two members of the New English Art Club, who

intend launching into the sea of journalism a "penny weekly," which is to be entirely catholic in its views, appealing to artists of every school and prejudice. It is to be called the *Art World*, and will contain no illustrations. The letterpress will be supplied in great measure by artists and those who have had practical instruction in art. The first issue may be looked for early in the new year.

THE large collection of prints and of books upon art possessed by Mr. A. W. Thibaudau, the well-known print-seller, late of Green Street, St. Martin's Place, is to be sold at Messrs. Sotheby's, the week after next. The sale will occupy no less than five days.

THE exhibitions to open next week include the twenty-fourth winter exhibition of sketches and studies by members of the Royal Society of Painters in Water-Colours, in Pall Mall East; and a collection of pictures by a group of London impressionists (whose names are best known in connexion with the New English Art Club), at the Goupil Gallery, New Bond Street. The private view of both of these is fixed for to-day.

THE following have been elected members of the Institute of Painters in Oil: J. H. Lorimer, W. H. Bartlett, T. Hope McLeachlan, A. Chevallier Tayler, and W. H. Pike.

AT two recent meetings of the Académie des Inscriptions, M. Georges Perrot read what will form the last chapter of the forthcoming fifth volume of his *History of Ancient Art*, treating of the general characteristics of the art of Persia. He insisted upon its official character as being rather the art of the dynasty or the court than of the people. He did not believe that artists of Persian birth had any hand either in the construction of the buildings, or in the execution of the sculptures. The palaces of Darius are probably the work of a foreigner—a Greek or a Phœnician—who knew how to utilise elements borrowed from all earlier stages of art. Incidentally, M. Perrot identified Pasargadae, the place of coronation of the kings of Persia, with the existing ruins of Murghab; but this was contested by M. Jules Oppert, who would place Pasargadae in the south-east of Persia, near the modern town of Darabjerd.

WE do not seem to have expressed ourselves with perfect clearness in reference to Mr. Spielmann's paper on "Art and Art Critics." Our remark has been misunderstood. We did not for a moment intend to convey that this intelligent writer was, even for a moment, so foolish as to advocate that art criticism should be written professionally by painters. They would lack, of course, the necessary comprehensiveness and, generally, the literary talent besides. All Mr. Spielmann wished—all he could possibly have wished without sacrificing his reputation for good sense—was that painters should occasionally speak to the public "on their own aims and methods, and on those of their schools." And we agree with Mr. Spielmann entirely; for these are matters which painters understand, and should be able, in some simple fashion, to convey.

THE STAGE.

Behind the Scenes of the Comédie Française.

By Arsène Houssaye. (Chapman & Hall.)

IT would not occur to anyone who knows the history of the French Theatre, or who knows the ways of M. Arsène Houssaye, to go to the author of the portly volume now before us for a succinct narrative, for a treatise seriously conceived. But, though M. Arsène Houssaye is not to be taken by the student of the drama as one whose method of work, or whose

temper of mind, permits him to be an historian, there is no reason why his book should not possess—and I think it does possess—a value of its own. Nor does this value consist only, or even chiefly, in the inclusion of certain details in which it is not easy to be inaccurate: it consists, in great measure, in the gay and light individuality which M. Arsène Houssaye betrays, and in the vividness which belongs to this individuality. M. Arsène Houssaye is one of the now numerous gentlemen who have not known "how to fail in literature." He has always taken his art too lightly to stand, for his generation, or even for ten years of his generation, somewhat in the background; impressing the public only slowly with a novel power, with a method with which it is unfamiliar, and, as a consequence, interesting his brother writers—the fellow craftsmen who understand the *technique*—long before he gains the attention of "the general." To M. Houssaye and his kind, it is permitted to attract "the general" with promptitude—it is ordained that he shall leave the expert untouched. A talent lamentably facile, wholly superficial, is, in the case of M. Houssaye and his kind, at the service, not of ideas, not of serious convictions, but of the day's characteristic craving to be perpetually *en évidence*. Mere facility apart, such a man is not a born writer. His nimble, thin intelligence, that understands and can supply what the public of the hour demands, would be employed as well—in M. Houssaye's case it has been employed as well—in managing a playhouse, or in editing a review which is destined to popularise that minor art which alone it is possible to popularise. But M. Houssaye, being a capable man and a Frenchman, is able to say the obvious thing prettily, or to compass that yet easier literary achievement—to produce the paradox which shall succeed in merely startling. M. Houssaye is quite the writer for an indolent twenty minutes. He has a measure of taste in the things of art: much quickness of perception. He is an inveterate gossip; and when there is a story of gallantry—about a president, or about a tragedian—he will wax peculiarly garrulous. He is skilled enough to imply a good deal more than he asserts; but even in his assertions he is liberal.

To this amiably fluent writer—who in the course of a long, busy life, has turned his hand to so many things—the destinies of the Théâtre Français (in so far as they are at the mercy of a director) were for several years confided. Judged by the light of his own memoirs, he discharged his task well. He did assuredly bring to its accomplishment a spirit of initiative which is at all times valuable, and that constitutional detestation of red-tape and of the academic which, wherever it is made evident, should command respect. The particular volume of chronicle and gossip before us is devoted, as its title signifies, to the record of M. Houssaye's experience of the theatre; but—as may be surmised from the fashion in which I have permitted myself to sum up some of M. Houssaye's characteristics—we have not here the scholarly and complete disquisition, but the fragmentary deliverance—I cannot say "effort"—the fragmentary yet abundant deliverance, as to the personalities with whom the sometime manager came into contact; as to the plays he wished

to shelve, and the plays he succeeded in producing; as to the heroic and even misguided efforts of the *claque* when Madeleine Brohan—who “had too many friends” for a girl of seventeen, Rachel told her—made her *début*; as to the interferences of members of the government with the manager's functions; as to Brindeau's jealousy of the success of Bressant; as to Rachel's lovers. The book is, therefore, quite certain to be a book which will commend itself to an important public. Stories slightly amusing follow closely in the wake of stories slightly discreditable; but, on the whole—so vivid is M. Houssaye, and so well-stored with memories—the book is a picture, wrought in a gay light key—a picture of the Society, of the Stage, and of “Belles Lettres”—to use the ancient term—in Paris, for a year or two before and a year or two after the Coup d'Etat. In it, of course, the hero of the Coup d'Etat must himself figure. We see him as the good-natured man of the world, as the intelligent patron of the theatre, and—for M. Houssaye insists a little upon this spectacle—as the cordial, yet always discreet, friend of the good-looking *débutante*. The Duc de Morny—the emperor's right hand, and the emperor's half-brother—was, of course, through his office as a minister, more constantly engaged with M. Houssaye and the Théâtre Français than ever the emperor or president could be; and M. Houssaye bears a now superfluous testimony to his intelligence and his resource. It is clear, however, that those were days when ministers—some among them—interpreted very liberally their much contested right to dictate to the Comédie whom it should accept as its *pensionnaires* or its *sociétaires*. For a whole generation afterwards the French playgoer has been annoyed by the presence among the *sociétaires* of two or three who were once charming, but who were never competent.

It may be of interest now to examine briefly into Houssaye's own account of the theatre as he found it, and the theatre as he left it. He begins by admitting that he assumed the directorship at a moment that was, in some respects, favourable.

“My lucky star had confided the destinies of the Théâtre Français to me in the halcyon days when all the literary passions were in full play, when the great comedians hallowed by tradition were still upon the stage.”

He appears to consider that in 1849 the company itself was as a whole hardly capable of improvement. With several geniuses and many artists, it had, of course, a few useless people. Mdlle. Rachel was still the queen of tragedy. Eleven years had passed—we may find by reference elsewhere—since she had first taken hold of the public in “Les Horaces,” and five years since she had first acted Phèdre. Nine years later she was to die, with middle-age hardly reached, killed as much by debauchery as by work, and more by her temperament than by either. Beauvallet filled the place—shall we say?—of the Mounet-Sully of to-day; and Mdlle. Favart—afterwards “the Rachel of the bourgeoisie,” the mistress of domestic tragedy, as we remember her nineteen years ago—was then a very youthful follower in the steps of the Phèdre. Upon the side of comedy the company seems to have been stronger; or, rather,

its strength there was more evenly distributed. Samson and Regnier and Brindeau—the last of whom quitted the Français in 1854, through the jealousy I have hinted at—were among the *sociétaires*. Augustine Brohan—Madeleine's elder sister—was a *sociétaire* already; and among the *pensionnaires* were Got (who is still with us) and Delaunay, who is at the theatre no more. Luther and Maria Lopez, too, are names that need not be forgotten. But, with this really brilliant company, what were the receipts of the theatre?—a method not quite so commercial as it seems of testing its success, for what can be the influence of a theatre upon a public which it does not attract? On the day of M. Arsène Houssaye's appointment a hundred and fifty francs was, at the Théâtre Français, considered “average takings”; yet the tiny masterpiece, “Il ne faut jurer de rien”—by Alfred de Musset, we need hardly say—was being played at the moment. A few months earlier “Adrienne Lecouvreur”—due to the collaboration of Scribe and Legouvé—had had what was reckoned a very brilliant success. It had filled the house for five-and-twenty nights; but not, of course, five-and-twenty nights consecutively, for Rachel never wholly abandoned the accepted “repertory.” But that success had been quite exceptional; and, in any other piece, it was only Rachel who possessed any distinct “drawing power.” Save for its one or two new pieces and the real classics the theatre had been too fond of “the pale phantoms of the comedy of the Empire and of the Restoration.” M. Houssaye set about to remedy the dramatic poverty—to relieve the famine. Ponsard, Émile Augier, Alexandre Dumas, were to be pressed into the service; and, moreover, the new manager—a lover and a connoisseur, to some extent, of pictorial art—held very strong views—and began to put them into action—as to the scenery and appointments of the pieces he produced. They must be beautiful and appropriate he deemed. M. Prévost therein opposed him; but he had his own way to a great extent, and so was in some sort the forerunner of M. Perrin, in whose tasteful costliness of decoration our own generation has rejoiced.

Théophile Gautier—who scarcely really loved the theatre, but who is sure to have enjoyed whatever it could freshly afford in the matter of material luxury and artistic device—complimented M. Houssaye warmly on the changes he was bringing about. But it is probable that the best service ever rendered by the genial man of the world and the somewhat irresponsible art critic to the “house of Molière,” which he directed, lay in the courage with which he prepared to place upon the stage not only the works of those writers who were very clearly masters of the dramatic form at all events—Dumas and Augier, for example—but the works of men distinguished in such literature as falls naturally into other moulds. He tried Merimée, for instance, and Merimée was hissed. He did not try Balzac, but he went downstairs and into the street to interview that novelist in his carriage—for Balzac's heart-complaint made it difficult for him to ascend to the cabinet of the director; and M. Houssaye was detained in the street while Mdlle. de Balzac, fresh from Russia, monopolised the

conversation by enlarging upon the essentially dramatic qualities of her lord's genius. The negotiation came to nothing. M. Arsène Houssaye wanted a new piece by the writer of *La Père Goriot*; but Balzac brought him, not a new piece, but, says M. Houssaye, “what he calls his *Théâtre*”—in other words, the three or four pieces which had had their day or had failed to have it. Of the revival of one of these pieces there was, for a time, serious question; but it never actually came to pass.

FREDERICK WEDMORE.

STAGE NOTES.

THURSDAY night was fixed for the first performance at the Garrick of the English adaptation of “La Tosca,” with Mrs. Bernard-Beere and Mr. Forbes Robertson in principal parts; and the return of Mr. Thorne to the Vaudeville was appointed for the same evening.

MR. BRANDON THOMAS's new play, “The Gold Craze,” is seen, for the first time, to-night at the Princess's, which has been redecorated and cleaned, we are glad to hear, since it was vacated by Miss Hawthorne.

MISS GRACE HAWTHORNE has at last actually produced the version she has so long possessed of Sardou's “Théodora.” The piece saw the light—so far as England is concerned—at the Brighton Theatre a week or so ago. Mr. W. H. Vernon's stage management is said to have been admirable, and the play appears to be put upon the stage with a certain amount of luxury. It will now be sent on a provincial tour.

THE welcome accorded to Mr. Wilson Barrett and Mr. George Barrett and Miss Eastlake has been, we hear, as cordial in New York as it had already been at Boston. The Kendals, too, are doing wonderful “business” in the United States, and the date of their return has been deferred. A telegram in an English newspaper acquaints us with the fact that Mr. Wyndham's “Garrick” was not greatly relished in New York city, and that he had in consequence put up “The Candidate” in its place.

MUSIC.

RECENT CONCERTS.

SIR CHARLES HALLÉ, with his Manchester band, gave the first of four concerts at St. James's Hall on Friday, November 22. With the exception of Mr. Henschel's fortnightly Symphony concerts, there is no other orchestral music to be heard in London this side of Christmas, so that the public ought to be glad of the opportunity given to them. Sir C. Hallé is a sound and enthusiastic conductor, and years of rehearsal and performance in Manchester have brought about perfect understanding between master and men. This was at once perceptible in the precision and brilliancy with which Cherubini's exciting “Anacreon” Overture was rendered. Lady Hallé performed Beethoven's Violin Concerto. Her playing of the work was perfect. Her conception of it differs from that of Dr. Joachim. Both are good. His is the reading of a man; hers of a woman. The programme included two of Dvorák's characteristic *Légendes* from op. 55, and Berlioz's *Symphonie Fantastique*. Sir C. Hallé is quite at home with the French composer's music, and the Symphony was on the whole well interpreted. However, the “Ball” scene, with two harps instead of four, did not produce its proper bright effect.

Last Saturday, at the Crystal Palace, Miss Nettie Carpenter gave a pleasing reading of Saint-Saens' showy Violin Concerto in A (op. 20). Her playing was excellent, but her tone not very powerful. With one exception, the programme contained familiar works: the "Flying Dutchman" Overture and Beethoven's Symphony in A. The exception was Liszt's Symphonic Poem, "Festklänge"—placed, as usual, at the end of the concert. We, therefore, must wait for another opportunity of describing it. It is difficult to understand why Mr. Manns will not put his novelties earlier in the programme.

The Monday Popular Concert on November 25 commenced with Cherubini's posthumous Quartet, which bears the high opus number 424, and was written when the composer was seventy-five years of age. It is not a very strong or interesting work; but it is wonderful to think that Cherubini, at so advanced an age, should have the courage to write at all. Haydn, at 74, commenced a Quartet, but was too weak to finish it. Signor Piatti is fond of discovering ancient music for his instrument. He has now brought forward "Thirteen Divisions to a Ground Bass," by Christopher Simpson. Nothing is known of the date or place of the composer's birth. He fought for Charles I. against the Parliament, and at the close of the Civil War became viol master to the son of Sir Robert Rolles, a Leicestershire baronet. During the Commonwealth he published a book entitled *The Division Violist*; or, an Introduction to the Playing upon a Ground, and it is from this work that Signor Piatti has taken the ground and divisions (theme and variations). The instrument for which they were originally written was the bass viol or viola di gamba, which had six strings and seven or eight frets. These quaint variations were played by Signor Piatti to perfection, and the excellent pianoforte accompaniment added by the transcriber was skilfully performed by Miss Davies. This lady, who has just returned from a successful concert tour in Germany, played, as solo, Beethoven's Sonata in D minor (op. 31, no. 2) (the first Sonata this season at the Monday Concerts). Her reading of the work was full of poetry and passion; but in the first and last movements her technique was, at times, at fault. For some reason or other Miss Davies was not at her ease. As a rule her playing is of the neatest. This slight blemish did not, however, prevent applause. She was recalled three times. Mme. Belle Cole was successful in songs by Handel and Scarlatti. The concert concluded with Haydn's Pianoforte Trio in C major.

A MS. Pianoforte Quintet in C major, by Mr. Gerard F. Cobb, was performed at Messrs. Hann's second chamber concert at the Brixton Hall, on Wednesday evening. The composer is favourably known by his songs and pianoforte pieces. The Quintet has a certain national flavour about it which deserves commendation. The general homophonic character of the music is, however, a weak feature. The first and second movements are the best of the four. The work was exceedingly well rendered by the Messrs. Hann. The programme included a Beethoven Quartet and Mendelssohn's Sonata in B flat for piano and 'cello. Mrs. Henschel was the vocalist, and sang charmingly. J. S. SHEDLOCK.

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LITERATURE.

Dante Gabriel Rossetti as Designer and Writer.
Notes by W. M. Rossetti. (Cassell.)

IF among known names of the present century one should count on the fingers of one hand those of men whose early personal influence gave an upward impulse to the aims of English art, Dante Gabriel Rossetti's would be one of them. It is matter for much regret that Mr. William Michael Rossetti, who is pre-eminently fitted to write the complete history, artistic and personal, of his brother's life, is in his own judgment precluded from the task. And yet this book is eminently biographical. Even for any one who may know next to nothing of the painter-poet or his work, it will be a very fascinating story. We can read between the lines, and it is no detraction to say that we wish there were more of it. The work is the outcome of an intellect wide enough to be generous, calm enough to be judicial, in speaking of one who compelled enthusiasm whether of partisanship or enmity.

Two not very serious criticisms occur to me. Occasionally an important picture or invention is mentioned for the first time in so casual or relative a way that the reader imagines some previous reference to it. For instance, at p. 65, "This year [1869] . . . Mr. Graham . . . had seen the design of 'Pandora,' but hesitated," &c. (The italics are mine.) This picture—a grand instance of Rossetti's later method in poetic invention—demanded just as much as many lesser works a description of some sort. And this is not a solitary case; not unfrequently the book assumes a knowledge on the reader's part which strangers may not possess. The other criticism concerns the mention of prices. I see no reason for the deprecatory words on this subject in the preface, for to most Englishmen the cash price paid for a work of art is a test of its aesthetic value. But here the recurring mention of prices is an obstacle to the flow of the mental story. Doubtless, one needs the record of progressive money value somewhere in the book, for in such a fight as was forced upon Rossetti's genius that was the sling and stone with which his adherents armed him to keep his ground against the Philistine; but the record might well have been confined to concluded bargains and placed in the tabular statement of his works. Sometimes, too, the record is puzzling. At pp. 80-81, it is said that in 1872 "Mr. Murray Marks procured [apparently from Rossetti] a drawing of Miss May Morris, and sold it to Mr. Prange for £170." At p. 82, it appears that in 1873 this same drawing and another picture "were bought [apparently from Ros-

setti] by Messrs. Howell and Parsons for £300." Surely some detail has been omitted.

There is neither space nor occasion here to speak at much length about the completed works which Rossetti produced between the ages of thirty-five and forty-three, and subsequently. They are well known, and as pictures they rank, even in popular esteem, among the art-wonders of the century. Their history is lucidly treated in the book, as to both painting and acquirement by purchasers; and very interesting the narrative is.

The examples by which Rossetti's name will live are, one may surmise, the inventions of his earlier life, of which I shall presently speak more fully—all his Dantesque subjects from the "Giotto" picture to "Dante's Dream"; and besides that great work, the pictures of his later period called "Helen of Troy," Lady Mount Temple's "Beata Beatrix," Mr. Rae's "Sibylla Palmifera" (for which the sonnet now called "Soul's Beauty" was written), "Lilith" (for which the sonnet now called "Body's Beauty" was written), "Venus Verticordia," "Pandora," and the two paintings of "Proserpine," owned respectively by Mr. Leyland and Mr. Charles Butler. These works of the later period are a splendid outcome of the Rossetti moulded by circumstance, born out of due time, cherished but fettered by a number of purchasers possessing exceptional powers of intellect and perception—men who were able and willing to give ample reward for noble work in one particular direction. All these paintings, and many other productions, are masterpieces; but they are the fruit of a mind which always worked, and could only work, alone. No painter owes less to the influence of either contemporary or past art; and whatever they may lose by the rejection or lack of that influence, they evidence a nature strong enough to both conceive and construct an art of its own. Each is choice and rare, or splendid, in inventive colour; and, however odd the drawing sometimes is, the thought or emotion is always vividly given. As regards their conception Mr. W. M. Rossetti says (after speaking of a picture called "Donna della Finestra") at p. 108:

"This interpenetration of soul and body—this sense of an equal and indefeasible reality of the thing symbolised and of the form which conveys the symbol—this externalism and internalism—are constantly to be understood as the keynote of Rossetti's aim and performance in art."

Thus much my limits allow regarding the mass of the work of Rossetti's normal maturity. But for reasons obvious presently it is now worth while to deal more fully with what the volume tells us about two remarkable, if immature, achievements, and certain great, but uncompleted, conceptions of his youth and abnormal maturity. Of these, seven were thought out and took form as inventions before his thirty-second year, and one was conceived but not carried out a few years later.

The two first works, complete oil paintings, are "The Girlhood of Mary Virgin" and "Ecce Ancilla Domini," generally called "The Annunciation." Both were painted and exhibited before Rossetti's twenty-second year was completed; and the latter was virtually finished, as it at present appears in the

National Gallery, some months before his twenty-fifth birthday. Looking back to the time when it was painted, this picture has never needed apology or defence. It is a pure and unaided creative effort; a vivid soul-drama. The mystic awe which through all crudities of painting lives for us there on the canvas is enhanced by the simplicity of detail and the reticence of design. It owes nothing to Fra Lippo Lippi or any master, pre-Raphaelite or other. It is a jet of fresh life in the highest realms of art spirit.

But from this point we find the hurry and needs of modern life continually hampering, or diverting for a time, the direct onward sweep of Rossetti's inventive faculty; and the next picture, "Giotto painting the Portrait of Dante"—the first revelation of Rossetti's life-long spiritual passion for Dante, his works, and all that concerned him—is also the earliest instance in the painter's career of a great conception left incomplete through the immediate lack of chance to carry it through. Its history is given at pp. 16, 17.

Three other pictures or inventions mark the early bent of Rossetti's genius for vivid dramatic presentment of the mystic side of Christ's life and story. "The Madonna in the house of John," "Mary Magdalene at the door of Simon the Pharisee," and "The Passover in the Holy Family"—all three took permanent shape by the painter's thirtieth year. The last-named was invented in his twenty-first year. Their spiritual significance is not marred by that insistence on correctness of detail which distinguishes more recent work in the same field by another hand. Rossetti had the instinct of his power to tell a mystic story without archaeological assistance. The first-named picture, a water-colour, "ranks among the painter's best conceived and most impressive work," so says Mr. W. M. Rossetti; but, unfortunately, he does not, probably because he cannot, give us any history of its completion or purchase. As to the second invention, which in its present form of a black and white design was finally worked out in 1858—Rossetti's thirtieth year—it is inconceivable that this, one of the works by which his name will most surely live, never had the chance of developing, as it ought to have done, into a great picture. But his work was at all times so closely bound up with his personality that one can only attribute his neglect to that waywardness of predilection which marked his art career. And yet, even under stress of life-event, or ill-luck, he seems at several periods to have felt a strong impulse towards making a picture of it; but the impulse came at a wrong time, or was checked by outside hindrance. At any rate, the regrettable history of this work is as follows: in his thirty-second or thirty-third year a beginning in oil, dated about 1860, "on a large canvas," was in 1864 proposed as a commission to Mr. Heugh, but not carried out, owing to that gentleman's hesitation; again, it was liked by Mr. Graham in 1868, but was too "extensive and costly" for him; next, it occupies Rossetti's mind in 1869, when he "feared being forestalled by some other painter in the use" of this and other inventions. It is pretty obvious that the lack of enterprise or of moral courage on the part of buyers was, up to 1870 at any rate, a very

legitimate, but no less disastrous, influence in shackling the exercise of powers which Rossetti at this period was eager to develop. His brother sums up the ethical side of the question as to this, and two other undeveloped works to be presently spoken of, at pp 70-71. Speaking generally of the reasons for "frequent miscarriages of his inventive projects," the author says:

"The first and most constantly operating reason was that my brother, as a non-exhibiting artist, had necessarily to rely on a small and close circle of purchasers; and that these purchasers were in general more anxious to secure such specimens of his art as consisted of ideal female half-figures or heads than to commission work of any other class. Steadily occupied as he thus was, Rossetti had little time, though he had earnest inclination, to set to upon work requiring a large amount of previous reflection and preparation. He often chafed to see the months and years slipping away without adequate embodiment of his more elaborate and significant inventions; but so fate and opportunity willed it. Something should also be allowed for the fact that he had very little natural turn, and had never applied himself to the requisite technical discipline, for carrying out large scenic schemes, whether of open-air landscape or of interior combinations, such as would have been needed for his more crowded compositions, the "Magdalene," or the "Cassandra," or some others; and intensity of spiritual expression, even in a single face, had, to his mind, some counterbalancing claims, even against the moving and fascinating qualities of an epic or dramatic story, however vividly grouped, or whatever its depth of meaning. After making every allowance of this kind, the rarity of achievement of his larger projects in art must remain matter of regret, and, to some extent, of censure."

I do not think it just to thus underrate Rossetti's natural turn for elaborate composition. The "Cassandra" and the "Magdalene," in their existing form, have complete and abundant detail, and show a skill in massing and dramatising the subject which would have found even easier scope in the larger field of canvas; but the rest of this passage is of great biographical importance, coming from its author, who has had the most complete natural and acquired chances of knowing the truth.

The third of this group of inventions, the "Passover in the Holy Family," has a consistent history in the book. It appears that two water-colours were made, but left incomplete, and never worked on after 1856; but the subject was present in Rossetti's thoughts in 1869, as was the "Magdalene." In this picture

"Mary was gathering bitter herbs, the child John unlatching the shoe of the child Jesus, and Zacharias sprinkling the door-posts with the blood of the lamb."

It should be observed that the sonnet for this picture and a note tell us that John is binding, fastening, not "unlatching" the shoe, and that the child Christ holds the bowl of blood—another pregnant symbol.

These three works form a landmark of progress. Beginning as inventions from his twenty-first year the last two were urgent in Rossetti's mind as subjects for completion until his forty-first year. They therefore show what his genius might have done in this direction, had the period and the taste of his purchasers been wholly helpful to him.

"Found," "Hesterna Rosa," "Cassandra" are his leading dramatic inventions, outside the three mystic subjects just mentioned. The two first certainly were conceived at about the age of twenty-five, in 1853; the third probably before he was thirty, though the first mention of it in the book places it under date 1860, when he was thirty-two. "Found," had it been executed throughout with the virile force which characterises the male and one of the angel heads in the Llandaff triptych, would have been one of the pictures of the age. It was actually begun in 1853, and continued as to accessory detail in 1884; Mr. Leathart commissioned it for 350 guineas in 1859; Rossetti felt "bound to complete" it in 1861; abandoned it and repaid Mr. Leathart an advance on its agreed price in 1867; agreed in 1869 to sell it to Mr. Graham for 800 guineas; in 1870 made careful studies of the male figure; was engaged on a monochrome of it for Mr. Graham in 1879, and left it unfinished after all. A strange record! more eloquent of the sway of mood on Rossetti's genius than pages of biography. That he was exceedingly fascinated by the idea of the picture there can be no doubt. At one time (in 1869 or 1870) he pointed out to me a fire-escape in the background, in enjoyment of its symbolical meaning as connected with the subject. Was not this fire-escape painted at Chatham Place? Were not some studies for the background made at old Blackfriars Bridge, close by? The sonnet on the picture says:

"... as lamps across the bridge turn pale
In London's smokeless resurrection-light,
Dark breaks to dawn."

As a matter of fact, pains enough were bestowed to finish the picture three times over.

"Hesterna Rosa" first took the form of a finished pen-drawing in 1853. "It represents a tent occupied by a group of men and women, the men throwing dice, one of the women sadly reminiscent of the vanished days of her innocence." This pen-drawing is not mentioned by Mr. W. M. Rossetti as part of the work of 1853, probably because no correspondence then took place regarding it; but, in 1865, a water-colour of it belonged to Mr. Craven, of Manchester. It is strange that this powerful conception never took a more important shape; and its history in the book is not very clear. Both pen-drawing and water-colour are first mentioned in 1865, at p. 50; and the water-colour in 1871, at p. 75. Mr. Craven is mentioned as the owner of the water-colour under both dates. In the tabular statement the pen-drawing is assigned in 1853 to Mr. Stephens, a water-colour in 1865 to Mr. Craven, and, in 1871, there is again a water-colour "Hesterna Rosa" or "Elena's Song," no owner being specified.

The third invention in this group is "Cassandra." Concerning this I think more might have been said. No description of it other than the full title, "Cassandra prophesying doom to Hector," occurs anywhere, and it is first mentioned in the casual way complained of as to the "Pandora." One reason why this noble and elaborate invention was never carried to its full significance as an oil-painting may be found at pp. 76-7:

"At the beginning of the year, Rossetti... offered it [as an oil picture] to Mr. Leyland...

Mr. Leyland did not assent... He commissioned... the 'Veronica Veronese' (the picture of a lady touching a violin in a note suggested by the lilt of a canary)."

So even such self-sufficing genius as Rossetti's walk'd in silken fetters; could be drawn from the greater and fresher invention to paint instead (why not besides?) a splendid example, no doubt, of woman's beauty as a symbol, and specially of his mastery of invention in colour, tone, and decorative charm, but still a restricted theme of a kind which in his later work inevitably verged on mannerism.

The next great invention comes seven years later, when Rossetti was thirty-nine. In 1867, Mr. Matthews actually gave a commission for a life-size picture from a design named "Aspecta Medusa."

"The price was to be £1575, as settled in July. The design represents Andromeda, who having an extreme curiosity to see the severed head of Medusa, is allowed by Perseus to contemplate its reflection in a tank of water—the head itself (it need hardly be remarked) having the fatal property of turning the gazer into stone. Rossetti wrote and published a few verses embodying this conception. He laid much stress on the design, began life-sized studies for it, and was for years very anxious to carry it through as a picture, but never did so. After giving the commission, however, Mr. Matthews felt a great repugnance to the notion of the severed head, as being a horrid and unsightly detail; and on the last day of the year, following not a little debate and uncertainty, he wrote asking that some different subject might be substituted."

Should Rossetti be censured even gently if, when he showed himself ready to throw his strength into a great subject, and only met with either doubt or distaste, he became discouraged or indignant, and abandoned all thoughts of breaking fresh ground? The man, as circumstance moulded him, could decide in no other way. But the potential Rossetti, in a time long past or far future, would have been, what he carelessly called Michael Angelo, a conqueror. In fitting association his pride would have become easy mastery, his seclusion have changed to gracious reserve, these seven inventions would be great pictures, and he would be with us yet.

As with the painting and invention, so with verse, the making faculty sprang to maturity very early. Except a few translations and a prose story or two, there is no record of any tentative or juvenile verse-making, even preserved by his family in MS. "The Blessed Damozel"—an achievement far in advance of his painting at that date—was written at the age of nineteen,

"to be inserted in a sort of MS. family magazine called *Hodgepodge*, which was concocted, never passing beyond the range of the family circle, during some months or weeks of 1847, or possibly 1846."

And the poem named "The Portrait," first published in the *Poems* of 1870, also had its beginning in 1846 or 1847, although subsequently worked upon. I mention it here because the witchery of its music is a poetic forerunner of the peculiar charm of his maturer painting.

It would be superfluous to go in detail through the dates of production of the bulk of the poetical work from 1848 to 1881; it

is all published, and Mr. W. M. Rossetti's record of it is exhaustive. We find, however, that from the earliest date the poetic and painting faculties became twinned in Rossetti's genius. It is curious that he seems never to have thought of painting "The Blessed Damozel" either at the time it was first written or at any subsequent date earlier than 1871; but the sonnet of "Mary's Girlhood," written in 1848, for the picture of "The Girlhood of Mary Virgin," is a complete poem of exquisite purity and grace; and again surpasses its painted subject in mastery. "The Staff and Scrip," written apparently at the age of twenty-three or twenty-four, is another instance of full-grown work; but, although it is a complete Rossetti picture in verse, there is no trace of a line of pictorial invention on its theme, although one might have expected to find a series.

It is noticeable that "Jenny" was written within a year after the painting of "Ecce Ancilla Domini." Mr. Ruskin "did not approve of 'Jenny'"; "he objected that Jenny is not a true rhyme to guinea"; "he expressed himself indisposed to offer this composition to Thackeray" for the *Cornhill*. Mr. W. M. Rossetti reminds us of Mr. Ruskin's Scots extraction; certainly here he is as unwittingly funny as Charles Lamb's Scotchmen at Burns's anniversary.

"A Last Confession" and "Sister Helen" were written, the first about the same year as "Jenny," the second in Rossetti's twenty-fifth year (1853). Both are mature poetic renderings of concentrated passion, and in their dramatic force and savage pathos they stand alone in the annals of English verse. I regret that the book does not tell us when "Love Lily" was written; perhaps neither its maker nor his brother had a high opinion of it, and, indeed, it is free from the concentrated passion which is so marked a feature in the more ambitious poems. But it is a perfect love song, one of the few in the language.

Concerning the whole range of Rossetti's verse there is no space to speak. I have preferred to deal only with what is said of the work of Rossetti's abnormal maturity—that is work done not later than his twenty-fifth year. For completeness, not only of intellectual grasp, but of execution as well, no early poems that I know of can compare with these. Certain sonnets composed from the age of thirty onwards are, however, in that manner unrivalled. Such, to my thinking, are those in the *Poems* of 1870 numbered 4, 5, 6, 24-27, 30, 35-37, 39, 40, 42-46, and 50. Some of these also were written before his twenty-fifth year. The excision of sonnet 5 from the edition of 1881, while No. 4 is retained, and the alterations in the same edition in sonnets 2 and 39, are inexplicable. The excision disfigures a unique and perfect work of art. The alterations nullify the exquisite precision of symbol in sonnet 2, and enervate the pregnant force of image in no. 39. Moreover, such concessions do not in the least appease the morbid cravings of that whimsical nondescript Propriety.

Mr. W. M. Rossetti gives at the end of his book a prose paraphrase of the 102 sonnets printed in sequence under the title of "The House of Life" in the *Ballads and Sonnets* (1881). Anyone apt to lose heart before the in-

tricate imagery and concentrated phrase which distinguish so many of these sonnets will find this paraphrase of great use as a clue. But it is evidently intended to be used side by side with the originals, not read apart from them. I respectfully suggest that sometimes an explanation would be better than close paraphrase. The "Venus Victrix" (no. 33), for instance, can only be difficult to some one who does not know the story of Paris's judgment and Helen's vow, from which the sonnet derives its images. "The sweetest of her names" is surely the lover's secret, his fond name for his mistress; Helen is only a symbol. One would think that the ethical significance of the last two lines of sonnet 87 concerns conduct in life, not only in making or reading poetry. I had always thought that spice for burning vow (no. 95) meant rich profusion in using life instead of high resolve—the opposite of "plain living and high thinking." I have no authority for this, and may be quite wrong; but it helped me to understand the sonnet.

Rossetti and his brother, with matured brain force at an age when most men are little more than boys, had the happy fate of striking hands with three other *âmes d'élite*, all at a turning-point in life. The vast influence these men, and their two later comrades, have exercised over the art of England is, in respect of primary impulse, due largely to the Rossettis. The others, to whom, as well as to Rossetti, England owes to-day whatever is lofty in aim, thoughtful and masterly in achievement, of the art-work of the last forty years, were at the outset, as regards intellectual force, his younger brothers; and it seems likely that in those first early days his magnetic personality acted on their mental nerve at least as keenly as on his own art-work. Later, between the ages of twenty-five and thirty-five he worked grandly for his own hand; but death and fate (we must needs think), as well as circumstance and surroundings, checked his hand for a time, and he never regained the fervour of early strenuous outlook. As I said before, his personality was far more intimately concerned in his art-production than has been the case with any other known artist at all approaching his calibre in this century. He was too essentially a leader by nature ever wholly to accept the democratic tendency in art comradeship; and consequent gradual seclusion and *les défauts de ses qualités* prematurely closed a career which, however incomplete, has left a track of lasting splendour.

J. T. NETTLESHIP.

The Collected Papers of Henry Bradshaw.
Edited by F. J. H. Jenkinson. (Cambridge: University Press.)

For the last few years it has been becoming impossible to obtain the more interesting of Mr. Bradshaw's publications. Most of the "Memoranda" have long been unprocureable, and several of his communications to the Cambridge Antiquarian Society are out of print. Many therefore will welcome the present volume, which contains, in addition to all these pamphlets, two papers hitherto unpublished, and a number of excellent facsimiles.

It is impossible within the space of a

review to touch on all the various branches of study which are here represented, in each of which, as his biographer says, "Bradshaw was the first, or among the first, of the scholars of his day." Miscellaneous as are the contents of the volume, they are linked together by a similarity of treatment as novel in its method as in its results. Bradshaw was never content to study a subject from one side only. To understand a MS., for instance, it was not enough to examine the writing or the text. The whole history of the book from its first production to the present time—its wanderings and changes of ownership, the minutiae of its manufacture, its binding, even its imperfections, all were studied and yielded their information. It was not till he had got to the very soul of the MS. that he was satisfied. Then and not till then could he arrange his various facts so as to throw light one upon another, and afford him that knowledge which to others seemed so marvellous. And as with MSS. so with everything else, in all subjects his minute research brought the same wonderful results.

The papers (xv., xxiii., and the appendix), which give an account of his various "gloss huntings" in search of the remains of Welsh, Irish, Breton, and other early languages are interesting not only for their results, but as specimens of the method of research of which I have spoken. So very abstruse a subject is, of course, out of the range of all but a few, but the method can appeal to all. So clearly and lucidly is the subject treated that the reader's want of knowledge takes little from the interest which attaches to the paper; and he lays it down with a feeling of admiration for the learning and ability, governed by the strongest commonsense, which were able to unravel such difficult problems.

As a student of Chaucer, Bradshaw held a high position. Not only was he the first to make clear the sequence of various parts of the *Canterbury Tales*, but he also drew out an elaborate system of rhyme tests, by means of which he was enabled to withdraw from the list of Chaucer's works several poems hitherto falsely ascribed to him. Unfortunately, owing to his objection to setting down his results in print, we have nothing from his pen but the paper (vii.), "The Skeleton of Chaucer's *Canterbury Tales*," which was printed to assist the collation of MSS. Much of his work on Chaucer was communicated at the time to others working on the subject, so that it is preserved in the books of other editors, or in the publications of the Chaucer Society.

It was, however, by his studies in bibliography that Bradshaw was most widely known. Abroad, where the history of early printing is more carefully studied than at home, he was held in great estimation, the greater knowledge of the subject which foreigners possessed enabling them to estimate his learning more nearly at its proper worth. In England he founded a new school of bibliography. For the old school which sacrificed facts to theories, and supplied from imagination what was wanting in knowledge—a school which has still many followers—he had the strongest contempt; and in its place he introduced what he called the "natural history" method. "What is wanted," he said, "for the solution of a

bibliographical problem is not ingenuity of speculation, but simply honest and patient observation of facts allowed to speak for themselves." The papers in the present volume prove the success of his system, and two (nos. xix. and xxi.) especially exemplify it.

The first of these, "Notice of a Fragment of the Fifteen Oes, printed by Caxton," shows how much information Bradshaw obtained from the examination of a sheet printed in Caxton's office, which, by the careless mistake of a pressman, had been rendered useless, and consequently handed over to the bookbinder to be used for lining the boards of the first book that happened to want binding. The results are too numerous to be here set down; but the whole paper is full of entirely new information, which is the more valuable from the clear and straightforward manner in which it has been deduced.

The other paper, "Godfried van der Haghen," first published in the *Bibliographor* in 1882, is an explanation of the initials "G. H.," which are found upon the title-page of an edition of Tindale's New Testament, printed at Antwerp. Authorities on the subject had arrived by many ingenious arguments at the conclusion that the initials stood for Guillaume Hytchine, Tindale's assumed name. An "accident," as Bradshaw calls it, put him on the track of the correct solution; and by a piece of work, as simple as it was conclusive, he proved that the initials stood for Godfried van der Haghen, an Antwerp printer and publisher.

Nos. vi., viii., xi., xiv., are all valuable contributions to the history of early printing. No. viii. is an attempt to separate from the mass of quartos attributed to Utric Zel a series of books which can be shown by their typographical peculiarities to be the work of some other unknown printer, called, for the purpose of reference, the "Printer of the Historia S. Albani." Short as the paper is, it consists almost entirely of new matter, and, as an example of arrangement and description, is above praise. No. xiv. is the result of Bradshaw's work among the printers of Holland, giving a list of the different presses and founts of type, with the exact date of the appearance and disappearance of each. It is founded in a great measure upon the *Monumens Typographiques* of M. Holtrop; but it contains, in addition, the result of much independent research. It is the only work on the subject in English; and, being free from vain speculation, is of much greater value than any of the foreign books on the subject. Of the other two papers, no. xi., also relating to Low Country books, contains some extremely valuable notes; while no. vi. comprises the greater part of what remains of Bradshaw's work on the English fifteenth-century presses.

"Notes on the Day-book of John Dorne" (xxiv.) is the last piece of work which Bradshaw finished. The day-book itself is a list of all the books sold by John Dorne, an Oxford bookseller, in 1520, with their prices. In 1886, Mr. Madan edited the MS. for the Oxford Historical Society, identifying so far as possible the various books and editions mentioned. The interest which Bradshaw took in such a work may be seen from these notes, which he sent Mr. Madan "to show the sincerity of his thanks." Apart from the

ingenuity of these explanations, which are full of the most abstruse knowledge, this paper has another interest. It is a specimen of the enthusiasm with which he welcomed and the generosity with which he assisted any fellow-worker. It is when we see notes like these—sent merely to interest or help a friend, and consider that to all his friends he was equally generous, giving them gladly the knowledge that was to form the backbone of their books—that we can understand why the work published under his own name is so little compared to the amount of his learning.

The editor, no doubt with good reason, has contented himself with adding the fewest possible notes; but it is perhaps to be regretted that he should have limited himself to so small a number. Recent discoveries have borne out the correctness of Bradshaw's theories, or have filled up places prepared for them in his lists. Notes upon some of these could not have been without interest as serving to emphasise the excellence of his method, and as giving further examples of that *pouvoir divinatoire* with which his careful work had endowed him.

A word must be said in conclusion in praise of the facsimiles, which add much to the value of the book. They reproduce admirably the clearness of type and the delicacy of copper-plate engraving, while their fidelity to the originals gives them the rare merit of being useful.

E. GORDON DUFF.

The Life of John Davis, the Navigator. By Clements R. Markham. (George Philip & Son.)

THIS is the first of a popular series of volumes dealing, under the title of "The World's Great Explorers and Explorations," with the life and work of those intrepid adventurers of the past to whom we owe our knowledge of the world in which we live, and all the consequences which have followed from such knowledge. Each volume will deal mainly with one prominent name associated with some particular region; and the editors are to be congratulated on having been able to secure the co-operation of writers whose names alone guarantee the literary and scientific excellence of their work. If the succeeding volumes attain the high standard of excellence of this *Life of John Davis*, the series will, when complete, form a biographical history of geographical discovery of the utmost value and interest. The idea of spreading sound geographical knowledge among the great mass of general readers by means of biography is singularly happy; for about the personality of a great explorer the facts relating to his discoveries are naturally grouped, showing in full detail the work which he accomplished, and breathing life and human interest into the physical conditions of the region upon which his labours throw light. Equally happy is the conjunction of names on the title-page of the first volume of a series having for its principal object the advancement of the interest of geography. It is fitting that such an enterprise should be headed by one whose name has for more than a generation been a household word among geographers and explorers; and what more appropriate subject could he have had than the life of a hero after his own heart,

whose work he himself has so steadfastly followed up?

If there is one period more than another to which Englishmen revert with patriotic pride, it is that glorious half century which was rendered famous by the deeds of the heroic men who gathered round Good Queen Bess, "the mother of English sea-greatness."

"In the Elizabethan age there was activity and capacity, and consequent achievement on all sides," and as the statesmen of the great Queen "raised England to the first rank among the nations, as the poets attained an excellence never since surpassed, as the soldiers founded a school which opens our modern military history, so among the mariners there were men who serve as beacons and centres for the study alike of maritime discovery and of geography."

At that time the West Country was the nursery of England's best and bravest seamen; and among all the illustrious names of a brilliant and numerous band John Davis, of Sandridge, stands out conspicuously as the one who, more than any other, united the qualities of a daring adventurer with those of a skilful pilot and scientific navigator. When opportunity offered, he was as prompt and ready as any to fight for his Queen and country, and he showed personal gallantry in several hard-fought engagements, including the repulse of the Spanish Armada. But his fame does not rest upon his war services. It was won on those bloodless battlefields of daring, endurance, and discovery, where triumphs and trophies are gained for the whole human race.

"It was the mission of his life to study the forces of nature, and to mould and direct them, so far as the knowledge of his times rendered it possible, for the good of his Queen and his countrymen. If, as regards worldly success and his own fortunes, the life of Davis was, in some sort, a failure, in all that is worth living for, in valuable public services well-performed, and in the acquisition of immortal fame it was a success."

John Davis is perhaps best known to his countrymen for his able and judicious conduct of three successive Arctic expeditions in search of a North-West Passage, and for his discovery of the strait that bears his name. In the last of these voyages he reached lat. 72° 12' N., and named his most northern point "Sanderson's Hope," after the chief patron of the expedition. This exploration of a perilous sea and an unknown coast was carried out in a little clincher-built pinnace of about twenty tons called the *Ellen*, a striking example of the courage and enterprise of these early adventurers. Mr. Markham's description of the scene on that memorable June 30, 1587, is a vivid and picturesque piece of word-painting, of which the concluding sentences run thus:

"The little clincher of twenty tons would have looked like a bird flapping its white wings over the water from the summit of the Hope, when she came thus to christen the mighty cliff for all time. Insignificant as she appeared amidst that scene of calm magnificence, there were great and swelling hearts on board the *Ellen* on whom the grandeur of the scene must have made a deep impression. The refracted beauties on the northern horizon were like a scene in fairy-land—a scene so utterly unlike anything that is ever seen in lower latitudes, so bright and beautiful, that it must have seemed like the

very reflection of embodied hope to the weather-beaten explorers."

The voyages of Davis to the Azores in 1589; to the South Seas in 1592, in the course of which he discovered the Falkland Islands; to Sumatra in the Dutch expedition under Houtman in 1598, and in that of Sir James Lancaster in 1601; and the final voyage to China in 1605, during which he was treacherously murdered by Japanese pirates at the early age of fifty-six, are full of adventure and interest, and all had far-reaching results in various ways. In the Arctic regions

"the practical results of the great seaman's work were the opening of a most lucrative whale and seal fishery in Davis Strait, the extension of the cod-fishery to the coast of Labrador, and the eventual recolonisation of Greenland. All these benefits may be traced in their origin to the discoveries of Davis. . . . He lighted Hudson into his strait; he lighted Baffin into his bay; he lighted Hans Egede to the scene of his Greenland labours."

The voyage to the Straits of Magellan brings out in strong colours the amazing resource and indomitable energy that enabled the Elizabethan seamen to achieve results which, considering the nature of the appliances and means at their disposal, were little short of marvellous. In the course of this ill-fated expedition Davis found himself in a wild Patagonian port "in want of almost everything." His men were disheartened by cold, exposure, and semi-starvation. He had lost boat and oars in the straits, and his sails and rigging were nearly worn out. Whereupon he "set up a smith's forge on shore, prepared charcoal, and made bolts, nails, and spikes." Fresh rigging was laid up by using one of the cables; and having salted down twenty hogsheads of seal flesh, the adventurers again set forth on their voyage, "the poorest wretches that ever were created." On another occasion there was great difficulty in securing a sufficient supply of salt to cure birds for food. So Davis "manufactured it by collecting salt water in shallow holes on the rocks above the reach of the tide. In six days it had evaporated, leaving salt in powder. Thus they were enabled to dry and salt 14,000 penguins." Anthony Knivet, whose marvellous narrative breathes a fine contempt for the restraints of prosaic exactness, describes the effects of the cold with amusing audacity. He says that coming on board with wet feet and pulling off his stockings, the toes came with them, and that a shipmate named Harris lost his nose, "for going to blow it with his fingers, he cast it into the fire."

The story of the homeward voyage is "a tale of horror such as is not surpassed in the annals of the sea," no less than sixty out of seventy-six men dying of fever and scurvy. Mr. Janes, who embarked on this perilous enterprise solely "for the love of Master Davis, and for his sake," tells us that "the master and the captain, taking their turns at the helms, were mightily distressed and monstrously grieved with the most wofull lamentation" of the sick men.

This disastrous voyage brought out some of the best traits in the character of the great navigator; and on his return to England, instead of yielding to despondency under his losses and the accumulated misfortunes which fell upon him, he turned to study and literary

labour for some alleviation to his grief, and during the succeeding two years "probably achieved his most permanently useful work for mankind."

In his capacity of chief pilot to the first voyage of the East India Company, Davis brought all the knowledge and experience which he had acquired during the Dutch expedition to bear for the service of his own country. And though the perils and hardships of the undertaking can scarcely be appreciated now, any more than its momentous character, in the consequences it led to, could be fully understood then, yet the services of the earliest pioneers, whose work was the most hazardous and difficult, should never be forgotten. To Sir James Lancaster the first place is due, as the efficient and courageous leader of the first voyage. But John Davis stands second to him alone, and is therefore entitled to an honourable place among the worthies who laid the foundations of the British Empire of India.

As a scientific seaman and surveyor, "the useful labours of John Davis were valuable to his own and succeeding generations. His charts of the English Channel and the Scilly Islands, of the Arctic coasts, and of Magellan's Straits; and his sailing directions, especially for the Eastern seas, are a few among the numerous results of his observations."

His invention of the "back-staff" facilitated observations, increased their accuracy, and was the direct forerunner of reflecting quadrants and of the sextants of the present day; and his treatise on navigation, entitled *The Seaman's Secrets*, which superseded Eden's translation of Martin Cortes, passed through eight editions between 1594 and 1657, and is even now well worthy of careful perusal. He did not work for fame or for money, but out of "friendly good-will" towards "all honest-minded seamen and pilots of reputation." It was not "in respect of his pains, but of his love" that he desired to be judged, and surely no nobler motive ever influenced a man in the execution of difficult and laborious work. The character of Davis was, in a word both heroic and gentle—in some respects, perhaps, too gentle; but altogether he was "a very perfect specimen of an English sailor of the days of the great Queen." He was a Godfearing and loyal man, a popular commander, a true friend, and a genial companion. He had a strong sense of humour, and he showed manly fortitude and resignation under grievous disappointment and misfortune. Above all, he had what Carlyle calls a capacity for taking trouble, combined with that love of enterprise and that fervent enthusiasm without which mere attainments cannot secure success.

It is needless to say that the story of such a life as this must contain many useful lessons, and the learning and ability displayed in the choice and arrangement of the material render the book doubly attractive. It is fascinating as a tale of real and thrilling adventure; it is valuable as a masterly review of the relation of the work accomplished by a great explorer to what went before and followed after; and specially prepared maps, original illustrations, and a good index complete the finish of the workmanship. But the chief value of this and the volumes which are to follow will lie in their tendency to foster and develop that national spirit of noble emula-

tion and enterprise which has led to such incalculable results in the past. And though much has already been accomplished, a splendid field is still open to geographical workers in the way of verification, more complete survey, and even discovery. By land and by sea, in the heart of the "Dark Continent," in Asia, New Guinea, Sumatra, and Borneo, in South America, and among the beautiful islands of the South Seas, there are still harvests to be reaped through the bravery and endurance of future travellers who follow the example set by John Davis and those other great pioneers of discovery whose life-histories will now be brought within the reach of all. And, above all, the greatest problem of this age, which still awaits solution in the far north, will call forth the best scientific ability, and all the highest qualities of our naval explorers, and enable them to show that they have worthily inherited the traditions of their forefathers who flung themselves against the "thick ribbed ice," and defied the "Genius of the North" in "small barks" of "twentie and fyve and twentie tunne apiece."

GEORGE T. TEMPLE.

Sixty Folk Tales from exclusively Slavonic Sources. Translated, with brief Introductions and Notes, by A. H. Wratislaw. (Elliot Stock.)

It was the late Mr. Ralston who introduced to the notice of the British public the wealth of Slavonic folklore. His work was done in scholarly fashion, and to his translations of the original Russian tales—for to these he confined himself—he added references to variants in other collections. The little book of Mr. J. T. Naaké, of the British Museum, entitled *Slavonic Fairy Tales*, which appeared in 1874, also possessed considerable merit, and, we believe, has long been out of print. It has been followed by the interesting collection of Mr. Wratislaw, which is the subject of our present notice.

There is, probably, a richer field of folklore among the Slavs than any other European people, and the eastern members of the family show greater abundance than the western. Mr. Wratislaw begins his book with the Bohemian tales, but these are not to be compared in interest with the Russian. The late Karl Erben, of Prague, whose edition forms the basis of Mr. Wratislaw's work, appears to have treated his folk-stories conscientiously; such cannot, however, be said to have been the case with Božena Němcová, the once popular author, who almost always "improved" upon her originals. From her book Mr. Wratislaw gives one specimen. Mr. Naaké and Prof. A. Chodzko have both made use of Erben's book—the latter in his *Contes des Paysans et des Patres slaves*. It has the advantage of a fairly copious vocabulary, in which all the words—and some of those in provincial dialects are rather obscure—are fully explained. But, unfortunately, these explanations are in Bohemian—a language but little studied in Western Europe. All honour must be given to Erben for his conscientious treatment of the tales, but we do not blame the ingenious author previously alluded to for her tamperings with the original text. Un-

fortunately she lived at a time when no one had the courage to print these simple stories as they were received from the mouth of the peasant.

The comparison made by Mr. Wratislaw (p. 51) between one of the Moravian stories and a tale in the collection of Grimm reminds us that Chodzko complains, with apparent reason, that the Germans have appropriated many of the Slavonic folk-tales. Perhaps, however, we should be nearer the truth in saying that they are the common property of the Aryan peoples, and, indeed, of the whole human race. Certainly, many of the Magyar stories and national songs look very Slavonic, just as their national singer, till he Magyarised himself, was called Petrovich—a name of unmistakable origin. We should have preferred the term "Slovakish" for Hungarian Slovenes (on p. 62)—the adjective is used by Miklosich, and prevents any confusion with the real Slovenes. The driving of the great Magyar wedge into the midst of the Slavonic peoples, to which Mr. Wratislaw alludes, has formed the subject of a valuable historical monograph by Prof. K. Grot, of Warsaw, entitled *Moravia and the Magyars* (St. Petersburg, 1881). Since Erben published his book, the Lusatian tales—or Sorbish, as we should prefer to call them—have been more comprehensively treated by Veckenstedt—*Wendische Sagen, Märchen und abergläubische Gebräuche gesammelt und nachgezählt* (Graz, 1880). The variant of "Little Red Riding Hood" given by Mr. Wratislaw on p. 100 is very interesting. He remarks with truth that the word *mesets* for "moon" is masculine. How far it is a "secondary formation" it is difficult to say; certainly the old Slavonic has the feminine word *luna*, which is also found in Russian and Slovenish. Miklosich sees traces in Polish and Bohemian, and connects the word with *lukna*. Even the Kashubes, the humble section of the Slavonic family dwelling on the coast of the Baltic near Danzig, contribute their quota of a single tale; and that is taken, of course, from the collection of Dr. Cenova, the only literary representative of these poor fisher-folk before the civilised world. Polish is fairly supplied with folk-tales, as we know from the fine collection edited by Oscar Kolberg; but this work appeared long after the compilation of Erben's book. Coming to the obscure dialect of White Russian, we find some good specimens in Mr. Wratislaw's extracts. The number of Malo-Russian stories has been greatly increased by the publication of the *Narodnia Yuhnoruskisa Skazki* of Rudchenko. Erben does not seem to have used this book, which appeared two or three years before his death.

In his introduction to the Bulgarian stories (p. 175), Mr. Wratislaw adopts the views of Miklosich on some of the peculiarities of that language. We think, however, that the idea of deriving the post-position of the article from the old Thracian language originally spoken in the same localities can be otherwise explained. The same tendency to put the demonstrative pronoun at the end of a noun or pronoun is seen in Russian and Polish, thus, Russian *smielost-tu dialaist*, "creates boldness," or Polish *s którego to diałka*, "from which work"; some excellent remarks on this suffix are to be found in Prof. Sobolevski's

Lectures on the History of the Russian Language. Nor do we accept the view of Mr. Wratislaw that the old Thracian (or Dacian?) language, conjointly with Latin, has produced the present Roumanian. Too little is known of Thracian to justify these assertions, and it would be difficult to point out the Thracian words from that language in the Roumanian vocabulary unless we are to consider Albanian as such. The remarks on the Bulgarian cases also require modification, as in some of the dialects the terminations of the genitive and dative are distinctly found. Nor, again (on p. 204), can we accept the view that Serbian has been modified by Thracian influences. The tendency to supply the infinitive by a circumlocution with the subjunctive is found in other languages, e.g., Low Latin.

Mr. Wratislaw has done excellent work in his versions of these folk-tales. It is only with some of his philological views that we cannot agree. Thus we are at a loss to see what can justify his statement that the Malo-Russian—it is a language, and not a dialect—is more nearly allied to the Bohemian than to the White Russian. Surely its characteristics are sharply enough marked as of a south-eastern Slavonic language as opposed to Bohemian, a western. Mr. Wratislaw's frequent use of the word "dialect" is also to be somewhat reprehended. Thus Slovenish cannot be called in anyway a dialect, and the views of Schafarik—an excellent ethnologist, but poor philologist—are now out of date. Of the three "dialects," co-ordinated on p. 204, Serbian and Croatian are almost identical, but Slovenish exhibits great variations from both. In his work on the Slavonic languages and literature, published in 1826, Schafarik actually grouped Bulgarian with Serbian. These remarks are not made with a view of disparaging that eminent man, but to show how Slavonic studies have advanced since his time. The fact is that a great deal of Schafarik's work is now antiquated. The old divisions of the Slavonic languages made by him and Dobrovsky have been superseded by the classification given by Johannes Schmidt, *Zur Geschichte des Indo-Germanischen Vocalismus*, part ii., p. 178 (Vienna, 1871-75). The early attempts were based on distinctions many of which existed only in imagination. As regards Slovenish, it is a language of great interest on account of the many old forms it contains, although it is spoken over a small area, and the literature which it contains is comparatively trifling. Since, however, the excellent grammar of J. Šuman, a pupil of Miklosich (*Slovenska Slovnica*, Laibach, 1881), it is no longer left in such a state as to admit of philological guesses.

But folk-tales and not philology are the scope of Mr. Wratislaw's interesting and useful book, which we feel sure will be heartily welcomed by all folklorists, as it is the fashion to call them.

W. R. MORFILL.

NEW NOVELS.

Mount Eden. By Florence Marryat. In 3 vols. (White.)

The Triumph of Manhood. By Marie Connor (Mrs. Leighton). In 3 vols. (Chapman & Hall.)

A Happy Wooing. By H. Cliffe Halliday. In 2 vols. (Hurst & Blackett.)

The Queen's Scarf. By D. Christie Murray. (Spencer Blackett & Hallam.)

The House of Rimmon. By Jeanie Gwynne Bettany. (Ward, Lock & Co.)

The Black Box Murder. (Remington.)

Within an Ace. By Mark Eastwood. (Digby & Long.)

The Three Geoffreys. By M. M. (W. H. Allen.)

MISS MARRYAT'S *Mount Eden* is far in advance of previous stories by the same writer which it has been my lot to review in the ACADEMY. It is altogether higher in tone and better in literary workmanship. The villain, it is true, is about the most despicable cur who was ever put through his paces in fiction; but, on the other hand, Evelyn Rayne, the heroine, is by far the best woman character the author has yet drawn. She is lovable, brave, long-suffering; true to her word, and, in short, one of those women who realise the ideal which men generally form of the sex. Her cousin, Will Caryll, is a black sheep from the first; villainy and selfishness are engrained in his nature. After committing forgery, which compels him to fly the country, he extracts from the youthful Evelyn a promise that she will marry him, and divide with him the magnificent estate of Mount Eden if ever she should come into the property. Years pass by, and old Mr. Caryll, who is the uncle of both Will and Evelyn, believing that his own son Hugh has died at sea, bequeaths his Hampshire property to his niece. More time elapses, and the execrable Caryll returns to England, under the guise of Jasper Lyle, an Italian. He wins the heart of Evelyn's only friend, Agnes Featherstone, and marries her, keeping her family and herself utterly ignorant of his past career. Then, by nefarious means, he schemes to wrest Mount Eden from Miss Rayne. He is apparently on the very verge of success when all his plans are overthrown by the revelation that Evelyn's overseer, Captain Philip, is the missing heir, Hugh Caryll, and that Hugh and Evelyn are about to be married. The fickle, shallow, and avaricious plotter is completely foiled. This is the merest outline of a narrative that is extremely interesting; and, as I have not been able to speak well of some of Miss Marryat's recent stories, it is the more pleasant to be able to say that *Mount Eden* ought to take high rank among the novels of the season.

The title of Mrs. Leighton's story, *The Triumph of Manhood*, is a misnomer. There is no triumph of manhood, but rather its complete and absolute degradation in at least two instances. These are a French priest, who has married an Englishwoman in his youth, and then allowed her to marry again, believing him to be dead; and Stephen Bellhouse, who has discovered the guilty secret, and who

haunts the priest as Mephistopheles haunted Faust. The daughter of the priest, Jess de Senlis, is the only character possessing any real nobility of soul. She witnesses the murder of Bellhouse by the priest, who has been driven to desperation by the infamy of his persecutor; and then she has to choose between delivering up her father or her affianced lover as the perpetrator of the crime. The struggle is very dramatic, and this part of the novel is written with real power. All ends rightly for the heroine at last; but almost the whole of the rest of the work is repellent in tone. The priest wages a deep internal struggle, in which his manhood and his religion strive for the victory; but we cannot say that the reader will applaud such a person, whose vows should have compelled him to propitiate the moral and religious claims upon him long before his death, brave as that death was. Mrs. Leighton is a writer of ability, and we look for something in the future that will better bear analysis than her present story.

A capital bit of comedy is *A Happy Wooing*. The earlier part of it is poor as regards literary effect, but as the plot develops one becomes thoroughly interested. A young lady and her supposed guardian aunt arrive in England from Pelican Island, and as they are reputed to be millionaires they create a great sensation. Their names are Jennie and Minnie Money, and they are wooed right and left for their great wealth. There may be such nincompoops in the peerage as Viscount Daffodil and the Hon. Robin Redwood, but scarcely any, I should think, so absolutely devoid of sense and grammar. One makes love to Jennie and the other to Minnie, and each learns to his horror that all the money has been left to the girl wooed by his friend. In the end a fine young fellow, Valentine Silver, carries off the aunt; and Adam Ash, an out-at-elbows scribbler, who makes a gigantic success with a novel called *The Fatal Secret*, wins the other. Upon the wedding-day genuine surprise is evoked by the discovery that the two ladies are sisters, with £250,000 each, besides real estate galore. They have resolved to yield only to the feeling of love for themselves alone; and the end justifies the means, though it causes considerable scandal and remains a nine days' wonder. If it were for nothing but the novelty of its incidents alone, this amusing story would while away a pleasant hour or two. But it is thin in texture, and Mr. Cliffe Halliday must brace himself up for something stronger if he would make a permanent mark in fiction.

The Queen's Scarf is decidedly the best of all Mr. Christie Murray's shorter stories. The title is rather misleading, perhaps, for it seems a far cry to associate it with a youth who acted as a scarecrow and afterwards became a university professor. Yet even this little bit of ingenuity is not out of place. The sketch, as a whole, is charming from the literary point of view. The humour is not forced, and the frequent touches of human nature are most true.

The republication, in an entirely new form, of Mrs. Bettany's *House of Rimmon*, calls attention to a really remarkable novel. It is a story of the "Black Country" of South

Staffordshire, and the scenes depicted are drawn with realistic skill. Such catastrophes as the collapse of the house of the Rimmons may seem almost incredible, but since this work was written actual subsidences of a precisely similar nature have occurred at Cradley Heath and elsewhere. Mrs. Bettany's characters are thoroughly original; and all of them possess a distinct individuality of their own, which is one of the highest successes a writer of fiction can attain.

A detective story greets us in *The Black-Box Murder*. It professes to be told "by the man who discovered the murderer," and he wisely eschews any claim to literary excellence. There is some little ingenuity in the black box having a "double," and also in the narration of certain incriminating circumstances; but otherwise the story is in no way noticeable. Place it beside the detective stories of Gaboriau and Du Boisgobey, or even beside those of Miss Anna K. Green, and it pales into insignificance.

Detective stories seem to divide the honours of popularity just now with stories devoted to the Russian Nihilists. One of the latter we have in *Within an Aoe*, which is described as "a modern sensation." In the opening chapter, a number of Russian conspirators or patriots—according to the light in which they may be regarded—expiate their crimes by hanging. One of them, Vladimir Alexandrovitch, miraculously escapes out of the jaws of death, and the rest of the narrative is occupied with a description of his fortunes and misfortunes. He goes through great perils, but at length finds a haven in England with his wife, Maruschka. The noble devotion of Maruschka to her lover is, perhaps, the best thing in the book.

After reading *The Three Geoffreys* to the bitter end most scrupulously, it does not appear to me to call for special comment, either by way of ban or blessing. But it has certainly one advantage over some novels, in that it is perfectly harmless.

G. BARNETT SMITH.

GIFT BOOKS.

Grettir the Outlaw: a Story of Iceland. By S. Baring-Gould. With ten Page Illustrations by M. Zeno Diemer, and a Coloured Map. (Blackie.) Mr. Baring-Gould has succeeded perfectly in the difficult task of making a thoroughly attractive book for boys out of the story of Grettir. We do not exactly agree with his notions of historical criticism, his method being to accept as fact, all the related incidents that are not intrinsically incredible, and to rationalise the rest by some arbitrary hypothesis. It is rather amusing to read that, while Grettir certainly did not heave the great stone at Thingvellir which is pointed out as an evidence of his strength—the stone in question having clearly been placed where it is by a glacier—yet there is "no doubt that Grettir did 'put' there some big stone," and the tradition of the feat was afterwards connected with this huge rock. In the same manner Grettir's fight with Glam's ghost is explained as a struggle with a madman who had taken refuge in the caves. However, all this does not affect the interest of the story, which is told with great simplicity and power. Mr. Baring-Gould contrives to make his tale teach a sound moral lesson, but his moralising is so well done that it seems to

arise quite naturally out of the text. The illustrations are correct in drawing and full of spirit.

Jack Trevor, R.N. By Arthur Lee Knight. (Frederick Warne.) Mr. Knight is not quite like ordinary writers of gift books, as his *Cruise of the "Theseus"* demonstrated; and *Jack Trevor, R.N.*, in spite of its apparently commonplace title, is not as are ordinary sea stories intended for gift books. There is a peculiar, almost Stevensonian, dash, about Mr. Knight's writing which will be enjoyed greatly by his readers. It is a sort of compound of the styles of Mr. Talbot Baines Reed and Mr. R. M. Ballantyne. The first part of *Jack Trevor* recalls the one, the second recalls the other. Perhaps Mr. Smitehead is rather a caricature of a public school teacher; but on the whole caricatures of this kind seem more popular with boys than realities, and they are certainly more enjoyable. When Jack escapes from school life and gets into the hands of smugglers, the "action" of his story becomes all that could be desired. Not only does it contain a sufficient amount of adventure, but geographical explanation, and natural science are introduced in a not too ostentatious manner. The close—Jack's return home to find his mother dying—is surely too tragic for a book expressly intended for boys, full of animal spirits almost to overflowing. In most others respects, however, *Jack Trevor* fulfils all the requirements of a work of the class to which it belongs.

Two Old Tales Retold. By Mona Noel Paton. Illustrated by Hubert Paton. (Simpkin, Marshall & Co.) Not only to re-tell but to amplify and largely re-cast two such nursery classics as "Beauty and the Beast" and "Jack the Giant Killer," is one of those hazardous experiments which may well make "the boldest hold his breath for a time" as the sailors did in that exciting moment chronicled by Campbell. To declare that the experiment has been successful would be to emulate Miss Mona Noel Paton's temerity, for such success is in the nature of things impossible. The fairy for whom the author acts as an amanuensis has access to "original documents" which she proposes to translate into "modern English" as she goes along, and too ruthlessly does she carry out this fell intent. Still the tales are there, and children may possibly prove more tolerant of the very modern English than their seniors. The illustrations are rather more satisfactory, though the Beast bears too strong a resemblance to a commonplace cat with a coat in very bad condition. The Beast is one of those delightful horrors which must be left to the imagination, if it is to retain its ancient impressiveness.

A Modern Red Riding Hood. By C. A. Jones. (Hatchards.) A story rather quaintly told, well written, and natural enough. A little boy and girl—accustomed to the ways of Italian life—are landed in November in a dreary home in a London square—the not too sympathetic home of their maiden aunts, one of whom is full of insular prejudices and dislike to everything foreign. The touching devotion of the boy to his little orphaned sister, whose only guardian and protector he fancies himself to be, is very well described. And, should the impression of Rupert's loving care linger in the hearts of some little English brothers of to-day, it may kindle into life in some homes that chivalry so fast dying out among us, due from a boy to his sister, because she is a girl. The book is well printed and nicely bound, and deserves a good place among the Christmas presents for 1889.

The title of the story *Duty Wins*, by Joseph Forster (Biggs & Debenham), is somewhat misleading, for there is no special contest in the course of the tale between duty and inclination

with the ultimate triumph of the former. A younger brother is left by a dying father under the care of two elder brothers, who ill-treat him. He runs away—as he might be expected to do—and then, without much privation or trouble, falls most wondrously on his feet by being taken up by a sea-captain with every virtue, who adopts the lad and finally makes him his heir and son-in-law. The time of the story is placed in the great French War; and the scene is partly at sea and partly in a delightful farm, where the captain lives when on land. Young people will like the story, for sea-adventure is always popular with them, and farm-life is usually so. The comic element (such as it is) is supplied by two old salts; and, as the captain is given to reading with his young people, there is a flavour of literature. The two wicked brothers come to poverty, and one of them takes to excessive drinking. In the end they appear as tramps of the most degraded type at the hero's house, are recognised, and forgiven. "In the beautiful moral atmosphere" of the farm they ultimately reform, and all ends happily.

Exiles of Fortune; a Tale of a Far North Land. By Gordon Stables. (Shaw.) Dr. Gordon Stables here tells a lively and instructive story. The jealousy of the two cousins—Spenser and Godfrey—who are both in love with the beautiful Rosa Neil, leads to a passionate encounter. Godfrey, thinking his cousin dead, takes to flight; and this, of course, gives the author an excellent opportunity to describe many interesting scenes of a "Far North Land." At the end of the book Godfrey and Spenser meet and make friends; and the former marries the young lady, the cause of his long exile. Spenser had travelled in search of his cousin; hence the title of the volume.

Jack and his Ostrich: an African Story. By Eleanor Stredder. (Nelson.) Young folk here gain an interesting account of farm life in South Africa, both among the English settlers and the Boers, at the same time that they will be delighted with the adventures of Jack Treby. Intelligent and fleet as ostriches are, it may be doubted whether they display the sagacity and affection which are here ascribed to Jack's bird. But the Dutch children are charming, the story has an excellent moral, and is certainly above the ordinary run of such narratives.

Tregeagle's Head. By S. K. Hooking. (Frederick Warne.) Here is another romance of the Cornish cliffs, and no boy will complain that it is not sufficiently exciting. The smugglers and wreckers are unusually truculent; and in the account of Jack Dunstan's sojourn in the cave, Mr. Hooking reminds us of Mr. Rider Haggard. The story never flags throughout.

A Warrior King. By J. Evelyn. (Blackie.) The anthropologist will be inclined to scout the idea that such an idyllic character as Moryosi, the "warrior king," could be found in the interior of Africa, but the schoolboy will find the story of his wars and of his friendship with the English lad altogether delightful. The style is brisk and clear, and the illustrations spirited.

THE works of the late W. H. G. Kingston are always welcome to young people, and to that part of the grown-up generation which retains some feeling of youth. Hence we are glad to see among the S. P. O. K. publications *The Two Whalers* and *Mountain Maggy*, which preach the now almost forgotten creed of muscular Christianity so dear to the generation brought up on *Tom Brown* and *Westward Ho!* By the same author is *Bob Nixon, the Old White Trapper*. This book takes us to the prairies of

North America, and gives the reader plenty of Red Indians, with fighting, scalping, and the rest of it, ending with a martyrdom, which proves a seed of the Church. These works of Kingston's are all illustrated with spirited woodcuts, which, when compared with the pictures in children's books some years ago, show a great advance in this branch of art. Still more striking for its illustrations—which in this case are coloured—is *Short Tales for Little Folk*, by Frances Epps, C. Selby Lowndes, and others. The young reader may here learn something of the ways of hermit crabs, of the ethics of birdnesting, and of the value of a stray shilling.

Margie at the Harbour-light. By Rev. E. A. Rand. (Nelson.) Without many incidents, this quiet story for the young has much to commend it. The old lighthouse keeper and his daughter are fine characters, carefully drawn. Even in these days of depression, however, he would hardly be able to buy a farm out of his savings. The story turns on the strong need laid upon all to help each other, and for once the results are commensurate with the pains taken.

Tales of Daring and Danger. By G. A. Henty. (Blackie.) The author of many an excellent book for young people here gives us five short stories, full of variety. Now we are among the "Bears and Dacots of the Ghauts," now in the *Seabird* yawl on the stormy ocean, now smoking the "Pipe of Mystery" in an Indian temple, or having a "Brush with the Chinese." Boys during the Christmas holidays will enjoy these lively scenes of daring and danger.

Golden Silence. By Emma Marshall. (Nisbet.) There is nothing new in the plot of the "Annals of the Birkett Family," and the narrator reiterates her moral of "golden silence" with a provoking frequency; but she can tell a story easily, and will be read with interest by the readers for whom she writes. We note that "gentian eyes" have taken the place of the violet eyes of less-informed writers; and that the artist, whose illustrations are on the whole very fair, has a very curious picture of a vicar's wife. The binding of the book is unusually pretty.

Ruby's Choice; or, the Brackenhurst Girls. By M. E. Gellie. (Griffith, Farran & Co.) This tale is full of incidents. The heroine makes an unfortunate choice and marries an attractive villain. However, all comes right in the end.

Miss Brown's Basket. By Mrs. Henry Charles. (Nisbet.) The author's horizon in this tale is very limited, but her heroine is really heroic, and the morals enforced unusually rational and wholesome. We should advise Mrs. Charles to try again on a wider scale, and with a more interesting subject.

The Favourite Book of Fables. (Nelson.) This is a delightful collection of fables; but we question whether children will appreciate their humour. For instance, "The Monkey and the Cats" requires some knowledge of the world for its appreciation. The old English proverb—"Lawyers build their houses upon the heads of fools"—is quite beyond the ken of a child. Still, the illustrations will make this little book a welcome present.

Pictorial Proverbs. (S.P.O.K.) A pretty little book, after the style of Mrs. Ewing's ever popular tales. It is well "got up," and well illustrated; and the short stories, explaining various well-known proverbs, are brightly told, and will help to bring the proverbs home to youthful readers.

NOTES AND NEWS.

MR. G. F. WARNER'S edition of *Mandeville's Travels* for the Roxburghe Club will be a magnificent book. In order to give the reproductions of the fifteenth-century MS. illuminations a wide enough margin, the ordinary Roxburghe quarto has been enlarged to more than twice its size, and grandly printed. The North-Midland English text is at top, the French original underneath, and at the end are a series of notes which have cost Mr. Warner enormous labour, as he has tracked to its source every statement of the supposed Mandeville, and is thus enabled to assert that no such traveller ever existed. A full Glossary and Introduction complete the book, which will be one of the most valuable works that the Roxburghe Club has ever produced.

DR. FURNIVALL has borrowed the Charters of the Lichfield tailors and the smiths, with their allied trades, in order to print them with the Statutes of the St. Mary's Guild of Lichfield. He proposes to add to these, from the Museum MSS., the Ordinances of the London printers and scribes, and the Bristol tailors; as well as the Statutes of the Guild of the Nativity at Newton in Norfolk (A.D. 1412). The Introduction to the volume—which will be one of the Early English Text Society's publications—will be written by Mr. E. C. K. Gonner, of Liverpool.

DR. CARL HORSTMANN is in England again for work at Early English Legends and Lives of Saints. Though in ill-health, he has nearly completed his copy of the enormous folio Vernon MS. in the Bodleian. He hopes to finish next month, and then come to London to print his edition of the South-English Legendary and the two versions of the Festival for the Early English Text Society. That society is too poor to print the Vernon MS.

LORD TENNYSON'S new volume, entitled *Demeter, and other Poems*, will be published by Messrs. Macmillan on Friday next.

The Story of the Dockers' Strike, by Messrs. H. Llewellyn Smith and Vaughan Nash, is the title of a little volume which will shortly be published by Mr. T. Fisher Unwin. The authors have based their work upon their own minute observations during the contest.

MR. ALEXANDER MACKENZIE, editor of the *Scottish Highlander*, Inverness, and author of several other clan histories, is now engaged on a history of the Chisholms. He discards as entirely fabulous the theory of the Caithness origin of the northern Chisholms, and traces the chiefs of the family from charters and other documents to their original seat in Roxburghshire, where they first settled on the Scottish borders, early in the eleventh century. He shows that the heads of the family of Strathglass were the chiefs of the whole clan, and that the present Chisholms of the Borders, and the family of Cromlix, in Perthshire, are descended from younger sons of the chief who early in the fourteenth century acquired lands in the north of Scotland by his marriage with the daughter of Sir Robert Lauder of Quarrelwood, and constable of Urquhart Castle in 1344.

UNDER the title of *The Health of the People*, Dr. Benjamin Ward Richardson will shortly publish, through Messrs. Longmans, an abridgment of *The Health of Nations*: a Review of the Works of Sir Edwin Chadwick, which appeared in two large volumes in 1887. The new work will be in one handy volume, containing a biographical introduction and portrait.

Evenings with Shakespeare is the title of a work just seen through the press by Mr. L. M. Griffiths, for many years the secretary of the Clifton Shakespeare Society. It deals with the

whole of Shakspeare's work, and is intended to foster the study of the Elizabethan drama generally. It will be published by Mr. J. W. Arrowsmith, of Bristol.

MISS L. T. MEADE'S novelette, *Engaged to be Married: a Tale of To-day*, will be published in a few days by Messrs. Simpkin, Marshall & Co. The volume will contain twelve full-page illustrations by Mr. Arthur Hopkins, and will form No. I. of the 3s. 6d. series of the "O. U. R. Books." Mr. George Manville Fenn's sensational story, *Three People's Secret: a Tale of the Faculty*, forms No. VI. of the shilling books in the same series.

THE second series of lectures given by the Sunday Lecture Society begins on December 8, in St. George's Hall, at four p.m., when Mr. W. Lant Carpenter will lecture on "The Wonders of the Yellowstone Park—a Personal Narrative," with ox-hydrogen lantern illustrations from his own camera. Lectures will be given later by Commander V. L. Cameron, Mr. J. F. Blake, Mr. Henry Blackburn, Mr. Wil-mott Dixon, Mr. Stanton Coit, and Mr. Eric S. Bruce.

THE Penzance Natural History and Antiquarian Society, which was founded in 1839, has just celebrated its jubilee. Mr. John Paynter was the first president; and valuable contributions to natural science and Cornish archaeology were read at its early meetings by Mr. Jonathan Couch (the ichthyologist), Mr. R. Q. Couch, Mr. Edmonds (the antiquary), and Mr. E. H. Rodd (the ornithologist). During the past fifty years the society has had a chequered existence; but its museum has always been an attraction to Penzance, and some of its annual meetings have been of importance. A few years ago the society adopted the custom of monthly meetings, at first held in the geological museum during the winter session only; but lately meetings have also been held in the summer in various places of archaeological or natural interest throughout the Land's End district. The old rule of short papers and encouragement to original research has been maintained with good effect, nearly one hundred members being on the roll. A jubilee conversation and exhibition was held in the Central Hall, Penzance, on November 19, and kept open for the two following days. The proceedings began with an address from the president, the Rev. W. S. Lach-Szyrma, on the past history and prospects of the society. Papers followed by Messrs. T. Cornish, G. B. Millet, R. Symons, E. Tregellas (the hon. sec.), &c., mostly on local antiquities or entomology, illustrated by an oxyhydrogen microscope and lantern. The exhibition contained some interesting natural curiosities and antiquities lent for the occasion.

THE FORTHCOMING MAGAZINES.

THE *Portfolio*, which has now nearly completed its twentieth year, announces several important changes, both in appearance and in substance, for 1890. The wrapper will bear a new device; in the text, double columns will be abolished, and the broad page will afford opportunities for the introduction of ornamental initials, head- and tail-pieces; the number of pages will be increased; and the "art-chronicle" at the end of each issue will have an independent pagination. Fuller notice will be given to modern industrial art. In this department, Prof. A. H. Church promises papers on the glass-work of Messrs. Powell & Sons, the metal-work of Messrs. Benson & Co., and the jewellery of M. Giuliano; and Mr. Cosmo Monkhouse a paper on Mr. De Morgan's lustre pottery. A special feature of the new volume will be a series of articles on "The

British Seas," written by Mr. Clark Russell, and illustrated from the work of both deceased and living painters. Mr. F. G. Stephens will contribute to the January number the first of two articles on the work of Mr. Walter Crane; Mr. Walter Armstrong will write on the sculpture of Alfred Stevens, Mr. Alfred Gilbert, and Mr. Onslow Ford; Mr. W. M. Conway a series of papers on "Beginnings of Greek Art"; Mr. Reginald Blomfield will give an account of an architectural ramble in Somersetshire; Mr. J. Ll. W. Page will describe Exmoor and the Quantocks; and the editor himself will contribute articles on Constable's drawings, and on "National Supremacy in Painting"—a comparison suggested by the Paris Exhibition. Among the plates promised are an etching by Mr. G. W. Rhead of Mr. Watts's portrait of Cardinal Manning; etchings after Van Dyck, De Hooze, Chaplin, and Henner; and line engravings by Mr. Alfred Dawson.

THE following are some of the announcements for the second volume of the *Newbery House Magazine*: "The Oxford Movement," by the Rev. Nicholas Pocock; "Who were the Hittites?" by Prof. Sayce; "Church and Dissent in Wales," by Judge Homersham Cox; a symposium on "Church and Stage"; and series of papers on "Historical Churches," "Ecclesiastical Music," "Church Work in the Colonies," "Flemish Painters," by Mr. G. S. Macquoid, and "Electricity in the Service of Man," by Mr. W. Lant Carpenter.

BEGINNING with the new year, the *Scottish Art Review* will change its name to the *Art Review*, and at the same time its scope will be enlarged. It will henceforth be published by Mr. Walter Scott, at 24, Warwick Lane, E.C.

THE first number of a new magazine for "lovers of nature," entitled *The Field Club*, and edited by Mr. Theodore Wood, is announced for publication on December 20, by Mr. Elliot Stock.

UNIVERSITY JOTTINGS.

WE regret to hear that Mr. E. A. Freeman has again been compelled to apply for leave of absence from his duties as regius professor of modern history at Oxford. Mr. F. York Powell has been delivering for him his course of lectures on "The Bayeux Tapestry."

MR. JOHN HENRY MIDDLETON—formerly of Exeter College, Oxford, but since 1886 Slade professor of fine art at Cambridge—has been appointed to the directorship of the Fitzwilliam Museum, vacant by the resignation of Dr. Charles Waldstein. The latter retains his readership in classical archaeology; but he has obtained leave of absence for next term, in order to perform his duties as permanent director of the American School at Athens.

THE Rev. Dr. E. Moore, principal of St. Edmund Hall, and author of *Contributions to the Textual Criticism of the "Divina Commedia"*, has in the press another smaller book on Dante, containing the substance of three lectures delivered by him last year as Barlow Lecturer at University College, London. It is entitled *Dante and his Early Biographers*, and will be published very soon by Messrs. Rivington.

BY an amendment in a new Bodleian statute, it is proposed to set apart a room, during the periods when the library generally is closed, for the use of students pursuing special lines of research.

THE Hopkins prize for the period 1880-82, in connexion with the Cambridge Philosophical Society, has been awarded to Mr. R. T. Glazebrook, of Trinity, for his researches in physical optics.

MR. G. C. RICHARDS, of Balliol, has been elected to the Craven fellowship at Oxford, which is now tenable for two years, on the condition of travelling abroad for original research in some branch of classical study.

MR. W. T. WOODHOUSE, of Queen's, has been elected to the studentship offered to the University of Oxford by the British School at Athens. We may add that Mr. F. Ll. Griffith, formerly student of the Egypt Exploration Fund, and also Mr. T. W. Allen, the Craven fellow of two years ago, came from the same college.

The Hare prize at Cambridge has been awarded to Mr. A. C. Pearson, of Christ's, for his essay on "The Fragments of Zeno and Cleanthes."

GRANTS of books printed at the Cambridge University Press have been made to the Birkbeck Institute, and to the public libraries at Chelsea, Ealing, Lincoln, Norwich, Paddington, St. Albans, and Yarmouth.

READERS of the *Oxford Magazine* will be glad to hear that it is proposed to collect some of the poems, parodies, &c., that have appeared there during the past seven years. The volume will be published by Mr. Henry Froude, in a handsome form, before the beginning of next term.

THE *Arkiv for Nordisk Filologi* (New Series, vol. ii., no. 2) contains an article of some length (in Icelandic) on the late Dr. Vigfússon, by Jon Thorkelsson. Most of the biographical facts were given in Mr. York Powell's notice in the ACADEMY of February 23, 1889. Mr. Thorkelsson furnishes a detailed pedigree of Vigfússon, going back, on the father's side, to the sixteenth century, and states that he was born in Galtardal on March 13, 1827. Probably most of those who knew the deceased scholar during the last few years of his life will be surprised to learn that he was so advanced in years as this date indicates; but the information is given on the authority of his own brother, and may no doubt be relied upon. A list of Dr. Vigfússon's writings is appended, including several letters which appeared in the ACADEMY and other journals.

A COMMITTEE has been formed, with the Duke of Rutland as chairman, to present a testimonial to Prof. D'Orsey, of King's College, London, in recognition of his services to education extending over sixty years. The hon. secretaries are—R. S. Miller, 55, Lancaster Gate; and the Rev. C. R. Taylor, 85, Elsham Road, Kensington.

ORIGINAL VERSE.

AMOR VINCIT OMNIA.

"I claim you still, for my own love's sake."—
(*Evelyn Hope*) R. BROWNING.

I SOMETIMES think, beloved, had we not met,
You might have had a fuller life; and yet
It is not given to us, dear, to forget.

I cannot put away from out my life
Its one sustaining comfort. Ah, the strife
Is hard and bitter, darling, and the knife

That wounds us both was forged by my own hand.

Before you, dear one, I must ever stand,
Knowing that only death can break the band.

And yet, oh best beloved, far better so
Than free, to pass through life but still to know
That one stood nearer you. Ah, that were woe!

Such pain is spared me. Though we dwell apart,
Your love has almost healed the bitter smart;
We stand so close together, heart to heart.

F. P.

OBITUARY.

MARTIN TUPPER.

MARTIN FARQUHAR TUPPER, author of *Proverbial Philosophy* and of countless other books, died on Friday, November 29, at Norwood, and was buried on December 3, at Albury, Surrey, where he had long resided in a house inherited from his father.

He was born in London on July 17, 1810, being the eldest son of Martin Tupper, a well-known surgeon. He claimed descent from a Huguenot stock; but his immediate ancestors were, we believe, settled in the island of Guernsey. He was educated at the Charterhouse, with Thackeray for a contemporary; and at Christ Church, Oxford, where—as he himself relates in his autobiography—he won the prize for an essay in competition with Mr. Gladstone. He was called to the bar at Lincoln's Inn in 1835; and in the same year he married Isabella, only daughter of A. W. Devis, of Calcutta, by whom he leaves a family of two sons and three daughters.

In 1836 appeared the first instalment of *Proverbial Philosophy*, which did not attract much attention until after the lapse of some little while. But it is stated that, within a quarter of a century, it passed through fifty editions—that upwards of 100,000 copies were put into circulation in England, and nearly 500,000 in America; and that it has been translated into several continental languages. Such a phenomenal success cannot be ignored by the chronicler of Victorian literature.

Honours followed on popularity. In 1845, Mr. Tupper was elected a fellow of the Royal Society; in 1847, his own university conferred upon him the degree of D.C.L. The Queen is known to have always regarded him with favour; and he received (besides other distinctions from foreign sovereigns) the Prussian gold medal for science and art. In 1872 he was granted a pension of £120 on the Civil List, in the same year with Dr. Livingstone and George Long; and a few years ago his admirers presented him with a public testimonial.

THE BRITISH RECORD SOCIETY.

A MEETING of the subscribers to the Index Library was held on Thursday, November 28, in the chambers of Mr. Athill, at Herald's College, with Mr. Charles Elton in the chair, to consider the project of forming a general society to print indexes and calendars to records such as have been issued by the Index Library during the two years of its existence.

Mr. Elton, in introducing the question, specially dwelt on the need which many students have felt for better clues to the more modern records. He pointed out that though much has been done of late years by the Public Record Office, especially with regard to the earlier periods, yet there was still ample room for private enterprise with regard to records of the fifteenth, sixteenth, and seventeenth centuries, and that the publication of indexes to them would greatly facilitate the acquisition of a better knowledge of what might be styled the proprietary history of the country.

Mr. W. P. W. Phillimore, by whom the Index Library has been edited up to the present date, then stated that it was felt that the time had arrived when it became expedient to place the Index Library upon a permanent basis, and that it seemed that this aim could best be attained by the formation of a Record Society. After referring to the work of the Index Library in printing indexes to the wills of Northampton and Rutland, those of Lichfield and Berkshire, besides the calendars of Chancery Proceedings, &c., he moved:

"That a Society shall be forthwith constituted for the purpose of taking up, as and from January 1,

1890, the work of the Index Library in compiling, printing, and publishing Indexes and Calendars to British Records, or abstracts thereof, or in special cases the full text; and that the annual subscription shall be one guinea, payable in advance on January 1."

Mr. Holthouse and Mr. Athill (Richmond Herald) then moved that the society should be styled the "British Record Society." Some exception was taken to the title, which, however, on a division, was adopted in preference to "Index Record Society," suggested by Mr. W. Boyd, it being felt generally that Scotch Records should be included within the purview of the society.

On the motion of the Rev J. C. Hudson, of Lincoln, seconded by Mr. Challenor Smith, it was resolved that the first members should be those Index Library subscribers joining before January 1.

The following provisional committee, on the motion of Mr. C. A. J. Mason and General W. H. Smith, of Lincoln, was then appointed: Mr. Elton; Mr. Cecil Foljambe; Mr. G. E. Cokayne (Norroy); Mr. H. H. Gibbs; Mr. B. G. Lake; Mr. C. T. Martin, Assistant Keeper of the Records; Mr. J. C. Challenor Smith; Mr. H. F. Waters, of Salem, Massachusetts; Mr. Athill, and Mr. W. P. W. Phillimore.

It was then arranged, on the motion of Mr. E. A. Fry, of Birmingham, that the provisional committees should, at the earliest convenient date, call a general meeting of the members of the society to settle its constitution and to appoint permanent officers. The usual votes of thanks to the chairman concluded the business.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DEMARTEAU-SERVAIS. Le Roman des proverbes en action. Paris: Didier. 7 fr.
DUMON, K. Le théâtre de Polyolète. Berlin: Weidmann. 16 M.
ERBEL, A. E. Reise nach der Robinson-Crusoe-Insel. Hamburg: Friederichsen. 6 M.
EXNER, A. H. China. Skizzen v. Land u. Leuten. Leipzig: Weigel. 30 M.
HERVÉ DE RAUVILLE, le comte. L'île de France légendaire. Paris: Ollivier. 8 fr. 50 c.
KÜHNEMANN, E. Die Kantischen Studien Schillers u. die Komposition d. "Wallenstein." Marburg: Ehrhardt. 5 M.
HÜCKELDT, A. Richeliens Stellung in der Geschichte der französischen Literatur. Jena: Pöhl. 1 M.
SCHREIBER, Th. Die hellenistischen Reliefbilder, hrsg. u. erläutert. 2. Lfg. Leipzig: Engelmann. 20 M.

THEOLOGY, ETC.

- BACHER, W. Die Agada der Tannaiten. 2. Bd. Strassburg: Trübner. 10 M.

HISTORY, ETC.

- AUBERT, F. Le Parlement de Paris, de Philippe le Bel à Charles VII. (1314–1432). Paris: Picard. 8 fr.
BEITRÄGE zur Geschichte der Bevölkerung in Deutschland seit dem Anfange dieses Jahrhunderts. Hrsg. v. F. J. Neumann. Tübingen: Laupp. 8 M.
CHRONOLOG. S. Metensis episcopi (742–788), regula canonica, aus d. Leidener Codex Vossianus latinus 94 m. Umschrift der tironischen Noten hrsg. v. W. Schmitz. Hannover: Hahn. 8 M.
EGELHAAR, O. Deutsche Geschichte im 16. Jahrh. 1. Bd. 1517–1539. Stuttgart: Cotta. 8 M.
GRANIER, H. Die Schlacht bei Lobositz am 1. Oktbr. 1756. Breslau: Trewendt. 3 M.
HAUCK, A. Kirchengeschichte Deutschlands. 2. Thl. 1. Hälfte. Die fränk. Kirche als Reichskirche. Leipzig: Hinrichs. 8 M.
HEIGEL, K. Th. Quellen u. Abhandlungen zur neueren Geschichte Bayerns. Neue Folge. München: Rieger. 10 M.
JACQUARD, E. L'église française de Zurich. Une page de l'histoire du grand refuge. Zurich: Höhr. 3 M. 50 Pf.
MANTHAUS, M. Deutsche Geschichte unter den sassanischen u. sassanischen Kaisern. (911–1125.) Stuttgart: Cotta. 8 M.
RITTER, M. Deutsche Geschichte im Zeitalter der Gegenreformation u. d. 30jährigen Kriege. 1. Bd. 1555–1588. Stuttgart: Cotta. 8 M.
ZETZSCH, R. Adam Smith u. der Eigennutz: Eine Untersuchung, ob die philosoph. Grundlagen der älteren Nationalökonomie. Tübingen: Laupp. 3 M.
ZIMMERMANN, A. Die Universitäten Englands im 16. Jahrh. Freiburg-L.B.: Herder. 1 M. 80 Pf.

PHYSICAL SCIENCE.

- BRAUNER, H. L'évolution du système nerveux. Paris: Baillière. 3 fr. 50 c.
KUKENTHAL, W. Vergleichend-anatomische u. entwicklungsgeschichtliche Untersuchungen an Waltherien. 1 Thl. Jena: Fischer. 26 M.
MAYR, E. Die Waldungen v. Nordamerika, ihre Holzarten, u. s. w. München: Rieger. 18 M.

PHILOLOGY, ETC.

- ABHANDLUNGEN für die Kunde d. Morgenlandes. IX. Bd. Nr. 3. Sāmkhya-pravacana-bhāṣya. Viśākhabhikṣu's Commentar zu den Sāmkhyasūtras. Uebers. v. R. Garbe. Leipzig: Brockhaus. 10 M.
ABWICHTUNGEN d. gedruckten Textes der Jord Hachasaka (Amsterdam Ausg. 1709), v. e. Handschrift aus Anfang d. 14. Jahrh. Frankfurt-a.-M.: Krafftman. 3 M. 50 Pf.
APPEL, C. Provenzalische Inedita aus Pariser Handschriften. Leipzig: Fues. 8 M.
BRADKE, P. v. Ueb. Methode u. Ergebnisse der arischen (Indogermanischen) Alterthumswissenschaft. Gießen: Ricker. 7 M. 50 Pf.
BÉFAGNOLLE, l'abbé. Le clet du vieux français. Paris: Leroy. 5 fr.
BÉFAGNOLLE, E. Epigraphie romaine du Pottou et de la Saintonge. Paris: Thorin. 12 fr. 50 c.
GELHAUS, S. Ueber die Gedichte Walthers v. der Vogelweide. Frankfurt-a.-M.: Kniffmann. 1 M.
GOTTLIEB, L. Quaestiones in Appian et Polybii diocli genus cum appendice de coticibus quibusdam Herodianis. Würzburg: Stahel. 8 M. 50 Pf.
GRADIM, J. u. W. Deutsches Wörterbuch. 12. Bd. 3. Lfg. Bearb. v. E. Wülcker. Leipzig: Hirzel. 3 M.
LASSER, S. O. Studia critica in Plutarchi Moralia. Copenhagen: Hagerut. 8 M.
SAMMLUNG der griechischen Dialekt-Inschriften. 2. Bd. 4. Hft. 1. Hälfte. Die Inschriften v. Aigina, Phologandros, Anaphe, Astypalaia, Telos, Nisyros, Knidos, bearb. v. F. Bechtel. Göttingen: Vandenhoeck. 8 M. 30 Pf.
SCHULZ, H. Das Verhältnis der Handschriften d. Girard de Viane. Leipzig: Fock. 3 M.
WAGNER, J. Das Dehnungsgesetz der griechischen Composita. Basel: Schneider. 1 M. 80 Pf.

CORRESPONDENCE.

THE FIRST RUSSIAN STUDENTS IN ENGLAND.

Warsaw: Nov. 12, 1890.

In the beginning of the seventeenth century intercourse between England and Russia was on a friendly footing. The English merchants trading to Russia enjoyed many privileges granted to them by Boris Godounow (1598–1605), whom they called the "Lord Protector." From time to time embassies were sent from Russia to England, and from England to Russia. Many Englishmen resided at Moscow, and some of them (like John Merrick) could both understand and speak Russian. To promote and increase these friendly relations, Boris Godounow wished to have some Russians educated abroad, who might afterwards be employed in the diplomatic service. Therefore, towards the end of June, 1602, he sent four youths to England for this purpose. When they arrived in England is not precisely known; but in the beginning of November John Chamberlain wrote to Mr. Dudley Carleton to the following effect: "We have here [i.e., in London] four youths come from Muscovie to learn our language and Latin, and are to be dispersed to divers scholes, as Winchester, Eaton, Cambridge, and Oxford." For several years these students lived in England, but did not purpose returning to Russia. On March 23 1617, the Russian ambassadors petitioned the Privy Council in the following terms:

"In the years 1600 (? 1602), in the tyme of the Raigne of the lord Emperor and the great Duke Burris Feodorowitch of all Russia and in the blessed and happie tyme of the late Raigne of Queen Elizabeth of England of the famous memory, were sent into England foure Russe (?) youthes of the Lord and Emperors his subjects to be trayned for a tyme to learn Latyne, English, and other languages, as their capacities would

* Collection of the Imperial Russian Historical Society, v. xxxviii, p. 424 (St. Petersburg, 1883).
† Public Record Office, Eliz. Dom. v. 285, f. 48 (Nov. 4, 1602).

give them leave to attayne unto: the names of those said youtnes—viz, Mechefor Olferiowski-jegorow [Grigoriev], Theodor Semenov [Kostomarov], Sophone Michalove, and Nazarey Davydove, Whoe having been absent a long tyme before they were commaunded by reason of the troubles of other countries of Russia by foreyne enemies which God sent into our prince's Domynions for our sinns. The said youtnes having now sufficiently instructed and serviceable for our Lord and Master his use for Interpretation of those languages they have learned, yt is given to us in specyall charge to intreat the King's Majestie they may be returned with us into their own country."

Their lordships replied that two of those youths were in the East Indies, one in Ireland, having been there married, and only one lived in England.

"If they can persuade him to returne back into His country he shall have free liberty and licence to dispose of himself accordingly. Otherwise if he shall refuse to go backe, and desire rather to live here. It is against the Laws of Nations to send any stranger (behaving himself as is requisite) out of the Realme, unless it be with his own good liking and consent according as hath been answered by His Majesty to former Ambassadors." (Whitehall, Privy Council Office, Regis James I. No. 3, f. 398.)

I could not find in the Public Record Office any further documents illustrating the petition of the Russian Ambassadors. The just cited resolution of the Privy Council is entered in the registers for 1618, and dated May 28.

B. ALEXANDRENKO.

[The Rev. Andrew Clark's admirable index to the Oxford University Register from 1571 to 1622 (just published for the Oxford Historical Society), which classifies the foreigners according to nationality, gives no heading for Russia; nor among the undetermined foreign names is there any with a distinctly Russian look. But our correspondent may be interested to know that there are four entries from Poland: John Luke Slupcius, Samuel Slupcius, and Philippus Ferdinandus (all of 1596), and John George Clemannus (of 1604).—ED. ACADEMY.]

"THE PATRICIATE OF PIPPIN."

Cambridge: Dec. 3, 1889.

Prof. Freeman is mistaken in thinking that I am in any way "amazed" at his perceiving that there are certain points in connexion with his article on "The Patriciate of Pippin" which deserve further consideration, but I am somewhat amazed at the grave misrepresentation of what I said in my last letter (ACADEMY, Nov. 23) in which he has thought fit to indulge.

It is a small matter that he is sarcastic at my expense because I referred to possible future editions of Waitz's *Verfassungsgeschichte*, when Waitz is already dead. Germany sees not a few standard works revised and enlarged by other hands long after the author's death; and it can hardly be questioned that, if Waitz's great work is to maintain its ground, subsequent editions must take cognisance of much recent research, such as that of Fustel de Coulanges, in the same field.

Prof. Freeman says that "he does not see why I tell him" that "the authenticity of the *Clauusula* has been called in question," adding that he has himself "already said as much." Now it was to this very sentence in his article (in which he "says as much") that my observation (addressed not to him but to other readers) had reference. I had said that I was glad that he conceded the authenticity of the *Clauusula*, and in his first reply he said he did not under-

stand what I meant by "conceding." I was consequently obliged to explain (for the information of readers generally) that the authenticity of the *Clauusula* had been, at one time, called in question—for it would be unmeaning to talk of "conceding" an unquestioned and generally admitted fact. But its authenticity once conceded, the *Clauusula* will, I apprehend, be found to stand very much in the way of Prof. Freeman's theory with respect to the Patriciate.

In the next place he would make it appear that I had alleged against him that he had "forgotten" the fact familiar to most school-boys, that Pippin was the first anointed Frankish king. Anyone who will look at what I said will see that what it really seemed to me Prof. Freeman had forgotten was that the detail of anointing, in connexion with investiture with such powers, was new in Francia in the eighth century, and not practised in the Eastern Empire until the ninth century. Now if, as Prof. Freeman maintains, Pope Stephen was investing Pippin with the imperial office of patricius by the imperial authority, it seems very strange that he should have taken upon himself to introduce an unprecedented feature into the ceremony. We find in the *Monumenta Carolina* (p. 261), in a letter written by Pope Hadrian himself, what were the real details of the Greek ceremony of making a patricius. He describes them as a kind of curiosity. Among other operations, a patricius had to be *shorn*. Imagine Pope Stephen proposing this operation to any Frankish monarch! But of anointing there is not a word.

Then, again, I do not think I am fairly chargeable with "confusing history," because I prefer to speak of the emperor as the "Greek emperor" during the period that elapsed between the repudiation of the imperial allegiance by Hadrian and his Roman subjects, and the creation of a Western emperor in the year 800. Erchempert speaks of the "Augustus Achivorum" when referring to the same period, and as he lived in the ninth century he must have known very well that there was but one emperor at the time to which his statements have reference.

Lastly, I was present at a memorable meeting in Willis's Rooms, some thirteen or fourteen years ago, when Mr. Freeman addressed the assembly on the then burning question of Turkish misrule. To the best of my recollection he referred to "the unspeakable Turk," but I am unable just now to consult the files of the *Times* on this point. Now "unspeakable" is a very fair equivalent for *nedicendus*; and I wonder what Mr. Freeman would have thought if anyone had ventured to assert that, at the very time when he was giving utterance to such vehement denunciation of Turkey and its governors, he was really the Sultan's ally and professed himself "his man"! Yet what he maintains with regard to Hadrian involves a similar incongruity. For he asks us to believe that at the very time that that pontiff was indulging in the strongest invective against the Greeks and their rulers, falling back upon *nedicendi* as the last epithet in a long vocabulary of abuse, and calling upon Charles to hasten to repel the expected Greek invasion of Italy, he was notwithstanding, along with his Roman subjects, a professed subject of the Greek emperor.

J. BASS MULLINGER.

THE ETYMOLOGY OF "MEERKATZE."

Queen's College, Cork: Nov. 26, 1889.

The interesting fact pointed out by Mr. Olden, that a similar name for monkey (*murchat*) is found in Irish, coupled with the Teutonic *Meerkatze*, rather points to the animal having first been brought to north-western

Europe by sea. This harmonises with the fact that *Meerkatze* means not monkey in general, but the long-tailed or African monkey (Whitney), the long tail suggesting a resemblance to the cat. If the Sanskrit *markata* is never used for long-tailed monkeys, it would almost settle the question. The St. Petersburg dictionary translates it by *Affe*; but, of course, one cannot argue from this. Perhaps some one skilled in Indian lore will decide this point. If the Irish *murchat* also means a long-tailed monkey, the comparison of mice to monkeys is plain, as it is the long tails of both animals which suggests the comparison.

I may remark that Andresen's parallel words *Meerschwein* and *Meerkalb* are beside the mark altogether. They are of the "mer-maid" class, whereas we want parallels of the "sea-coal" type.

WILLIAM RIDGEWAY.

[The most recent authority on the Mammalia of India is W. T. Blandford, in part i. of *The Fauna of British India* (Taylor & Francis, 1888). Excluding the gibbons, which belong to the anthropoid apes, all the Indian monkeys are classed in the family of Cercopithecidae, one of whose characteristics is "a tail almost always present." The two commonest species are—(1) *Macacus vel Simia vel Inuus rhesus*, called *bandar* in Hindi and *markat* in Bengali, which is of the same genus as the tailless Barbary ape, but possesses a "tail two-fifths to one-half the length of the head and body, tapering, not tufted at the end"; (2) *Semnopithecus vel Simia vel Presbytis entellus*, called *langur* and *hanuman* in Hindi, which has a tail thirty-eight inches in length, without hair at end. Blandford expressly states that "the length of the tail is certainly, by itself, not a sufficient generic distinction among these monkeys" (the sub-family Cercopithecinae, to which both *M. rhesus* and the Barbary ape belong).—ED. ACADEMY.]

THE WALLOON DIALECT COMPARED WITH ENGLISH.

Louvain: Dec. 1, 1889.

May I mention some interesting Walloon words to be added to the list given by Prof. Skeat in the ACADEMY of November 30? They belong to the East-Walloon, as spoken in the provinces of Liège, Luxembourg, and Namur:

WALLOON.	ENGLISH.
<i>snouff</i>	"snuff"
<i>robbet</i>	"rabbit"
<i>stopé</i>	"stop" (former)
<i>looki</i>	"look," &c.

An Englishman may hear the cry, "Look! look" in the streets of Liège as well as in London.

C. DE HARLEZ.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 8, 4 p.m. South Place Institute: "National Life and Thought in Holland," by Prof. Thorold Rogers.

MONDAY, Dec. 9, 5 p.m. London Institution: "English Spelling and Pronunciation," by Prof. Skeat. 8 p.m. Society of Arts: Cantor Lecture, "Modern Developments of Bread-making," III., by Mr. William Jago.

8.30 p.m. Geographical: "My Journey to the Summit of the Owen Stanley Range, New Guinea," by Sir W. Macgregor, illustrated with Lantern-slide Views, by Mr. A. P. Goodwin.

TUESDAY, Dec. 10, 2.30 p.m. British Museum: "The Religion of Babylonia, III., Development," by Mr. G. Bertin.

8 p.m. Civil Engineers: "The Triple-Expansion Engines and Engine Trials at the Owens College, Manchester," by Prof. Osborne Reynolds.

8 p.m. Colonial Institute: "Aids to Australian Development," by Mr. Matthew Macdonald.

8.30 p.m. Anthropological: "The Natives of Mowab, Daudal, New Guinea," by Mr. Edward Beardmore; "Fire-making in North Borneo," by Mr. S. B. J. Skertchley; "The Origin of the Eskimo," by Dr. H. Rink.

* Publ. Rec. Off. H. P. Foreign, Russia, 1601-1618 (No. 2), f. 18.

WEDNESDAY, Dec. 11, 8 p.m. Microscopical: "The Freshwater Algae and Schizophytes of Hampshire and Devon," by Mr. A. W. Bennett.
 8 p.m. Society of Arts: "The Paris Exhibition," by Mr. H. Trueman Wood.
 THURSDAY, Dec. 12, 8 p.m. London Institution: "The Science of Animal Locomotion in Relation to Design in Art," by Mr. Edward Muybridge.
 8 p.m. Mathematical: "The Radial Vibrations of a Cylindrical Shell," by Mr. E. B. Basset; "The 5180 Group," by Mr. G. G. Monice; "The Flexure of an Elastic Plate," by Prof. H. Lamb.
 8 p.m. Electrical Engineers: Annual General Meeting; Election of Council and Officers; Discussion: "Electrical Engineering in America," by Mr. G. L. Addenbrooke.
 FRIDAY, Dec. 13, 7.30 p.m. Civil Engineers: Students' Meeting; "Hydraulic Station and Machinery of the North London Railway, Poplar," by Mr. John Hale.
 8 p.m. New Shakspere: "The Play of Edward III.," by Miss Phelps.

SCIENCE.

Contributions to Latin Lexicography. By H. Nettleship. (Oxford: the Clarendon Press)

IN 1875, as Prof. Nettleship tells us, he agreed to compile a new Latin-English lexicon for the Clarendon Press. He commenced the undertaking in the expectation that he would obtain the "adequate assistance" and co-operation without which no lexicographer at the present day can hope to achieve success. But the expectation was disappointed; and, after twelve years' labour, the letter A alone was in a state of reasonable completeness. This rate of progress was in no sense inadequate; compared with the progress of Prof. Wölfflin and his coadjutors, it may even seem rapid. But it was obvious that one man, practically unaided, could not complete the required work, and the scheme of a new Latin-English dictionary was perforce abandoned. Instead, Prof. Nettleship has published, in the present volume, "such parts of his manuscript as appeared to him to contain additions to or improvements on the existing Latin-English dictionaries," and in particular on the one most generally used in England, that of Lewis and Short.

Latin scholars will generally agree in regretting that Prof. Nettleship has been compelled to abandon his projected dictionary. It is true that Prof. Wölfflin and his army of helpers are producing work which will soon place Latin lexicography on a sound and scientific basis, and take away the reproach which has attached to it since the days of Stephanus. But, however cosmopolitan scholarship may be, it will never overcome entirely the barriers of language; and if the study of Latin in England is to flourish, we must have our own Latin dictionary and Latin grammar. However useful the existing Latin-English dictionaries may be—and it may be admitted that, for practical purposes, they are most useful—it cannot be pretended that they are exactly perfect. It is therefore a cause for unusual regret—*es wäre schön gewesen*—that circumstances have stayed Prof. Nettleship's hand and placed the completion of the Latin-English dictionary further off than ever.

One's regret is, however, greatly lessened by the volume which has actually appeared. I will not call it "epoch-making," because that degenerate word ought not to sully the pages of the ACADEMY, but it is certainly one of the most important contributions to Latin scholarship which this generation has seen made in England. In itself it is a well-printed octavo of over six hundred pages, nearly two-thirds of which are taken up by

the letter A, this being, as was said, the part which the author had completed. At the end is an index, which, so far as I have tested it, seems what an index should be. The material contained in these six hundred pages is not entirely new. Parts of it have appeared before. The derivation of *recens* from the root of *rigare* is already in the notes to Conington's *Vergil*, and a good deal else is printed in the *Journal of Philology* and the publications of the Oxford Philological Society. But these scattered pieces are all of value, and the book would be worth having even if it contained no single unpublished fact or theory.

It is somewhat difficult to describe in a review the actual improvements which this book contains on existing English lexica. It does not, of course, pretend to correct all the errors, or supposed errors, of Lewis and Short, though I presume the author has included everything in the letter A which he believes to be a proper addition or improvement. One may, however, allude to some of the new derivations set forth in the book. All these derivations have one advantage that—whether right or wrong—they are written from the lexicographer's point of view. An error has been made by many who have touched Latin philology in dealing too exclusively with the phonetic aspect of the word. It is phonetically quite possible that, as Bezzenberger (I think) says, *aestimo* is connected with *αισθάνομαι*, but semasiologically (as the phrase now is) it is improbable. All Prof. Nettleship's derivations, so far as I can judge, are semasiologically probable. As examples may be quoted *adulter*, connected with *ulua* "marshplant," *Uluhras* "marsh-town," from a root meaning "to moisten, spoil by wet," with an originally general sense of "corruption"; *instar*, from *insto*, "in the sense of putting things on a scale" (compare *institor*), with an original meaning "weight"; *supplicium*, from **plūōre*, "to appease," with an original meaning (as in Plautus) of something offered to a god, and hence (also in Plautus) a fine or any other punishment. I might quote others with which I agree (if, indeed, an individual reviewer's opinion be worth mentioning), such as those of *directus*, *carina*, *noxa*; but these will be more familiar to scholars—the first mentioned, at any rate, from the controversy which has arisen over it. Other excellences of the book—the re-arrangement of meanings in words like *res*, or the quotation of passages in chronological order and from recent texts—are scarcely capable of illustration here, but they are apparent enough in the work itself.

Two further points seem to call for comment. First, the use of glosses. Prof. Nettleship, as is well known, has made considerable researches into the Latin Glossaries, and has done much valuable work concerning them. Hence it is natural that he should include many glossary words in his *Contributions*, and this will be recognised as being in accordance with the requirements of Latin lexicography. The only point about which I have any doubt is whether he may not have here and there introduced more than would properly find place in a Latin Thesaurus. *Abjugassero*, for instance, which is quoted from "Gloss. Philox.," may be a perfectly

genuine word, though, if it be, I should prefer to consider it a form of *abiugo*, as Georges does. But it may be an analogic form, not exactly invented in *maiores dei gloriam*; for it is apparently earlier than the days of such glossary-making, but created by someone without real warrant in early literature. I know this is heresy, but the doubt rises in my mind.

Secondly, Prof. Nettleship has included a great number of proper names—and very rightly; but it is not quite clear on what principle he has selected them. Thus he gives the *Alatervae* from a Scotch inscription (C. vii. 1084); should he not have mentioned the (apparently) parallel forms *Alatervae* and *Alateivia*? And, if one set of the *deae matres* are mentioned, logic would seem to demand *Albiahenae*, *Almahae*, *Annanepiae*, and all the rest catalogued by Ihm. *Alatervae* does not illustrate any real Latin word at all better than any other of these barbarous names. But, of course, there must be some selection made at some point, and I am not prepared to deny that Prof. Nettleship has made generally a judicious selection.

Two small corrections may be made in the proper names. The reading *Arvirius*, given in C. vii. 1236-7, is wrong, or, to put it more exactly, the tiles now preserved at Cirencester all read *Arverius*; and the epithet of Mars, *Alator*, occurs on a northern inscription discovered since the seventh volume of the *Corpus* was published.

In concluding this notice of a book for which I have the greatest admiration, and which (I may add) I have found of no small use in my ordinary work, may I venture to hope that its author's lexicographical labours are not ended. Fate has forbidden him to compile the "original" Thesaurus, which must be compiled if English lexicography of Latin is to make a fresh start, though it has enabled him to correct mistaken tradition on many details. It would be a great boon to ordinary scholars like myself if we could now have a new "handlexicon" to the authors ordinarily read, I will not say "in schools," but in the universities. Tradition is almost as much at fault in dealing with the vocabulary of Cicero as with fourth-century Latin. Prof. Nettleship has done nearly all the work; will he complete it? F. HAVERFIELD.

CORRESPONDENCE.

"THE RELIGION OF THE SEMITES."

Christ's College, Cambridge: Dec. 2, 1889.

IN the criticism of my recent book on *The Religion of the Semites*, which appears in the last number of the ACADEMY, Prof. Sayce says that I "have really derived my theories from the anthropological material afforded by the comparative study of modern savage or barbarous communities, and have supported their application to the ancient Semitic world by evidence drawn from Arabia." Will you permit me to say that Prof. Sayce is quite mistaken? My theories, as Prof. Sayce calls them, are derived from an analysis of the Semitic evidence, though I have often sought to illustrate and support my argument by comparing the institutions of other races. For example, a main point in my theory of sacrifice depends on the observation that, among early pastoral populations, the life of a domestic animal is regarded as possessing the same kind of sanctity with that of a tribesman. I believe

that this holds good alike for the ancient Semites, for the ancient Greeks, and for many other races; and I have brought evidence to this effect, part of which is derived from modern rude societies. But when I first recognised that this view of the life of the victim is involved in the oldest forms of Semitic sacrificial ritual, I was not aware—and, so far as I know, anthropologists had not recognised—that the same thing was true of modern pastoral peoples. I was led from the Semites to a wider generalisation, and not conversely.

It is therefore gratuitous, on the part of my reviewer, to "enter a protest against the assumption that what holds good of the Kaffirs or Australians held good also of the primitive Semite." I have made no such assumption; and if, in a few points of detail, such as the significance of the sacrificial fat, I have sought the help of analogy to supply a lacuna in the Semitic evidence, I have done this only after showing by direct evidence that the Semites shared with the savage peoples whose customs I adduce the ideas which make the analogy valid. Thus, in the case of the fat of victims, my justification for appealing to savage analogies is that the Semites are known to have regarded the fat of the omentum and kidneys as a seat of life and feeling, exactly as savage races do.

Prof. Sayce does not seem to be conscious of the gravity of the charge which he brings against me when he accuses me of assuming my fundamental principles. He says, quite coolly, that I

"assume that Semitic society began with a matriarchate, since it has been shown that in a large number of early communities the family was represented by the mother. But," he adds, "for such an assumption I can see no evidence."

If this were true, I should be very much to blame; but it is absolutely and inexorably untrue. The arguments which show that, among the primitive Semites, kinship was reckoned only in the female line are not set forth in my new book; but I have stated them at length in a separate volume, which went fully into the evidence, avoiding all reliance on mere general arguments from the analogy of other races. Prof. Sayce may refuse assent to the reasoning of that volume, but he is not justified in ignoring it, and in ascribing to me a way of arguing which I have always been careful to eschew. Against his flat assertion of "no evidence" I am content to place the words of Prof. Nöldeke, whose authority even Prof. Sayce will hardly venture to meet by an unsupported negative. In his review of my *Kinship* (*Z.D.M.G.* xl. 149) Prof. Nöldeke writes:

"An dem einstmaligen Bestehen des Matriarchats bei den Semiten kann jetzt von Rechts wegen Niemand mehr zweifeln. (It is no longer legitimate for anyone to doubt that the matriarchate once prevailed among the Semites)."

Prof. Sayce appears to think that Arabia has little to teach us about the fundamental institutions of Semitic religion. He thinks that the nomadic Arabs, at the date when we first meet with them in literary records, may have degenerated from the primitive Semitic type, and may even have been injuriously affected by contact with higher races. But abstract suppositions of this kind are of no value till they are confirmed by concrete evidence. And, on the other hand, there is ample proof that many of the ritual usages of the Arabs belong to a more primitive type than the corresponding institutions of Hebrew ritual, just as the language of the Coran is in many respects more primitive in type than the language of the Old Testament. In religion, as in philology, the comparative method supplies the means of distinguishing between what is primi-

tive and what is degenerate. If Prof. Sayce had attacked my application of this method in the concrete he would have been within his rights as a critic; but his vague "how can we know?" is not the language of science.

On the other hand, Prof. Sayce admits that I am right in not taking the religion of Babylonia as the starting-point of my investigations (or, as he somewhat inaccurately puts it, in "deliberately excluding the religion of Assyria and Babylonia from my inquiry"), not merely because, as he very rightly observes, "the non-Semitic element in Babylonian religion remains undecided," but because "it is dangerous for one who is not an Assyriologist to meddle with the cuneiform material." Personally, I should prefer to say that it is dangerous to place one's confidence in the statements of Assyriologists where there is no general consensus among cuneiform students themselves. Prof. Sayce takes it for granted that every Assyriologist who differs from himself is necessarily in error; and, accordingly, he corrects my expression: "the god whose name is usually read Adar" into: "the god whose name is misread Adar," though it is still read Adar by so distinguished an Assyriologist as Schrader; and he tells me that if I had looked into his Hibbert Lectures I would have seen that the name of the king of Edom which was read Malik-ramu by Oppert and Schrader is really A-ramu. I have looked into the Lectures, and find that the name is there given as A-rammu, with two m's, but without any reason for rejecting Schrader's reading beyond the assertion that the latter finds no support in the monuments.

These are trifling matters, which do not touch my arguments, but are instructive as showing that a very positive statement by Prof. Sayce may, after all, be no more than the expression of a personal opinion, which has not received the assent of his brother Assyriologists. The following sentences, on the other hand, do me a grave injustice:

"On the other hand," says Prof. Sayce, "there are cases in which it is as well not to oppose 'the evidence offered by Assyriologists.' The Tell el-Amarna tablets have proved that Schrader was quite right in maintaining that Asherah was a goddess, the higher critics of the Old Testament notwithstanding. On one of the tablets from Palestine, Asrati or Asherah has the determinative of divinity prefixed to it in the name of a certain Ebed-Asrati" [read "Ebed-Asratum"].

From these remarks the reader will necessarily infer that I have opposed Schrader's view without knowing, or without citing, the latest evidence. This is not the case. I cite the paper of Schrader in which he brings forward the evidence from Tell el-Amarna. I also cite the important essay of G. Hoffmann on the Phœnician inscription of Mas'ub, where reasons are given for doubting whether the tablet really proves the existence of a Palestinian goddess Asherah. And I finally point out that the Hebrew and Phœnician evidence that the Asherah of the Old Testament was not a goddess, but "a general symbol of deity which might fittingly stand beside the altar of any god," does not lose its force, even if the new-found tablet "suffices to show that, in some places, the general symbol of deity had become a special goddess."

I am quite prepared to deal with Prof. Sayce's sneer against the higher critics of the Old Testament as soon as he will do me the courtesy to examine my arguments, instead of adducing against me, as something new, the very evidence which I have discussed in my book. W. ROBERTSON SMITH.

[As Prof. Robertson Smith probably knows, Prof. Sayce left England to winter in the East before his review appeared in the ACADEMY.]

SONNENSCHNEIN'S "PARALLEL GRAMMAR SERIES."

London: Dec. 8, 1889.

I had not "overlooked" the point to which Prof. Sonnenschein calls my attention. A portion of the paragraph relating to the treatment of the Latin tenses was written twice over, and the first draft contained the following remark: "The fact that the inflexions of the Latin perfect are partly of aoristic origin does not really affect the question." I still regard this view as sound. Latin had tense-forms morphologically corresponding to the "perfect" and to one of the aorists of Greek; but in historical times they were not differentiated in function. Prof. Sonnenschein's argument implies that they were so prehistorically. It seems to me, first, that this would be irrelevant if it were proved; and, secondly, that it is not proved. The probability is that in primitive Aryan the morphological groups which (after the analogy of Greek) we call the perfect and the several aorists were used indiscriminately as past tenses. In Greek they were functionally differentiated; the "perfect" (owing, perhaps, to the fact that some common *praeterito-praesentia* belonged to this morphological type) came to express specifically the relation of a past occurrence to the present state of things. In Vedic, such functional differentiation as has been discovered proceeded on wholly different principles. The "aorists" are said to have had a sense resembling that of the Greek perfect, and *vice versa*. In Teutonic and Latin there is, so far as I know, no evidence of any such specialisation at all. In the former, the aorists almost wholly died out; in the latter, some verbs had the aorist form and others had the perfect form, without any corresponding distinction of sense, the reasons which determined the choice being, apparently, phonological. It appears to me that all the advantages gained by the splitting of the Latin perfect into two tenses can be obtained by other means which do not involve the attribution to the language of a distinction which it did not in fact recognise.

HENRY BRADLEY.

SCIENCE NOTES.

M. PAUL CHOFFAT, of the Geological Survey of Portugal, has just published a valuable memoir describing the geological structure of Lisbon, based on a study of the Rocio Tunnel, which was driven under the city between 1887 and 1889. The rocks traversed by the workings are cretaceous and tertiary strata, associated with basaltic rocks, and dislocated by faults. A careful study of the ground brings out some interesting results, such as the relation of the rocks to seismic influences, as illustrated by the effects of the great earthquake of 1755. It is shown that structures on alluvial ground, bordering the rivers, were in nearly all cases overthrown, whether the buildings were large or small; that on the tertiary strata the large buildings were thrown down, and the small ones remained standing; while on the cretaceous and basaltic rocks neither the large nor the small houses were overthrown.

PHILOLOGY NOTES.

At the next meeting of the Philological Society, on Friday, December 20, Mr. E. R. Wharton, of Jesus College, Oxford, will read a paper on "Consonant-Laws in Latin." This, like two papers previously read before the same society, will form a chapter in his forthcoming work, to be entitled *Etyma Latina*.

DR. DANIEL G. BRINTON, professor of American archaeology and linguistics in the

University of Philadelphia, has sent us, in the form of a reprint from the *Proceedings* of the American Philosophical Society, a paper read by him so lately as October 18, upon "The Ethnologic [sic] affinities of the Ancient Etruscans." It is based upon his researches during a recent visit to Italy, which—it is not unimportant to observe—he reached from Tunis. The following are his conclusions:

"(1) The uniform testimony of the ancient writers and of their own traditions asserts that the Etruscans came across the sea from the south, and established their first settlement near Tarquinii. This historic testimony is corroborated by the preponderance of archaeological evidence as yet brought forward.

"(2) Physically, the Etruscans were a people of lofty stature, of the blonde type, with dolichocephalic heads. In these traits they corresponded precisely with the blonde type of the ancient Libyans, represented by the modern Berbers and the Guanches, the only blonde people to the south.

"(3) In the position assigned to woman, and in the system of federal government, the Etruscans were totally different from the Greeks, Orientals, and Turanians; but were in entire accord with the Libyans.

"(4) The phonetics, grammatical plan, vocabulary, numerals, and proper names of the Etruscan tongue present many and close analogies with the Libyan dialects, ancient and modern.

"(5) Linguistic science, therefore, concurs with tradition, archaeology, sociologic traits, and anthropologic evidence, in assigning a generic relationship of the Etruscans to the Libyan family."

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, November 18.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. S. Alexander read a paper on "Scepticism." As a starting-point for explaining the true method of metaphysics, the author discussed the meaning of scepticism, and defended it against mistaken objections. In order to show the real ground of its failure, he then entered upon an inquiry into the relations between doubt, truth, and reality, and concluded by justifying the application of the positive method to metaphysical problems without any restriction.—The paper was followed by a discussion.

MANCHESTER GOETHE SOCIETY.—(Friday, November 22.)

Dr. A. W. WARD, president, in the chair. This being the opening meeting of the new session, the president reviewed the society's work during the last session, and dwelt upon the varied character of the papers read. "Goethe as a War Correspondent during the Inglorious Invasion of France by the Allied Armies in 1792"; "Goethe, in 1772, as a Reviewer in the Frankfurt *Gelehrte Anzeigen*"; "His Relations to Bahrdt, Mellish, and Herder"; "Goethe's Epics and the Female Characters in his Works"; "A Comparison between the 'Iphigenias of Goethe' and Euripides"; "Criticism on 'Faust' and on Goethe's Scientific Work"—such were the main subjects of these papers. After expressing his wish for the much needed English critical biography of Goethe from such a pen as that of Prof. Dowden, and referring to the last publications of the English Goethe Society, Dr. Ward announced that the Goethe library of the Manchester society—although as far from completeness as most others of the kind—numbered nearly 500 volumes. Of the proceedings at the last general meeting of the Weimar Goethe Society, the bequest by Schiller's heirs of the literary remains of their ancestor, and the union of these papers, with those of Goethe, into joint Goethe and Schiller Archives at Weimar, had become known. The Goethe Archives proper were continually receiving additions, and had been recently enriched by the papers of Eckermann and Chancellor von Müller. After a reference to the appearance of the earlier volumes of the truly standard edition of Goethe's works issued at Weimar, under the patronage of the Grand Duchess Sophie, and to

the losses sustained through the death of Goethe critics of different types—such as Karl Goedeke and Matthew Arnold.—Dr. Ward spoke of Goethe detractors, and more especially of the recent would-be humorous distribe of Dr. Sebastian Brunner, of Vienna, who taunts Goethe with his freemasonry and his admiration for Napoleon. In denying significance to cavils such as these, Dr. Ward insisted upon the necessity of treating Goethe's political attitude in his later years from the only reasonable point of view—the historical—as an answer to those who demand of great men that they should, at a given moment, change their whole habit of thought and conduct.—Dr. Kuno Meyer then read a paper on "Goethe's Leipzig Period (1765-68)," with special reference to the newly-discovered letters of Goethe to his sister Cornelia and his friend Behriech. Some important points in the poet's development during these years had not hitherto been fully recognised, though Goethe dwells on them in his Autobiography. On these points the letters referred to give new data and materials. The spring of 1766 marks a decided turning-point in Goethe's poetical development. Thrown back upon himself—abandoning teachers and books for experience of life and observation of nature, excited by new and strong feelings and passions—the young poet found for himself a new manner of utterance, in which many characteristics of the later "Sturm und Drang" style appear for the first time. This new style is unmistakable in the letters of the period, while in the lyrics and dramatic poems it is restrained by the rules and forms of the conventional schools. The lecturer contended that much of what was claimed for the Strassburg period must be conceded to this earlier time. The intervening two years of sickness and inactivity at Frankfurt had, among other things, interfered with the free recognition of this.—Through the kindness of several friends of the society, some musical renderings of Goethe's Lyrics were given before and after the papers. There was a very numerous attendance.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, November 27.)

The president in the chair.—A paper was read by Mr. J. Offord, jun., upon "Ancient Egyptian Fiction, as illustrated by Recent Discovery." The rapid progress of the translation of Egyptian papyri was well shown by this paper, which was occupied only with texts which have not yet been collected in any English work upon ancient Egypt. The stories vary in date from about 4000 B.C. to A.D. 300; and although many are preserved in a fragmentary state, yet several are of sufficient length to enable a fair appreciation of them to be made, and some are complete. Attention was specially directed to the "Story of Saneha," because of the recent discovery of the missing introduction to it, and to the "Tale of the Shipwrecked Mariner," contained in a papyrus at St. Petersburg, and to translations from the demotic writing. Two fables were given as of Egyptian origin, one being that of "The Lion and the Mouse," hitherto credited to Aesop, and the other that of "The Stomach and the Members," attributed to Menenius Agrippa; and a comparison of the incidents of the various stories with folklore elsewhere was introduced to show a minute agreement that could not be accidental.—Mr. Gilbert Highton expressed surprise at the circumstance that, though, according to current notions respecting the long period embraced by Egyptian history, some great classical works ought to have been produced, yet, so far as we were aware at present, nothing of the kind had been discovered. This, however, was probably attributable to the fact that the oriental mind seldom advanced beyond a certain standard.

BROWNING SOCIETY.—(Friday, November 29.)

W. M. ROSSETTI, Esq., in the chair.—Dr. Berdoo read a short paper on "The Failure of Sordello as contrasted with the Failure of Paracelsus." Dr. Berdoo held that the poem of "Sordello" is full of obscurities, and that little is to be learned about Sordello himself—a circumstance which makes him as a subject all the better for Browning's purposes. Of the two, Paracelsus is

the more lovable. He never lost sight of his one high aim, although he followed it too exclusively. Sordello never set himself any clear mark; he aimed, at many, and life is not long enough for that. When we remember that this poem was written fifty years ago, we must acknowledge with what a noble faithfulness Browning has clung to his ideal in spite of all the Naddos. To Sordello Naddo represents much what the world has been to Browning. His age records another advance in poetry, from exoteric to esoteric art, or Browningism.—Mr. Rossetti sympathised to some extent with the view of Sordello taken by Dr. Berdoo. He was an egotist, not comparable with Paracelsus, who, although a failure also, achieved much. But Browning did not intend us to take that view of him; but wished us to observe the latent aim in his heart, and to overlook, condone, pardon his mistakes. This view is an excess of Browningism. We are called upon to admire rather than to pity or despise Sordello; but as he fixes our attention on his inefficiency, the very perversity of genius compels us to dislike rather than like him. We are meant to understand Sordello as a typical poet, but his presentment in the poem is not typical of the troubadour of the early thirteenth century. The historical setting in other respects reaches a very high point of perfectness. Mr. Rossetti regretted not having read Prof. Alexander's paper, which formed the basis of the discussion. He had read "Sordello" for the first time perhaps forty years ago, and could still remember his bewilderment. Then he read it a second and a third time, and finally felt it to be one of the finest poems in English literature—as important as any poem by Milton. "Sordello" exhibits a strong feeling for the Italian nationality and character in the middle ages. Human thought was as subtle in the thirteenth as in the nineteenth century, although it rested much more upon such accepted writings as the Scriptures, Thomas Aquinas, Aristotle. Poets were few in number in those days, and their mission seemed more distinguished, more emphatic. On this account Dante wished to be a poet. The Salinguerra of the poem is a genuine historical character. He was the son of Taurillo; and much may be read about him in the works of Muratori, who wrote in 1720, and from whose history he had himself extracted the passages relating to Salinguerra, put them together and translated them. The chairman read these passages, which began with the year 1200, when Salinguerra was forty years of age, and ended with 1240, when, eighty years old, he was betrayed and taken captive to Venice. The passages are of deep interest to students of "Sordello."—Mr. Revell considered Prof. Alexander's analysis of the poem to be skilful, able, and helpful; but it is not a critical analysis, and contains neither criticism nor commentary. He himself found the poem hard, but not obscure. It is the great volume of thought condensed into its limits which makes it difficult in style. It is worthy of note that the theme of Browning's three early poems is in a sense the same—the development of a self-conscious soul; and, faithful as the poet is in his later poems to his first intentions, we have something in "Sordello" which we miss in these. He differed from former speakers in his estimate of Sordello; he did not think him a poor creature. His sense that his service must be to man was the test of his character. Again and again he was confronted with men; and, failure though he was, he was victorious in the ultimate test that his power to act, of which he held so high an estimate, must be used for the sake of humanity.—Miss Wilson noted that a discussion on "Sordello" divided itself naturally into two branches—Sordello the poem and Sordello the man of Browning's creation. Had Browning only written the poem in blank verse, a serious obstacle to following it would have been obviated. All these couplets make the brain dizzy. Couplets are suited for a comic epic like "Hudibras," but this great poem would surely read less obscurely without them. For instance, in the passage about Eglamor's fame living on in the flower called after him, the flower's day of life is described, and Browning says:

"Evening gives it to the gales
To clear away with such forgotten things
As are an eyesore to the morn."

This bit has just Shakspeare's weight, and is as good as any of the lines on Perdita's flowers; but how spoilt by the rhymes "alls, gales, things, brings!" As to Sordello's egotism, it is rampant. He is Browning's Hamlet. His impulses, magnificent as they are, "are sicklied o'er with the pale cast of thought." He was not content to put confidence in the power of one part of his nature. He must use it all, and wrecked it. It is noticeable that emotion hardly exists in this poem; there is nothing in it of the passion of love.—Dr. Furnivall considered that the man Sordello was to a great extent a failure. He quite agreed with Miss Wilson about the terrible rhymes. The poem wants the freedom of blank verse; the couplets fetter the narrative. We know already that it is in such failures that Browning finds successes. The individual soul has become more and more important to him, and he leaves out humanity more and more. In Sordello the capacity for nobleness was strong, and rose above the final temptation, recognising that its highest use was the service of man.—Mr. Matthew thought too much was made of the service of humanity in the discussion. The poem seemed to him to be, as the poet said, occupied with the development of a soul which slowly learned to love.

FINE ART.

ENGLISH IMPRESSIONISTS.

THERE are far more Impressionists in England of the real sort than could by any possibility be squeezed into the Goupil Gallery, were that agreeable haunt enlarged to double its present size. For half the important masters, from Orchardson and Hook downwards, are "impressionists" in the larger sense, as Turner and David Cox, Dewint and Gainsborough, Rembrandt and Frans Hals, Velasquez and Fragonard were before them. But the Impressionists represented at the Goupil Gallery are some of the younger and more convinced of our English ones. On the walls Mr. Sidney Starr and Mr. Fred. Brown, the Messrs. Sickert, and Mr. Wilson Steer, Mr. Roussel and Mr. Paul Maitland come together.

Mr. Starr's work has been hitherto, we think, seen at the British Artists in the days when that society was interesting—in the days when it was experimental. A group of things of his at the Goupil Gallery, while witnessing to the variety of his themes, afford incontestable proof of the genuineness and rightness of his interest in purely modern life—of the success with which he passes on to us his vision of grey London, of the shop-girl who may be called upon to "dress" the shop window, and of the long perspective of the suburban road, with the foreground occupied by the hat of an omnibus driver and the back of a young woman in lilac, on the top of a conveyance that has always been popular and has now become fashionable. Seriously, Mr. Starr deals with contemporary themes, and often with what is foolishly supposed to be unpaintable, with an extraordinary keenness and delicacy of vision, and with great technical skill. Whatever he may pourtray, he remains an artist of refinement and charm.

But, indeed, refinement and charm in different degrees are among the enviable possessions of nearly everyone who has entrance to the wall space of the Goupil Galleries at this moment. Mr. Wilson Steer—who derives a part of his inspiration from Claude Lorraine, as Mr. Walter Sickert derives it from Whistler and Degas—sends several delightful and several not quite so successful things. Character and colour, opulent and harmonious, are in the oil portrait of "Pretty Rosie Pettigrew." Then there is a singular delicacy of effect in the same young artist's "Tidal Pool"; and, again, there is good colour and an alert observation of the graces of the

figure in Mr. Steer's picture of several children outstretched upon a pebbly shore. Mr. Roussel and Mr. Maitland—the former specially with his "Plumbago Works" (a Thames-side subject, thoroughly Whistlerian in selection and treatment), and the latter with his "Budding Tree" (which buds audaciously in no country coppice, but in front of a town residence, genteel and commonplace)—are further upholders of that refinement of art which commands itself to us so strongly. Mr. Fred. Brown—who is very varied—has an impressive sea piece, and the mellowest of old-world town subjects in the roofs of Lawrence Sterne's Montreuil: that is, not the Montreuil which provides Paris with its peaches, but the Montreuil whose heights look down on the windings of the Canche and on the twin lighthouses of Etaples. "Montreuil-sur-Mer," they call it in the district—because the sea is six miles away from it. Mr. Francis Bate and Mr. George Thompson are represented in the exhibition. Very notable are two flower-pieces in water-colour by Mr. Francis James, who must establish his reputation even with that least impressionable of bodies, *le gros public*, as a flower-painter of singular sensitiveness. And I have lost to speak of the Messrs. Sickert—Mr. Bernhard Sickert reaching, especially in his "Waitress" (an exquisite study of the play of light and colour upon the exterior of a French Café) a level he has not previously attained, so far as I have any knowledge of his work; and Mr. Walter Sickert returning to the music-hall like a giant refreshed, and inspiring himself with the vision of "Little Dot Hetherington at the Bedford" almost as Romney was wont to inspire himself with Lady Hamilton, Gainsborough with a daughter of George III., or Latour with the Camargo or Mdle. Fel. Gravely though, Mr. Sickert has realised for us very admirably indeed several happy moments of stage brilliance and charm. Take the active young lady in the scarlet skirt—in what I may call her portrait the interest of vivacity has been retained, the charm of movement recorded. The "Interior of the Oxford" is particularly noticeable for atmospheric effect. It is idle to laugh at Mr. Walter Sickert's selection of his themes when the wisdom of his choice is attested by the success of his experiment.

FREDERICK WEDMORE.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."

The Blake Press, Edmonton: Dec. 2, 1889.

The Farmer's Boy is one of my favourite books; and, as I am also familiar with Bewick's best work, you will perhaps let me say that, in my opinion, none of the cuts are by him.

I used to possess the first edition in its octavo form, as described by Mr. Radford (Vernon & Hood, 1800), and there the "ornaments" were distinctly described as "by Mr. Anderson."

In the third edition, now before me, I would tabulate the cuts as follows:

The Frontispiece is signed by Thurston and Nesbit. Page 2—Ploughman and Team, is certainly Anderson.

- " 3—Cattle, is probably Anderson.
- " 8—Boy shooting Birds, is signed Nesbit.
- " 26—Haymakers, is certainly Anderson.
- " 27—Cattle drinking, is certainly Anderson.
- " 52—Boy with rattle, is certainly Anderson.
- " 53—The Gleaner, is certainly Anderson.
- " 75—Fireside, is probably Anderson.
- " 76—Hut in Snow, is probably Anderson.

The latter may possibly be a Bewick. I chiefly judge by the way the foliage of the trees is cut. Anderson's horizontal lines and Nesbit's curly ones are characteristic. Neither can compare with Bewick.

In later editions a very superior frontispiece of a boy with pipe, and dog, and sheep, replaced the above, rather stiff cut. This also looks like Nesbit. WM. MUIR.

NOTES ON ART AND ARCHAEOLOGY.

THE annual distribution of prizes to the students of the Royal Academy will take place on Tuesday next, December 10, at 9 p.m. The galleries containing the competition works will be open to the public on the two following days, from 11 to 4.

THE exhibitions to open next week include a collection of water-colour drawings of scenery in Sussex and the Highlands, by Mr. A. W. Weedon, at the Fine Art Society's in New Bond Street; and sixty water-colour sketches of "Rembrandt's Land," at Mr. Dunthorne's gallery in Vigo Street.

WE omitted to mention last week that Messrs. Dowdeswell have now on view, in New Bond Street, several interesting collections: a series of water-colour drawings by Mr. Birket Foster, entitled "Some Places of Note in England," together with the reproductions of the same; a collection of drawings in silver-point, by Mr. C. Sainton; and a series of pictures illustrative of some of Lord Tennyson's Poems, by Mr. W. A. Brakespeare. The last, in particular, are worthy of a visit.

THE Berks Archaeological and Architectural Society has delegated to Mr. Arthur Dament, of Tower Hill, Ascot, and the Rev. E. R. Gardiner, Vicar of Fawley, near Wantage, the task of cataloguing and describing the ancient sacramental plate of the county with the co-operation of the incumbents. Though not more than a score of pre-Reformation or massing chalices are known to exist in England at the present day, specimens of the silversmith's art in Elizabethan times are not rare. In the Forest division of the county, much early sacramental plate has survived; notably at Barkham, where there remains in constant use a communion-cup with the London hall-mark for 1566. Fine examples of seventeenth-century work are even more numerous.

THE Art for Schools Association—which has for some time been doing a good work in a quiet way—is holding, for the remainder of the present month, an exhibition of the things which it disseminates; and this show is made at its headquarters, 29, Queen Square, Bloomsbury. The object of the Art for Schools Association is, to some extent, implied by its title. What it more particularly seeks to do is to place before the managers of Board schools—and other popular and unpopular schools for the more or less needy—the opportunity of obtaining at very small cost good and well-authenticated photographic reproductions both of accepted works of art and of precious or unfamiliar natural objects. Thus a good purpose is unquestionably served. Much has already been done; and much more may be done if the public will encourage it, and if the Association itself will be continually careful that its artistic sympathies shall be limited by no narrow boundaries of the classical, the academic, or the archaic.

MR. WARWICK WROTH has reprinted from the *Numismatic Chronicle* his paper on "Greek Coins acquired by the British Museum in 1888," in continuation of a similar paper for the previous year. During the twelve months ending December, 1888, the number of Greek coins added to the national collection was 455, of which 10 are gold or electrum, 217 silver, and 288 bronze. This total does not, of course, include the Cunningham collection (Bactrian, Indian, &c.), which it is proposed to

describe in a separate paper. No less than 147 of the silver coins bear the head of Alexander the Great, including many new varieties. These will be published by Dr. Imhoof-Blumer in his forthcoming *Corpus* of Greek coins. Of the others here described by Mr. Wroth, we must be content to mention a bronze coin of Mopsium, in Thessaly, which has upon the reverse a fight between a Lapith (Mopsus) and a Centaur, closely resembling one of the finest metopes from the Parthenon; and a silver coin of Canus, in Caria, presented by Mr. J. Theodore Bent, which gives Mr. Wroth the occasion to review the few other coins from this town also in the Museum. The paper is illustrated with an autotype plate, on which twenty-four of the rarest pieces are figured.

THE STAGE.

STAGE NOTES.

THE theatrical event of the week is the production of "The Tosca" at the Garrick. It is accounted successful; but we cannot think—whatever may be the completeness of the *ensemble* and the brilliance of the detail and the accessory—that Mr. Hare is to be seriously congratulated on having brought out this piece, when it might have been possible to substitute for it a healthy and entertaining native comedy. We will, however, not ungrudgingly pay our tribute to the generosity of the appointments, and the skill and carefulness of the stage management. Nor will we withhold from Mrs. Bernard Beere and Mr. Forbes Robertson, from Miss Rose Leclerc and Miss Bessie Hatton, such commendation as should fall to their lot. Possibly Mrs. Bernard Beere—who has presumably imitated, since she has certainly reproduced Sarah Bernhardt very much before now—is the actress best fitted in England to deal with parts of the kind that the great French genius has latterly elected to play. Such parts, however they may be played, give us very little pleasure; and Mrs. Bernard Beere's art is not of the kind that "purifies through pity and terror." Moreover, the impressiveness of her method has always been open to question. But she knows her business; is stately in carriage and bearing; and is famous for the habitual wealth and the occasional fancifulness of her attire. Mr. Hare's venture at the Garrick will interest us more profoundly when he returns to the English playwright, and to the play of more measured or, at least, of healthier emotion.

MR. BRANDON THOMAS'S "Gold Craze," brought out at the Princess's on Saturday, we have not been able to witness; but, save for the emotional acting of Miss Amy Roselle, it would appear (judging by published accounts) to have been less interesting than was expected, inasmuch as it is almost purely melodramatic, and is lacking, it seems, in the lucidity which melodrama, and indeed all drama, exacts. Mr. Brandon Thomas—esteemed both as writer and actor—will yet do better work; and the "Princess's Syndicate" may shortly have reason to be congratulated on a display of greater wisdom of choice than they are credited with having shown in the selection of "The Gold Craze."

MUSIC.

RECENT CONCERTS.

THE second London Symphony Concert on November 28 was less attractive than the first. Two movements from a Symphonic Fantasy "Aus Italien," by Richard Strauss, were performed for the first time in England. The composer is only twenty-five years of age, but he has already written two Symphonies, Sym-

phonic Poems, a prize Pianoforte Quartet, and other works. The "Italien" Fantasy contains four movements, or pictorial scenes. Of these the first, "On the Campagna," and the third, "On the Shore at Sorrento," were selected for performance. One naturally asks—Why only two movements? If from two we may learn all, we feel inclined to forgive Mr. Henschel for giving us a part instead of the whole. The composer has high aspiration and no little skill, but his individuality at present is hidden; for the nonce he is under the strong influence of Berlioz and Wagner. It is a stage through which composers of the present day must pass, but while in it their works are of no lasting value. At the same time it would have been more just to Herr Strauss to have given the entire work. The programme included Schumann's Symphony in D minor, but the performance lacked spirit and refinement. At the next concert Mozart's Notturmo-Serenade in D, for four small orchestras, will be given.

Mdme. de Pachmann made her first appearance at the Popular Concerts last Saturday afternoon and played Schubert's lovely Sonata in G (op. 78). The programme-book reminded us that the epithet "Fantasia" generally applied to this work came, not from the composer himself, but from his publisher. In spite of this it was marked on the programme as "Fantasia Sonata." Similar liberties were taken with Beethoven's Sonatas and Chopin's pieces, and it would be wise to accustom the public to the more modest titles of the composers. Mdme. de Pachmann gave a remarkably pure and refined reading of the work. The slow movement was perhaps the least satisfactory. Indirectly this lady has perhaps been influenced by her husband's delicate style, but she has an individuality of her own which is every day becoming more marked. She was heartily applauded at the close. The programme included Mozart's Quintet in G minor, admirably interpreted by Mdme. Néruda and her associates. Mdme. Bertha Moore, the vocalist, pleased greatly in songs by Mendelssohn and Maud White.

On the following Monday Miss Fanny Davies played Beethoven's Sonata in D (op. 10, no. 3). Her rendering of the Presto and of the Rondo was thoroughly good. There were several things in the slow movement not to our liking. The opening bars were a shade fast, the long crescendo passage near the close was tame, and here and there chords were played in arpeggio though not so marked. The *tempo*, too, of the Minuetto did not altogether please us. Miss Davies interprets with so much thought and feeling that we make these remarks to show her with what interest we listen to her "Beethoven" readings. Good pianists do not fear criticism: if just, they may profit by it; if unjust, they can afford to disregard it. Miss Davies, after prolonged applause, came back and gave Mendelssohn's op. 7, no. 7, with the utmost clearness and precision. Mdme. Néruda led Mendelssohn's Quintet in B flat with great skill and charm. The programme concluded with Schumann's Quintet in E flat, in which Miss Davies proved herself a worthy pupil of Mdme. Schumann. Miss M. Hall sang with effect songs by Schubert and Brahms.

The Wagner *Conversazioni* at the galleries of the Royal Institute of Painters in Water Colours took place on Tuesday evening, December 3, and was well attended. The programme of music performed at intervals during the evening was not devoted exclusively to Wagner; but, seeing how imperfectly the master must be represented without the help of an orchestra—and this the society cannot at present afford—no reasonable person would complain. The members and their friends meet together principally to show the interest they take in the

Wagner cause. Miss Fillunger sang "Isolde's Liebestod" and Mr. Max Heinrich "Pogner's Address," from "Die Meistersinger"; and their performances were much enjoyed. Señor Albeniz played with skill some Wagner transcriptions by Brassin from the "Ring des Nibelungen," but he did himself far more justice in some Liszt solos. Mr. W. Shakespeare also contributed songs by Mozart and Jensen.

It is impossible to notice in detail many concerts of interest. Mr. Max Heinrich and Mr. Schönberger have commenced a series of three concerts at the Steinway Hall; but unfortunately the first, on November 28, clashed with a Henschel concert. The programme was devoted entirely to the works of Schubert. Both are accomplished artists, able to do justice to the Viennese master. Moreover, in the songs, including the "Erlkönig" and "Die Allmacht"—two of Schubert's finest efforts—the pianist officiated as accompanist to the advantage of the singer and of the music. A "Schumann" programme is announced for December 5, and a "Brahms" for December 17; and such an excellent scheme deserves hearty support.

The Westminster Orchestral Society gave their first concert on Wednesday evening. Last season special prominence was given to the works of living British composers. This year they will again be represented, though not in so marked a manner. On Wednesday the programme included a Flute Concerto by Langer, a Haydn Symphony, and Weber's Concertstück—played by Miss J. Lawrence—and songs by Cobb, Cowen, and Sullivan.

On the afternoon of the same day Mr. and Mrs. Henschel gave their first vocal Recital at Prince's Hall. It must suffice to say that, with an excellent and attractive programme, and two such accomplished artists, the audience—and there was a large one—was thoroughly satisfied.

We noticed M. Pierre Bénéoit's Oratorio "Lucifer" when it was produced by Mr. Barnby last April. The work was performed again on Wednesday evening by the same Choral Society at the Albert Hall. A second hearing of "Lucifer" increases our admiration for the great imagination and dramatic conception of the composer, and for his charm of melody and skill of orchestration; but we are also bound to say increases our regret that, in choruses for double choir, polyphony should play such a humble part, and also that there should be wearisome repetitions and monotony of mood. But without counterpoint the former are indeed difficult to avoid. The soloists were Miss MacIntyre, Mdme. Belle Cole, and Messrs. Iver McKay and Watkin Mills; and they all sang remarkably well. The last-named, in addition to his own part of the Earth Spirit, took the important rôle of Lucifer in the place of M. Blauwaert, the Belgian singer, who was unable to appear—and deserves praise for the vigour with which he discharged his arduous task. It is impossible to speak in too high terms of Mr. Barnby's choir: they sang the music magnificently. The composer was present, and must have been gratified with the performance.

J. S. SHEDLOCK.

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LITERATURE.

"TWELVE ENGLISH STATESMEN."—*Walpole*.
By John Morley. (Macmillan.)

GIBBON said of his own life-work that his experience as an officer in the Hampshire Militia had qualified him all the better for writing history. This summary of Walpole's career is a proof that a far greater share in the conduct of the world's affairs furnishes no disqualification for undertaking the portrayal of a past politician. At almost every page in this biography there occurs some novel illustration drawn from contemporary events, or a striking coincidence to some action of Walpole which may be traced in one of his successors in government. At the opening of the narrative the consecutive return of Walpole at every general election for his pocket borough of Kings Lynn during forty years is compared with the fact—a not unpleasant parallel to a writer imbued with affection for the democracy—that "two members of the existing House of Commons (1889) have held what are virtually the same seats without a break, one of them for fifty-nine years and the other for fifty-four years." Turn over the page and the question fiercely debated in 1701, whether the English ministry, limited and Protestant under a Hanoverian king, might not be upset through some sudden revulsion of political opinion in favour of a Stuart rule, "Catholic and dependent on France," becomes now more a matter for argument by the apt reference to the danger to the French Republic in 1873 had not "personal caprice or stubborn principle in the Comte de Chambord saved France from a Legitimist restoration." Such allusions as these and some more caustic touches confront the reader everywhere. The oft-repeated assertion by the cynic of to-day, that the present popular franchise has brought into birth such "violent turn-over majorities" as occurred at the general elections of 1874 and 1880 is refuted by a reference to the elections under the limited suffrages of 1710 and 1784. Pulteney, though he had seceded "from the regulars of his party," is said to have continued to sit on Whig benches in the childish belief that the virtue of Whig principles would still dwell in him; and the hit will go home to many politicians. The characters of Pulteney, Bolingbroke, the second George, and the most prominent personages of the period stand out in a bright light in Mr. Morley's pages.

Walpole was introduced into ministerial life at the instance of the Duke of Marlborough, a shrewd judge of character, who easily realised the talents concealed under the plain exterior of the Norfolk baronet. Godolphin, whose financial powers had secured for him a marvellous hold on the leading financiers in Lombard Street, was then chiefly

responsible for the domestic administration of the ministry; and his new assistant's quickness in acquiring the mysterious arts of the financial world and his staunchness to his colleagues soon gained the high treasurer's heart, who is said to have recommended in the hour of death Walpole's fortunes to the Duchess of Marlborough. The older politician was more conspicuous for tact than his pupil was, but they possessed in common many traits of character. They were both fond of pleasure; and both left office, after many years of uninterrupted sway, with fortunes but little improved by the control of the public purse. The indiscreet prosecution of Sacheverell quickly wrecked Godolphin's ministry; but the few years during which his Whig subordinate had been in office had been used with such effect that Harley pressed him to remain undisturbed, with the remarkable assertion "that he was as good as half of his party put together." A little later his conclusive defence of Godolphin from the charges of mismanagement of the exchequer drew upon him the vengeance of his opponents, and he was neither the first nor the last of the politicians who have found their fortunes improved and their reputations strengthened by expulsion from the House of Commons. Strange to say, the return of his friends to power on the accession of George I. contributed but slightly to Walpole's advancement in position, although his influence in the Commons soon proved more potent than that of any of his colleagues. In his person evil and good fortune followed one another in quick succession. A subordinate office was his in the autumn of 1714. When twelve months passed away he was exalted to the pre-eminent position of first commissioner of the treasury and chancellor of the exchequer. A year or two later Whig dissension brought about the dismissal of his brother-in-law and chief associate in politics, Lord Townshend, and forced the reluctant king into accepting Walpole's resignation. In opposition he had the supreme satisfaction of bringing about by his own powers of eloquence the rejection—the contemptuous rejection it might be styled—of the bill for limiting the numbers of the peerage, on which his Whig rivals had based their hopes. Then came the surprising reversal of fortune which led to his long supremacy in politics. Townshend and Walpole rejoined the government, and were soon called to the highest places in the ministry. The failure of the South Sea scheme brought about the disappearance of all their political opponents. Two of their rivals died opportunely, a third was committed to the Tower, and Sunderland, the most dangerous of all, was banished to Northamptonshire with a discredited reputation. Never did statesman have such good fortune for obtaining the lead.

Mr. Morley dwells on Walpole's character at some length, and without condemnation. He was good company—praise which even malice could not withhold from him, though his jokes were more often than not too strong for his not over-particular contemporaries. He was not vindictive—he would not refuse preferment to Pulteney's clerical friend at the moment when Pulteney was violent in opposition. When one of Shippen's friends was convicted of a treason-

able correspondence with the Pretender, the culprit was pardoned on the understanding that his patron absented himself from the House of Commons should any personal accusation be brought against Walpole. His fondness for sport finds a parallel, says Mr. Morley, in that felt by Lord Althorp; but private pleasure did not prevent him from the strictest attention to public business. He neither neglected his own business nor unduly interfered with that of others. If he was not so profound a classical scholar as Pulteney, he possessed quite as much knowledge of Horace as most of the members in the House of Commons desired from their leader. His oratory suited his audience; and, although some of his contemporaries could throw off more abundantly a set of sonorous sentences, the occasions on which his invective scattered destruction in the ranks of his enemies were not few in number. His argument on the Peerage Bill has been pronounced the most effective "parliament argument," with one exception, that Westminster has heard for two centuries. His speeches in his own defence, when the sands of his power were running out, were worthy of a great minister on a great occasion. The love of power, which a long continuance in office never fails to beget, led him into error; but he did not care for place for the sake of its pecuniary emoluments. Sinécures were showered by him on his sons, but this was the fault of the age; and if such happy positions remained, it was better that they should be conferred on the descendants of one who had laboured during a lifetime for his country's benefit than on the offspring of a lord-in-waiting or a bedchamber woman. In the satires of his opponents in the press he was accused of appropriating public funds to his own private use; but Mr. Morley vindicates him completely from this accusation, and is able in this branch of the subject to fortify his own position by the assistance of "a singularly competent hand" from the Treasury.

When Walpole's career was about to end in a peerage and retirement, all the men of talent and politics were outside his cabinet. In those days of mortification he found that many of the mediocrities by whom he was surrounded were intriguing to join the ranks of the enemy. Was the fault due to the unreasonableness of the prime minister's temper? The question is generally answered in the affirmative; but Mr. Morley will have none of it. The blame is placed on Walpole's rivals, on Stanhope and Carteret, even on Townshend. In most of these instances we may be disposed to adopt such a conclusion; but the last is the hardest of all to accept. Their years were almost identical, they had been thrown together all their lives, and the tie had been strengthened by marriage. They had risen and fallen together on the stage of politics more than once; but, when Walpole's influence began to surpass that of his superior in worldly position, all was forgotten. "Whispering tongues can poison truth"; and, after frequent and passionate outbreaks, Townshend withdrew to the country, whence he proudly disdained to return to vex his old colleague. Had Walpole been a little less eager to dominate, had he restrained from pushing his preeminence until it became "Eclipse first

and the rest nowhere," his power might have lasted unbroken. The extract from Hervey's *Memoirs* shows the studied contempt with which the prime minister treated even the great parliamentary borough-intriguer of the day, and the want of support which he could find in his cabinet. The great principles of his life had been to keep things quiet at home, and to preserve peace abroad; but he did not shrink from consenting to retain his position in office as the leader of a war with Spain. This was the chief blot of his career, "the one serious stain on his political reputation"; and it was futile as well as foolish, for his acquiescence in a policy which he disapproved of did not delay his fall for more than a year or two. When that day arrived, he withdrew from Downing Street without an efficient or trustworthy colleague.

Mr. Morley repeats the statement that Walpole's first wife was a daughter of Sir John Shorter, the lord mayor. The confusion, if I remember aright, originated in the ponderous pages of Coxe. The unhappy lady was the granddaughter of the lord mayor; and it was by the marriage of her sister with a Conway that Horace Walpole became related to his lifelong friend, General Conway. A second slight flaw lies in assigning to Sacheverell the emoluments as "rector" of St. Saviour's Church, Southwark. I would also point out that a line of print has got out of place on p. 203. W. P. COURTNEY.

Our Viceregal Life in India: Selections from my Journal 1884-1888. By the Marchioness of Dufferin and Ava. (John Murray.)

THE peregrinations of an Indian governor-general were recounted, fifty years ago, by a lady; and the Hon. Emily Eden's *Up the Country* still remains one of the most readable books we have about India. It pleased Miss Eden to imagine that with the introduction of railways the splendour of a governor-general's progress would fade away, and the governor-general himself degenerate into a first-class passenger with a carpet bag. But, although the railway has made a vast difference, we can understand from Lady Dufferin's journal that what Miss Eden calls "the contrast of public grandeur and private discomfort" may still be displayed on quite as magnificent a scale as when Lord Auckland went on tour; and that a governor-general's wife or sister must still be ready to try every variety of locomotion from an elephant to a palanquin. Miss Eden played chess with Dost Mahomed when he was a refugee at Calcutta, and did her best to give "dear old Ranjit Singh" a slight idea of what was the right thing in bonnets. Lady Dufferin saw the Dost's grandson, Amir Abdul Rahman, at the Rawalpindi Darbar, and tells us of "a nice, gentle trait" in his highness's character. The portly potentate who thinks nothing of ordering men's heads to be cut off—and who even on his visit to British territory was accompanied by an executioner, clad in red velvet and begirt with axe and strangling cord—would spend hours filling forty vases with cut flowers. At Lahore Lady Dufferin saw Ranjit Singh's marble tomb and the ashes of the queens who performed *sati* after his death, the same "poor dear Ranis" whom Miss Eden visited and thought so beautiful and merry. And in the gardens of Shalimar, where Ranjit

Singh gave an evening party in Lord Auckland's honour, Lady Dufferin saw the late Maharaja of Kashmir, then near his death, "such a fine old man, with a handsome and distinguished-looking face and courtly manners"—the same prince whose father Miss Eden was credibly informed had three hundred men flayed alive in one day. At Gwalior, Lady Dufferin was present at the *darbar* when the fortress was restored to the Maharaja, the successor and adopted son of the Scindia who sent Miss Eden an enamelled spice-box. The Mahratta horsemen, who fifty years ago looked so gorgeous in their gold dresses and with their long white spears, have lost something of their picturesqueness, for Scindia has put them into badly fitting white helmets. Perhaps the oddest native troops Lady Dufferin tells us about were the Nabha chief's Highlanders in kilt and sporran, with their dusky legs in pink silk tights.

Countless books have been written on the changes that India has undergone since Miss Eden started a flirtation with the Sikh heir apparent, and was so kind to the pretty laughing girl at Simla, who afterwards became too famous as Lola Montez. As one governor-general has succeeded another—as

"Sultan after sultan with his pomp
Abode his hour or two and went his way"—

principalities and powers have crumbled to dust, new provinces have been added to the Indian empire, and British rule has been extended from China to Afghanistan. Lady Dufferin saw Mandalay on one side and the Khaibar on the other. At Bombay she met a descendant of the Old Man of the Mountains—a solemn little creature of ten, who was asked whether he would rather be with the ladies or with the Lord Sahib, "and replied 'the Lord Sahib,' with so much enthusiasm that we all laughed." His ancestors, according to Marco Polo, were by no means so averse to the charms of female society. At Simla she received a visit from the Nana Sahib's half sister, "a nice-looking but melancholy widow," so ill at the time that she had to be supported into the room and lay gasping on an armchair throughout the interview. At Mandalay Lady Dufferin gave an afternoon party to sixty Burmese ladies, who came all swathed in lovely colours and soft silks, with necklaces of pearls and diamonds in their dark hair, and straight tubes of amber, jade, or gold, as thick as a woman's thumb, stuck in the lobe of the ear. It was at Mandalay that Lady Dufferin began to feel quite tired of gold. "I never conceived such masses of it before, and cannot understand it all at once." On the Sikkim frontier she saw a Lama dance; some of the performers being arrayed in long-sleeved silk robes and enormous hats with peacock feathers, some with their faces daubed with red and gold, and great wigs of yak hair. Lady Dufferin was trying to photograph a group of them, when a boy, whose attire consisted of stripes of white paint, incontinently stood on his head.

But there is something more in these entertaining volumes than the record of viceregal tours, *darbars*, reviews, levees, visits to historic cities, and interviews with memorable persons, with intervals spent in entertaining Anglo-Indian society at Simla or Calcutta. Before she had been many months in the

country Lady Dufferin resolved that the people of India should benefit by her presence among them. She elaborated, and put into practical operation, a scheme which may prove to be the greatest social reform India has witnessed for centuries. The seclusion of women is one of the most terrible curses of the country, not so much because wives and mothers grow up in ignorance and intellectual imbecility—English education has not proved such an unmixed blessing to the men that we need hurry to bestow it on the women; but because it has hitherto deprived them of their share in the incalculable benefits that Western medical science has conferred on the East—benefits which become a hundredfold greater when they reach both sexes. No scheme of missionary enterprise or philanthropic charity, or even of bureaucratic benevolence, holds out a fairer hope of success than the Dufferin fund for giving medical aid to Indian women. No other scheme goes so directly to the heart of an immense evil, and yet clashes so little with a social system which can only be disturbed at the risk of a revolution. Lady Dufferin's Journal should be read if only for the account it gives of the truly noble work with which her name will always be connected. Nor is this the only direction in which the author looked over and beyond the pageantry of official tours and the pleasant frivolities of daily life in Anglo-India. She was keenly interested in everything that concerns the women of the country, and never missed an opportunity of showing her warm sympathy with those who are working for their welfare. Possibly, if more English ladies in India tried this way of relieving the *anmi* of their existence, they too would be the happier for it.

STEPHEN WHEELER.

A Century of Sonnets. By Samuel Waddington. (Bell.)

EVEN Mr. Waddington's name upon a title-page, rich as it is in promise of good things, hardly suffices to stifle the doubts and still the apprehensions with which we open a volume consisting of a hundred sonnets from one pen. So large a collection of poems in a single verse-form is calculated to daunt every one but the sonnet-lover; and the sonnet-lover, who must also be the sonnet-student, is a terribly exacting person. He is the person who feels most keenly that a sonnet can only vindicate its right to be by perfect adequacy of thought and emotion, perfect transparency, beauty, and symmetry of rendering; and he is also the person who knows that no English poet among our really prolific sonneteers—not Shakspeare, not Mrs. Browning, not Tennyson-Turner, not Hartley Coleridge, not Rossetti, not, perhaps, even Wordsworth—has produced in the course of a lifetime a hundred sonnets which bring with them such a vindication.

Is it possible to hope that the number of triumphs which they have failed to score can possibly be scored by Mr. Waddington, who, true and winning poet as he has proved himself, has a muse who is frugal rather than profuse, and who makes her influence manifest in purity and beauty rather than in fecundity of utterance? It is *not* possible; and in proportion to the charm with which the reader realises the impossibility will be

the pleasure he must needs derive from some discoveries he will make while engaged in the perusal of Mr. Waddington's volume. He will find certain sonnets which can hardly fail to strike him as in a high degree excellent; he will also find that the number of really satisfying sonnets is much larger than he could possibly have anticipated; and he will as certainly fail to find more than a very few specimens of Mr. Waddington's sonnet-work which can fairly be described as absolute failures. He approaches such failures most nearly in such sonnets as "Retro me Sathana," which is simply a strained and obscure piece of *grotesquerie*, without any of the attractiveness which belongs to grotesque work that is really good of its kind; and in "The Conservation of Energy," the octave of which is a mere jingle of scientific terminology that Mr. Waddington is utterly unable to fuse into a semblance of poetry. The sestet is certainly more successful; but it is difficult to imagine any conclusion of a sonnet that could atone for such an opening as this:

"Deceived by changes and chance permutation,
We dream of worlds created and worlds ended;
Yet when we see two growths together blended,
Two bodies fused by chemic combination,
We share a microcosmic revelation
Of all cosmogony, if comprehended:
Causation's law can never be transcended,
And what we see is change and not creation."

This, however, is an altogether unique lapse, which it would be unfair to quote did it not serve as such an effective warning to young writers by showing them what may happen even to a poet of Mr. Waddington's inspiration, culture, and fine feeling for the fitness of things, when he yields to the temptation to adopt a method of handling which can never result in anything but a repellently prosaic effect.

In other sonnets which do not strike one as being on the whole successful, the comparative failure—which is much less aggressively obvious than in the lines just quoted—seems due to the fact that the thought loses its momentum too soon. The poet has said all he has to say before the allotted boundary is reached; the consequence being that various sonnets which open with an arresting note of promise fade away in a lame, ineffective, and disappointing conclusion. To give quotations illustrative of this defect would be a graceless occupation of space which can be utilised in a manner much more pleasant and satisfying; but it must be noted by the critic, because when it makes itself manifest it can hardly fail to impair the pleasure of even a really sympathetic and appreciative reader.

This, however, is not a matter upon which it is worth while to dwell. Those who feel the force of the considerations urged in the opening sentences of this review will know that a certain proportion of more or less manifest failure is a thing to be expected as inevitable; the question they are interested in asking is, "What is the nature and extent of Mr. Waddington's success?" Concerning its extent, I have already spoken; and its nature is not difficult to indicate, seeing that in all his poetry, but more especially in his sonnet work, he has shown himself a loyal, consistent, but not slavish disciple of Wordsworth and Matthew Arnold, rather than a

poet of impressive and unclassifiable individuality. He shares with his great predecessor and his great contemporary a love for the meditative handling of grave themes. His thought and treatment, like theirs, have a certain austerity, not too severe, but very bracing after the sensuous turgid riot of much contemporary verse; and he has, like them, a very happy gift of seizing the essential spiritual or ethical or emotional suggestion of some isolated incident or experience, which, save to the penetrative imagination, would seem wholly barren. A pleasing example of this aptitude of mind and habit of feeling is found in the sonnet entitled "Itinerants."

"Whence come these wanderers, from what southern clime,
Playing before my window in the street,
This man and woman in whose presence meet
Impassioned whisperings of a world sublime?
As though their sires had sat in olden time
Within the Forum, or at Caesar's feet,
He, sternly gracious, seems my gaze to greet
With the weird grandeur of a Dantesque rhyme;
And she, who moves so gently—she whose mien
Might grace a Beatrice or adorn Love's-Queen—
Perchance hath near the Pincian known of yore
The love-lit welcome and the light of home!
Yet vain is all surmise, we'll guess no more.
I said, 'Whence come ye?' and she answered,
'Rome.'"

I should be inclined to suggest that this sonnet would be strengthened by transferring the note of interrogation, with the accompanying pause, from the fourth to the sixth line; and, without hyper-criticism, it might perhaps be possible to point out one or two microscopic flaws. But it is, as a whole, beautiful and satisfying work, and it is work of a kind in which Mr. Waddington always excels. Comparisons between poetry and one or other of the plastic arts are frequent, and indeed inevitable, because all arts that are in any sense arts of presentation must have certain ends in common; and, without forcing a metaphor, it may be said that Mr. Waddington's favourite method of presentation is sculptural rather than pictorial—a preference which puts him in a place apart from the crowd of contemporary versifiers who, following—often most extravagantly and unwisely—the lead of Rossetti, seem endeavouring to make words do the work of pigments. Mr. Waddington makes no such mistake. An attentive reader of these sonnets will note an exceptional frugality in the use of colour-epithets even where they might be naturally expected; but the sonnet just quoted, with its realisable and impressive modelling, is a good illustration of his power of dispensing with mere pictorialism as a means to the awakening of the imagination, and of producing his effects by methods which I do not think I am fantastic in describing as sculptural.

But space diminishes, and what remains of it can be better employed in illustrative citation than in elaborated comment. I transcribe two sonnets of the hills that are characteristic specimens of the manner in which Mr. Waddington, like the greatest of his masters, can render at once the external features and the spiritual suggestions of nature. They are respectively entitled

"Literature and Nature" and "Helvellyn":

"Mid Cambrian heights around Dolgelly vale,
What time we scaled great Cader's rugged pile,
Or loitered idly where still meadows smile
Beside the Mawddach-stream, or far Cynfael—
No tome or rhythmic page, no pastoral tale,
Our summer-sated senses would beguile,
Or lull our ears to melody, the while
The voiceful rill ran lulling down the dale.
In London town once more—behold once more
The old delight returns! 'Mid heights how vast,
In Milton's verse, through what dim paths we wind;
How Keats's canvas glows, and Wordsworth's lore,
As tarn or torrent pure, by none surpass'd,
Sheds light and love—unfathomed, undefined."

This is one of the sonnets which has a conclusion less instead of more weighty than its opening; but it is undoubtedly fine, and so is the following, in which, as will be seen, there is again a reference to the great master:

"To heaven uplifted, throne on throne, behold
A sea of surging mountains, far and near;
Wave upon wave, the encircling heights appear
For ever fixed, for ever onward rolled!
See in the tranquil valleys as of old
Shimmer the sylvan lakes to Wordsworth dear,
Ulleswater, Coniston, and Windermere—
With many an upland tarn the hills unfold.
Helvellyn, round thy crest the swallows wheel
And shriek for glee. To-day we too would feel
The joy of living. Soon life's path once more
Shall lead us downward to the vale below—
O waves that onward roll, ere yet we go,
Your mystic influence on our souls outpour."

I am compelled to leave unnoticed a large number of poems which are among Mr. Waddington's most characteristic performances—the sonnets which deal with the great problems of life and destiny. The reader's estimate of the intellectual and emotional attitude adopted in such sonnets as "The Gospel of Untruth," "The Penitent," "What Gospel?" "Soul and Body," and "They will not Part or Pass," will, of course, vary with his own convictions, doubts, or denials; but few will be found to refuse admiration to the fine seriousness, the moral enthusiasm, and the serenity—of strenuous earnestness rather than of cold indifference—which are everywhere the distinguishing notes of these poems. As I have said, the contents of the volume are inevitably unequal; but it contains much that cannot fail to give pleasure both to lovers of poetry in general, and to those who find a special attractiveness in that verse-form with which Mr. Waddington's name has become so honourably associated.

JAMES ASHCROFT NOBLE.

William Lloyd Garrison, 1805-1879: the Story of his Life told by his Children. Vols. III. and IV. (Fisher Unwin.)

Anglo-Saxon Abolition of Negro Slavery. By F. W. Newman. (Kegan Paul, Trench & Co.)

THE agitator, like the preacher and the singer, is at a disadvantage when the time comes for persons who did not witness his work to estimate him. He is to so large an extent a man of his own time and a creature of opportunity that his words and his actions

are necessarily but ill-understood unless all the conditions under which he wrought are taken into account. For this reason it is only too easy to underestimate the services rendered by William Lloyd Garrison to the cause of Negro emancipation in the United States. That movement brought into prominence men of clearer insight than Garrison. He was swayed by many prejudices; and his judgment, even when most deliberately formed, was far from being infallible. Too often his speech was extravagant and his action indiscreet. Yet, if we try to conceive the movement without Garrison in it, we see at once how vast a space he filled. His biographers designate him, not altogether inaptly, the Moses of the Abolitionist band. He had the courage and disinterestedness of Moses, if not his statesmanship. He was an agitator, and not a statesman. There were abolitionists before his day; but he may be said to have been the first warrior in that cause. He opened up the way as a pioneer rather than as a guide. Mr. John Bishop Estlin, of Bristol, who was Garrison's host in 1846, summed him up well when, in a letter to Henry Crabb Robinson, he wrote:

"In the infallibility of Mr. Garrison's judgment I certainly do not place full confidence; but *unlimited* in his singleness of purpose, his noble disinterestedness, and his indefatigable zeal in the anti-slavery cause."

Yet greater men than Garrison have been sufficiently commemorated in much smaller biographies than the ponderous work which is now under review. Indeed, his biographers would have done a better service to their father's memory if they had produced a book for reading instead of a work for reference. Few persons can have so absorbing an interest in Garrison as to voluntarily undertake the task of reading these four great volumes. They are not likely to be read unless under some kind of compulsion, such, for instance, as honest reviewers labour under; and even honest reviewers may be excused from wading through all the musty articles, speeches, and extracts from letters that go far to make the work so bulky. Of course, as Garrison's life covers all the period of active agitation against Negro slavery in America, a work like this has value as a history of the movement. But, even so, there is—perhaps inevitably, for the story must needs centre in Garrison—such a lack of true proportion that the value as history is much discounted. The authors have shown an "infinite capacity for taking pains"; but the outcome of their efforts is neither first-rate biography nor first-rate history. Now that their herculean task is over, they might do worse than prepare, or get some one else to prepare—say for Messrs. Houghton, Mifflin & Co.'s series of "American Statesmen"—an abstract which should present the personality of their father to the world in some clear and accessible manner.

That Garrison was a strenuous upholder of the principles of the Peace Society is perhaps no more than one might expect from a man of his combative disposition. For it is a curious fact, which I do not attempt to explain, that no set of men are more combative than members of peace societies. One of the three main objects which, at the outset of his public career, Garrison placed before him was "the perpetuity of national peace." The solution

of the slavery question which he desired was not suppression, but a dissolution of union with the holders of slaves. This is what he advocated strenuously until the war of secession had actually commenced. Even in 1861 he wrote in the *Liberator*:

"The people of the North should recognise the fact that THE UNION IS DISSOLVED, and act accordingly. They should see in the madness of the South the hand of God, liberating them from 'a covenant with death and an agreement with hell,' made in a time of terrible peril and without a conception of inevitable consequences, and which has corrupted their morals, poisoned their religion, petrified their humanity, as towards the millions in bondage, tarnished their character. . . . Now, then, let there be a convention of the Free States called to organise an independent government on free and just principles; and let them say to the slave states, 'Though you are without excuse for your treasonable conduct, depart in peace! . . . Organise your own confederacy, if you will, based upon violence, tyranny, and blood, and relieve us from all responsibility for your evil course'" (vol. iv., p. 15).

A few months later Garrison was a convert from these views, and engaged in strenuously demanding the maintenance of the Union. This sudden change of opinion is one of the main grounds for the charge of inconsistency that has been brought against him. Such an accusation against an honest man is surely foolish. No growing mind can be consistent in mere opinion all through life. There is a deeper consistency which is undisturbed by changing views—consistency to truth, not to theories about truth. As Prof. Dowden says, "Every one doubtless moves in some regular orbit, and all aberrations are only apparent; but what the precise orbit is, we must be slow to pronounce." Garrison was consistently the friend of negro emancipation, according to his lights, however much his ideas might vary as to the policy which it was best to pursue to attain the desired object.

Men of more steadfast ideas than Garrison might easily have wavered in their opinion of Abraham Lincoln—for Lincoln himself was at first, at any rate, far from steadfast. Garrison was much exercised in his mind about him, and gave way, at short intervals, to extremes of speech in praise and in censure. In 1849, he permitted an article by Wendell Phillips to appear in the *Liberator*, in which Lincoln was described as "the slave hound of Illinois." Later, when Lincoln had come to the front, we find him described by Garrison as being possessed of "manly courage" and "rare self-possession"; and in the course of the very same year as having "evidently not a drop of anti-slavery blood in his veins," and as "incapable of uttering a humane or generous sentiment respecting the enslaved millions in our land." A few years later he was the strenuous upholder of Lincoln in the controversy with Mr. Francis William Newman—a controversy by no means adequately dealt with in the biography. Garrison's position is stated fully enough, and letters expressing approval from Harriet Martineau and others are given. But here, as too often throughout the work, the materials requisite to enable the reader to judge for himself are not given. Happily the publication in collected form of a number of Mr. F. W. Newman's contributions to the slavery question

provides what is wanting in the biography. Mr. Newman had a strong case. Abraham Lincoln was a well-meaning, rather dull man, quite unfitted to be President at any time—most of all at such a crisis as that during which he was appointed. He was not the chosen Republican candidate, and was only accepted because it was supposed that a better man, with more defined principles and purpose, would be defeated. Lincoln, when he reached the White House, had neither definite principles nor even a definite policy. With characteristic caution he waited until he could ascertain which cause would prove the stronger, and therefore the safer for himself. For a considerable time he inclined towards the slave power. As the Abolitionists of that day said: "Mr. Lincoln desired greatly to have God Almighty on his side, but was determined to have Kentucky with him." Had the South been more discreet or the emancipation party less persistent, Lincoln would probably have been one of the most useful allies of the former that ever sat in the presidential chair. It was the infatuation of the South that, more than anything else, destroyed slavery. The system was made too hideous, else it might be flourishing to-day. The conscience of the North on this subject was always remarkably sluggish. Lincoln was not the man to arouse it. When he did act against the South it was not slavery that troubled him, but secession. Even then, if the rebels had submitted, he would have welcomed them and let them keep their slaves. The emancipation proclamation was not issued for two years, and then only under extreme pressure and with manifest reluctance. How the war was conducted is matter of history. That the North won was due first of all to Southern blunders, and afterwards to the moral enthusiasm that grew up in the Northern armies. The necessary reorganisation after the war called for even higher statesmanship than the conduct of the war itself; and the unfitness of Lincoln and Johnson for the task has borne evil fruit to this day. True, any perfect adjustment of the social relations was out of human power. Nature will have her own, and in her own time. Under the best conditions the evils of the slave system would take a century or two to work out of both white and negro. But the conditions were far other than the best. As soon as peace was declared Lincoln, not of malice aforethought, but (to use Mr. Newman's phrase) because of "the puzzled head and crooked conscience of the man," proceeded to hand over the "liberated" negroes to the tender mercies of their enraged ex-masters. Even Walt Whitman sang the praises of reconciliation—forgetful, apparently, that when the Northern white and the Southern white rushed forward for their fraternal embrace unhappy Sambo was being trampled under their feet. Neither North nor South, as a whole, ever had any particular affection for Sambo. At this day he is loathed in the North and hated in the South. A late number of the excellent *New York Forum* tells how he is treated in the North as a social outcast not to be fraternised with on any terms. Here in England we cannot understand the detestation in which he is held there. Few among ourselves would hesitate to maintain friendly intercourse with a

gentlemanly person, just because his skin was naturally dusky. Perhaps we have not quite the same respect for the negro when he is still a noble savage. At any rate, when a traveller comes home from Africa and tells how freely he has been killing the natives, we do not look upon him as a murderer but as a hero. While the North treat the negro with contempt, the South treat him with infamous brutality. To keep up the spirit of hatred against him falsehoods are circulated of his licentiousness and general depravity, until it is half-believed that virtue cannot exist within a black skin. Then, partly in fear and partly in hate, false charges are brought against individuals, who are forthwith, without trial, put to death with nameless horrors. Clearly in America the declaration that all men are equal still means all white men. Perhaps the negro in the South is not a beautiful creature. There has been nothing to make him so; nothing to attract the better members of the race to those States. But, on the whole, taking him at his worst, I think I would rather be responsible for his sins than for the sins of his persecutors.

Mr. F. W. Newman's volume consists of two articles contributed to *Fraser's* (not *Fraser's*, as it is printed throughout the book) *Magazine* in 1879, a third article intended for the same periodical but withdrawn, and a lecture on "The Good Cause of President Lincoln," delivered before the Emancipation Society in 1863. Such writings, after so long an interval, might seem to be out of date; but in view of what has been said and of much more that might be said, not only about the American but also about our own weak hold on the principles of liberty, Mr. Newman must be pronounced to have done good service in thus reproducing them.

WALTER LEWIN.

NEW NOVELS.

The Bell of Saint Paul's. By Walter Besant. In 3 vols. (Chatto & Windus.)

Jezebel's Friends. By Dora Russell. In 3 vols. (Spencer Blackett & Hallam.)

A Conspiracy of Silence. In 2 vols. By G. Colmore. (Sonnenschein.)

Arne and the Fisher Lassie. Translated from B. Björnson by Walter Law. "Bohn's Library." (Bell.)

A Ne'er-do-weel. By D. Cecil Gibbs. (Remington.)

Mrs. Senior, jun. By Foulis Hayes. (Roper & Drowley.)

We have read Mr. Besant's *The Bell of St. Paul's* with a great deal of pleasure—with more, we think, than most of his recent work. This preference may be partly due to the fact that we are unfashionable enough to take little interest in novels about "social reform"; and that social reform, though not entirely absent from *The Bell of St. Paul's*, is very little present there. But this is not the only reason for our liking. Not often, we think, has Mr. Besant married his vivid, humorous style and his half-practical, half-fantastic grasp of character more thoroughly than here. To propitiate God Momus, it may be well to allow that there is in parts a slightly excessive

following of Dickens. Cornelia, who is "in the church" (that is to say, a pew-opener), is unquestionably Dickensian; the Hungarian chevalier is a little like Newman Noggs and a little like Mr. Micawber; while the catastrophe-scene, in which by his aid the machinations of the wicked scientific man, Oliver Luttrell, are defeated, has a certain smack of the memorable discomfiture of Uriah Heap. But, as it happens, these are not the parts or the personages of the book wherein one takes—wherein, at least, we take—a main interest. The hero, Laurence Waller, comes home as a prosperous Australian youngster to search out, by his mother's behest, the decaying remains of her English family. He finds them in no less historic a place than Bankside, takes lodgings as a stranger with them, ingratiates himself with them, and of course carries off spoil, if not according to the liberal ancient rule of "every man a damsel or two," at any rate to the extent of one damsel. With this good old "revolution-and-discovery" plot are interwound two minor plots: the story of a child bought by a benevolent but eccentric doctor from the gipsies, and educated to the full of modern education in the fond belief that this will develop in him not only all the Might, but, as Mr. Carlyle might have said, all the Ought; and the story of a minor bard, a certain Sylvester Indagine, who has retired from the world in the early fifties under the keen blast of a cutting review, and has done nothing but nurse himself since. That the man of pure science turns out a greedy heartless young scoundrel and the man of pure literature an amiable chivalrous old dotard may be anticipated; but, still, though these are interesting studies enough, they are not the main charm of the book. That charm is given by the way in which Mr. Besant has combined four things which he possesses in no ordinary measure—the love of literature, the love of romance, the love of this great London, and the love of all the honest pleasures of sense—in sketching the courtship of Althea Indagine and Laurence Waller. The Australian is a good fellow enough, shrewd and honest and kindly; but about Althea, with her dreams of old literature and her sojourns on the modern river, there is something of the divinity of her ever-famous namesake and name-giver. Nor is the second heroine, Cassandra, unattractive. But Althea should not have gone to Australia. Australia was created to send pretty girls to England, not to abstract them from us.

Miss Dora Russell apparently does not share that idea of the most famous Queen of Israel which some paradoxers had formed for themselves long before M. Renan, by the exercise of his whimsies and by laying hands on the forty-fifth psalm, has elaborated, and which an English magazine writer "lifted" from him without acknowledgment not long ago. Frances Forth, to whom her creatress applies the name of Jezebel in its most uncompromising sense, is a personage who has nothing good, except good looks, about her. She has (as the reader perceives when he meets her sister at the very opening of the story burying a small long box in the sand) been no better than she should be even before the story itself begins; and if she is any better than she should be during its progress, the standard of

moral obligation implied in the "should" must be a remarkably low one. She forces the said sister to jilt the man she loves and contract a marriage with the man she hates to save her own reputation; she herself marries (without loving him) a chivalrous middle-aged colonel; she deserts him and breaks his heart; she practically contrives the death of the man she has eloped with, and so forth. Ruth, the younger sister, though almost entirely guiltless, is for a time scarcely more fortunate; and, though we are left to perceive dimly a sort of reparation for her in the future, almost the whole circle of "Jezebel's Friends" comes to a bad end. Unfortunately, Miss Dora Russell, from whose hand we remember some work very tolerable in its own kind, has not shown herself a good workwoman here. Scarcely one of the characters is alive. It is difficult to say whether Frances—who is no fatal enchantress such as Jezebel should be, but an exceedingly commonplace and rather vulgar young person, with no strong points of any kind, except apparently strong selfishness and passions which might have been strong but for her frivolity—or the Major—Ruth's husband and tyrant, a sort of stage villain of brutality and cunning—is more disagreeable or less lifelike. A few touches of genius, or even talent, might have made the girls' selfish father, Colonel Forth, a very amusing character; but as it is, he is as dull as ditchwater. The opening of the story presents what is in effect a physical impossibility, which Miss Russell's laudably innocent mind has not perceived; and we are somewhere told that somebody's mother thought "a charming girl would be a shield and buckler to him amid the pitfalls of life." Here is a double Hibernicism. It is not usual, except for Irish heroes in a row with the police, to use charming girls as shields and bucklers. And if you did, what good is a shield and buckler against a pitfall? Do you lay the charming girl—the shield and buckler—down and walk over her?

A Conspiracy of Silence opens with some show of the literary power which certain people found in *Concerning Oliver Knox*, nor is this wanting in other passages besides the opening. "G. Colmore," however, has, as it seems to us, made the somewhat serious mistake of alienating the reader's sympathy from her heroine at the crucial point of the book. Charlotte March is a pretty and poor girl who earns, or helps to earn, her living as a governess, dislikes her vocation heartily, and aspires, though less than her mother does, to wealth. To her first casually, and then as a friend of her cousin's, enters a handsome and extremely rich young quire, Eustace Sotheran. Eustace is very eccentric, and the reader is not long left in doubt as to the extent and cause of this eccentricity; but Charlotte, who accepts him as a lover, and who has a special horror of madness, remains in ignorance Eustace, with the double excuse of his malady and his love, evades her suspicion. The cousin tries to enlighten her, but is partly deceived by the mother and partly hampered by his own feeling of rivalry; while the mother, who hears of the facts through him, deliberately cheats her conscience in order that her daughter may not

lose a great match. All this, of course, enlists the reader's sympathy strongly for Charlotte. But Charlotte herself forfeits it (at least in our case) by the purely selfish character of her behaviour when the terrible truth comes upon her. She seems to forget all about her love, does not feel a tinge of pity, and posts off at once to the cousin (who is a lawyer) to know if she cannot get a divorce. This may be natural, but is not engaging.

It is rather curious, critically speaking, how badly modern Scandinavian literature bears translating into English. We shall not pause to consider how far it may be true that the difficulty is due to its combination of borrowings from certain older and more sophisticated literatures, and a certain *engouement* for foreign ideas, with strong local colour. But, as a rule, the Norwegian, Swedish, and Danish stories translated of late years are extremely disappointing. We must certainly apply this description to the Bohn Library version of Bjornstjerna Björnson's "Arne" and "The Fisher Lassie." Both stories have a certain interest as depicting Norse manners in the country and on the seaboard; but these are pretty well known already. The interest of character seems to us at once thin in substance and over elaborated in treatment. "Arne" is the better of the two, though what may be called the overture of "The Fisher Lassie" contains—in the strange and (except for the said lassie) abortive intrigue between the father and mother of Petra—a really powerful subject of which much more could have been made.

Mr. Cecil Gibbs should have had a friendly critic beside him when he was making up his MS. for press, and should have let that critic slash with desperate hook at least a third of his volume. The opening sketches of the life of a sort of son of Heth in a Scotch manse are not bad, and the South African scenes of the latter part might be worse; but both want "cutting," concentrating, and readjusting generally.

It is almost enough to say of *Mrs. Senior, junior*, that very great literary talent indeed would have been necessary to carry off its central situation, which is preposterously improbable in the first place, and, to use plain words, exceedingly nauseous, though not actually immoral, in the second. Mr. Foulis Hayes writes very badly; and his errors in taste and judgment of all kinds may be said to be worthy of his selection of subject—which is, to put it plumply, the assumption of a woman's part by a man carried out to the length of going through the form of marriage with a lovesick boy, and the constant exchange between them of all forms of endearment compatible with ignorance of the actual fact on the boy's part. The only thing to be said for the book is that it has a sort of bustle of narrative which might have been better employed; but which, by those who have developed their tastes in this direction, and blunted them in all others, by a long course of shilling dreadfuls, may be appreciated.

GEORGE SAINTSBURY.

GIFT BOOKS.

By Pike and Dyke. By G. A. Henty. (Blackie.) Mr. Henty is deservedly a "favourite writer" of boys' books. His stories are always full of stirring incident, graphically told, and they are manly and wholesome also. In these respects *By Pike and Dyke* is worthy of its predecessors, but it fails as a story. Despite his thrilling adventures and hairbreadth escapes, we really do not care twopence about Ned, afterwards Sir Edward Martin; and to his elevation and his love affairs we are alike indifferent. The fact is we do not know him. He is little more than a marionette who has to go through certain scenes to illustrate the struggle for freedom in the Netherlands. Nevertheless, there is plenty of good reading in the book. The mission of Ned to deliver letters from William the Silent to his adherents at Brussels, the fight of the *Good Venture* with the Spanish man-of-war, the battle on the ice at Amsterdam, the siege of Haarlem, are all told with a vividness and skill which are worthy of Mr. Henty at his best. If the book does nothing else, it will at least interest them in one of the most terrible and noble struggles in the history of the world.

The Conquest of the Moon. A story of the Bayouda. By A. Laurie. With numerous illustrations. (Sampson Low.) This is a semi-scientific tale of marvellous adventure of the type which M. Jules Verne has made popular. The setting of the story is French. The characters are of the usual kind, including a pair of omniscient Frenchmen, some villainous Germans, a frigid baronet and his lovely daughter, and a good many Nubians and followers of the Mahdi. A mountain of pyrites makes a convenient magnet for attracting the moon to an observatory in the Soudan, and a sudden accident transfers the observatory and mountain together into an immense lunar crater. There are many schoolboys who will follow with great interest the travellers' expedients for returning to their point of departure, and who will probably resent the suggestion that the whole party was hypnotised and surrounded with illusions by the acts of a dwarfish magician.

Chronicles of Elfland.—Elf-knights. By M. A. Curtois. (Remington.) "The Elf-knights" are creatures of a chivalric and romantic kind, to whom the fantastic tricks of Pucks and gnomes and the ordinary sprites of wood and field are altogether unknown. The story is full of a sweet seriousness that will remind some of its readers of the elfin knights who rode on Sir Huon's right hand, "when with King Oberon he came to Fairyland." By doughty deeds and heroic struggles, a poor wood-elf becomes Sir Ilon, the Elf-knight, who wins the love of the Lady Florette, in spite of all the charms of the Gnome-Queen, the spells of the Wizard Rodenzus, and the furious onslaughts of the Giant Alato. All through the story, to quote the prefatory poem, "the martial music rings its wild refrain." There are dark forests and "the clamour of eager multitudes," and the horns of Elfland blowing for a mighty tournament, which ought to ensure the favour of the more seriously minded among its youthful readers.

The Witch of Atlas. A Ballooning Story. By H. Park Bowden. (Sampson Low.) The *Witch of Atlas* bring us back to the "fairy tales of science," and the complex affections of modern life. The book is a love story concerned with the fortunes of a beautiful aeronaut and an ideal Irishman. He is ready for any adventure in cloudland. She is no sooner dashed to the earth with a torn balloon than she is off to Paris, braving the Prussian shot and shell, to bring back the necessary surgeon. It is a work full of lively adventure, ending (as all such

stories should end) in a "tender elation," and the sealing of a long-expected compact.

Beyond the Black Waters. A Tale. By A. L. O. E. (Nelson.) A new story by A. L. O. E. is sure of a hearty welcome, and her numerous readers will find no falling-off from the level of her former work in this tale of saints and sinners living "beyond the black waters." To use a more conventional style of description, it is an account of the convicts in the Andaman Islands, and of the Karens of Upper Burmah, and especially of their conversion to Christianity by Brother Ko Thah Byn, "a remarkable man who stands conspicuous among them as a lighthouse at night." There is a strange murder and a most unexpected confession; but everything ends as the reader could wish, except that the comical young "scientist" appears to be unnecessarily killed in the course of a fantastic experiment.

The Wreck of the Argo; or, The Island Home. By F. G. Fowell. (Ward & Downey.) Mr. and Mrs. Seymour, with their four sons—a happy and united family—leave the wreck of the *Argo* and land on an uninhabited island of the Pacific. How they lived, what adventures they met with, what treasure they found—in fact, the history of their two years' sojourn on the island is here described. Mr. Seymour is always imparting useful knowledge to the boys, or telling some stirring anecdote; so the tale is both entertaining and instructive. That the Seymour family refrained from work on Sunday was very well, but the fact is mentioned an unnecessary number of times.

The Brig and the Lugger. By Hugh Mulleux Walmale. (Hutchinson.) The scene of this story is laid at the time of the French Revolution. The hero is an English naval officer, whose adventures are of the most varied and thrilling description. He is shipwrecked, imprisoned in the Temple, captures French ships, is the carrier of dispatches from Napoleon to England, takes part in the expulsion of the French from St. Domingo, and finally falls in love and marries a French lady. Col. Walmale may be congratulated on being at home on the deck of a British man-of-war. His book can be warmly recommended to boys.

Polly: a New-fashioned Girl. By L. T. Meade. (Cassell.) The title of this book is somewhat of a misnomer, for although Polly Maybright gives a sufficient amount of trouble to those around her, and in various ways causes plenty of stir, yet the true heroine—at all events, the centre of such interest as the story possesses—is the Australian girl, Flower Dalrymple. Polly is, after all, a sort of "understudy" to Flower; although it must be admitted that she plays this part remarkably well, annoying her elder and Martha-ish sister, Helen, to a sufficient extent. Perhaps the author of *Polly* goes too far when she makes Flower very nearly murder a child by way of showing her passion. The only fault to be found with this book is that it is too subtly psychological for its meaning to be quite obvious to children, except such of them as are nursery Merediths. Yet there is plenty of tumbling and temper in it, too. Parents, even more than children, will find it profitable for reproof, for correction, and for instruction in paternal righteousness. Dr. Maybright is a model father, for he takes the loss of his wife, and of his eyesight too, philosophically; even the domestic chaos which follows in the wake of Mrs. Maybright's death does not unduly affect him. *Polly* is an excellent girls' book for grown-up people.

Soap-Bubbles. By Isabella Webble. (Walter Smith & Innes.) There is a good deal of fancy in this book, but it seems to us to be some-

what misdirected. The meaning of the stories, such as it is, will scarcely be appreciated by young folks, and they will not appear very wise to older people. It is really quite impossible for either old or young to believe in the rapture of a dead shell on returning to the depths of the sea; but "The Angel Pity's Prayer" and many other touches throughout the book show that the author is not to be despaired of, and that one who occasionally can write so tenderly and prettily may write much better things some day.

Dora's Doll's-House. By the Hon. Mrs. Greene. (Nelson.) Dora was a very naughty little girl, wilful and selfish, and very unkind to her little brother Charley, and always telling tales against him. She gave her good parents much pain, although they gave her a beautiful doll's-house—was disobedient also. Such behaviour can only have a bad end; and that end was the burning of the doll's-house and part of her father's. It was like, also, to cause the death of the tender-hearted and delicate mother; but when things come to the worst they mend, and so did Dora and so did her mother. Anyone who wishes to see how this pathetic and truly moral story can be told in two hundred and fifty-four pages can do so by purchasing or borrowing (we recommend the latter comparatively) *Dora's Doll's-House*.

For Auld Lang Syne. By Alice Weber. (Griffith, Farran & Co.) To those who have found pleasure in reading Miss Thackeray's stories, Miss Alice Weber's book will be very welcome. There is an old-world charm and sweetness in this tale of a happy Hampshire home which reminds us of *Old Kensington*. The same quaintness pervades both. *For Auld Lang Syne* is like a garden when old-fashioned flowers hide the crumbling walls, and the sun dial marks the time over the grass-grown walls. In these days it is refreshing to come across a heroine so simple and womanly as Molly Talbot—"a little rosebud set with wilful thorns and sweet as English air could make her." In her love of introspection she brings back to us Maggie Tulliver; but she is a creation apart, and a charming creation too. Her girlish idea of self-immolation—to marry the man she pities to prove herself worthy of the man she loves—is the key note of the book. The character of the old father, and his Anglo-Indian reminiscences of "Auld Lang Syne," are drawn with a loving hand; and the account of the misunderstanding between father and daughter is given with true pathos. Miss Weber's novel is one that may be placed in the hands of all young readers. The tone is pure and the moral good.

Thorndyke Manor: a Tale of Jacobite Times. By Mary C. Rowsell. (Blackie.) Among adult readers the historical novel to which Scott gave such a long-continued vogue has gone a little out of fashion; but from the juveniles stories of the past continue to receive a warm welcome, especially when, as in Miss Rowsell's new tale, brightly and naturally conceived characters play their part in an exciting plot. The most thrilling portion of the action arises out of the machinations of Hiram Peckover, the wicked and treacherous steward—the steward, like the baronet of fiction, being nearly always a villain of the deepest dye—who, by means of a forged letter and other devilries, contrives that the hero shall be accused of complicity in a Jacobite plot. Of course, Peckover is finally unmasked, and the conclusion of a very interesting story vindicates poetic justice in a manner which will prove eminently satisfactory to its young readers. The picture of English life in the earlier Georgian times is very realisable; and the only striking fault is the aggressively modern tone of many of the conversations. For the

sake of appearances we have an occasional "Prithce" or "Odd's life"; but much of the talk would have been simply impossible at the period of the story.

When Mother was Little. By S. P. Yorke. (Fisher Unwin.) There is nothing specially fresh in the central idea of this book, but it is very freshly and interestingly worked out, and the theme is one of which the little ones do not easily tire. The mother of the story tells to her own children the story of the first ten years of her life; and other mothers, who are not adapts in the art and mystery of autobiography, will find in it something to read to their children when they make the ever-recurring request for a story. All the incidents are very natural and unsensational; but the juveniles will be excited by some of the little heroine's experiences, which are related in a very simple, vivacious, and attractive style.

The Seven Golden Keys, by James E. Arnold (Blackie), is a fairy tale; and, as even fairy tales in these days are expected to have a moral, there is a moral here. A little girl named Hilda wanders into a wood, and there meets with a fairy queen of the good old type, who sets her in search of seven golden keys which will unlock a casket containing some wondrously good thing. The keys are certain virtues, as truth, patience, kindness, &c. The child meets with a variety of marvellous things and people, and, of course, finally wins the keys. We are not told in the end what the casket contained, the guessing of which may be a pleasant game for winter evenings.

CHINESE domesticities are an unexplored region to most of our young folk, who may be introduced to them by the perusal of *Smitten and Slain*, by A. V. V. (Nelson). The chief object of the story, however, is to show the evils of opium, which here figure as those of drinking would do in a story of English life—the opium-smoking saloon playing the part of the familiar public-house. The hero is a young married man, who contracts the fatal habit, and comes to ruin in consequence. There are English people, too; and the contrast between the ideas of a young English lady and the Chinese matrons whom she visits is well set forth. Incidentally, moreover, we are shown some evils arising from another Chinese habit—the too ardent study for competitive examinations in an unlucky aspirant who, "after three days' incessant mental strain, had been discovered dead in the little cell-like apartment allotted to each student, with some splendidly-done papers before him"—a calamity which, so far as we know, has not yet happened at Burlington House. Most of the story, however, is bright and pleasant, though its ominous title is justified by a dismal ending so far as the Chinese characters are concerned.

It might have been, by A. V. V. (Shaw), is an historical novel of the orthodox school, in which the main interest centres in a group of fictitious personages whose fortunes are intermixed with real characters. The scene is laid during the Gunpowder Plot, and the book will be a good one to give young people a lively idea of that famous affair. Hence we have portraits of Catesby, Percy, and the rest, while King James himself appears on the scene, as well as the second Cecil and other famous people. There is happily no attempt at either whitewashing or blackening; and the difficult character of Garnet is skilfully and, so far as we can judge, fairly treated. The hero, Aubrey Lorraine, is the favourite one of books for young people—a lad of good intentions but easily led into mischief. He gets into trouble through love of pleasure and gay company, and, falling into the society of the conspirators, has to hide from the pursuit of the authorities. A good Puritan minister, himself in adversity, aids him to

escape. By a judicious course of hardship he comes to a right mind, and the necessary reformation is happily wrought in his character. The author has worked up her historic and social details with considerable care. There is a fair variety of domestic character in the hero's family, and the description of London localities as they were in the days of the first Stuart will interest those familiar with the same places in their present very different aspect.

The End Crowns All. By Emma Marshall. (Shaw.) This well-known author has here given us the life-story of a constant woman. Stephanie Bolingbroke had to pass through many trials. She had to soothe her invalid and fretful widowed mother, and to screen her brother from disgrace. Besides, for her friend Rose's sake, she gave up the man she loved, and refused a princely fortune from another man whom she could not respect. So far as gold is concerned Stephanie was, in the end, rewarded; for the unsuccessful suitor left her his fortune. But she was rewarded in a still higher manner by the love and respect of all who knew her pure and unselfish life.

Peggy's Little Squire (S.P.C.K.) is a bright and pleasant episode of life in a country parsonage. Peggy, the heroine, is a tom-boy, who tears her dresses and dirties her face; Lena, her sister, is always clean and neat, never gets into trouble, and loves her book. Of course, the reader's sympathies are with Peggy, though happily we are not called on to dislike Lena. To these damsels enters a boy cousin of their own age, who comes to stay at the rectory, but who turns out to be so gentle and delicate that Peggy is more of the boy of the two, and the usual relations of protected and protector are reversed. Besides timidity at bodily danger, Denzil believes in ghosts and dreads them. How Peggy imparts something of her own spirit to her cousin, how they get lost in a wood, and how they get home, must be read in Miss Carew's pages. The talking is perfectly natural, and the religion rather infused through the story than obtrusively put forward. The "Little Squire" is the boy cousin; and Peggy is no timid Una, but the valiant knight of the romance, to whom the "Squire" looks up as to his guide and guardian. Of course, in the end, the tom-boy is softened without losing her spirit, and the little cousin becomes brave and manly.

Over There (S.P.C.K.) is a very different story, being melancholy and theological; but the tale is written with a certain gloomy power, and holds the reader's attention to the end. The chief characters are taken from that neglected class—the boat people on the canals; and their life is described with something of the graphic power of Dickens, who indeed has in one place touched slightly upon it. The family in the boat, with a brutal father and a drunken stepmother, makes a dismal picture, relieved only by the mutual affection of the ill-used twins, Matt and Madge. The latter, hurt by an accident, becomes a cripple, and is taken up (literally and morally) by some good Samaritans, who find her laid on the grass by the churchyard. Here the gloom of the story is brightened by the appearance of the good angel of the tale, in the shape of the rector's granddaughter, who gives poor Madge the first and only teaching she is ever to receive. The close is pathetic; and the moral of the whole is that the reader should obtain Mr. George Smith's books—*Our Canal Population* and *Canal Adventures by Moonlight*—and take an interest in a much neglected class of people.

The Guild Hymn Book, compiled by Rev. Edward N. Dew (S.P.C.K.), will be found a useful companion to *Hymns, Ancient and Modern*. There is much good poetry in this little book that may be read as well as sung.

NOTES AND NEWS.

UNIVERSAL sympathy has been expressed at the tidings—made known through the *Daily News*—of Mr. Browning's serious illness, just at the moment when his new volume is being issued to the public. His best friends are the most confident that his great physical energy will enable him to make a rapid recovery.

MR. ROBERT BUCHANAN's new poem, to be published immediately, with illustrations, is entitled *The Outcast: a Rhyme for a Time*. It is described as a somewhat new departure in poetry, intermingling with a legendary subject a good deal of contemporary matter. The hero is that mythical person, "The Flying Dutchman," whom the poet assumes to be still existing, and who in the prelude (called "The First Christmas Eve") makes his appearance in the heart of London.

WE understand that Mrs. Pfeiffer is at work upon a drama in three acts, written expressly for the stage, which will be produced to the managers and the public at a *matinée* at the Prince of Wales's Theatre in February next.

MR. DAVID NUTT will issue next week to subscribers the fourth volume of the "Bibliothèque de Carabas," consisting of a reprint of Caixton's *Fables of Aesop* (1484), with a preface by Mr. Joseph Jacobs, in which he subjects the pedigree of the so-called Aesopic fable to the same exhaustive examination that he has already applied to the Fables of Bidpai. The work will be in two volumes, each of which will have a frontispiece, and the first some introductory verses also by Mr. Andrew Lang.

A LIFE of Carmen Sylva (Queen of Roumania), translated from the German by the Baroness Deichmann—containing four portraits from photographs, a view of Pilsch Castle, and a facsimile of handwriting—will be published immediately by Messrs. Kegan Paul, Trench, Trübner & Co.

THE Christmas volume of the "Canterbury Poets" series will be *Humorous Poetry of the Century*, edited by Mr. Ralph Caine, of Liverpool, who is a brother of Mr. Hall Caine, the novelist. The collection will include some new pieces, among them being three of Mr. W. M. Rossetti's "Democratic Sonnets." Mr. Frederick Locker-Lampson, Mr. Arthur Locker, Mr. Austin Dobson, Mr. Coventry Patmore, Mr. G. A. Sala, Mr. Godfrey Turner, Mr. Clement Scott, Mr. Yates, Owen Meredith, Mr. Buchanan, Mr. G. B. Sims, Mr. Gilbert, Mr. Sydney Grundy, and Mr. Anstey are also laid under contribution.

MESSRS. G. P. PUTNAM'S SONS are about to issue a book by Mr. Carter H. Harrison, ex-mayor of Chicago, entitled *A Race with the Sun*. It will describe travels in many countries, with a number of illustrations.

A SECOND edition of Mrs. Piatt's volume of poems, *The Witch in the Glass*, is announced for early publication by Mr. Elliot Stock.

THE whole edition of *Lord Chesterfield's Letters to his Godson*, which Lord Carnarvon has just issued through the Clarendon Press, was taken up by the booksellers on the day of publication.

THE lecture session of the Cymmrodorion Society will commence on Wednesday next, December 18, when Mr. Frederick Seebohm will deliver an address on "The Celtic Open-Field System." At the annual meeting just held, Mr. Henry Owen, author of *Gerald the Welshman*, Mr. Ellis Griffith, fellow of Downing College, Cambridge, Mr. R. Arthur Roberts, of the Record Office, and Mr. Edward Owen, of the India Office, were added to the council of the society.

THE following are the lecture arrangements at the Royal Institution before Easter: Prof. A. W. Rücker, six Christmas lectures to juveniles on "Electricity"; Prof. G. J. Romanes, ten lectures on "The Post-Darwinian Period"; Mr. E. Roscoe Mullins, three lectures on "Sculpture in Relation to the Age"; Canon Ainger, three lectures on "The Three Stages of Shakspeare's Art"; Mr. Frederick Niecks, four lectures on "The Early Developments of the Forms of Instrumental Music," with musical illustrations; Prof. Flower, three lectures on "The Natural History of the Horse and of its Extinct and Existing Allies"; Lord Rayleigh, seven lectures on "Electricity and Magnetism." The usual Friday evening meetings will begin on January 24, when a discourse will be given by Prof. Dewar on "The Scientific Work of Joule"; succeeding discourses will probably be given by Sir Frederick Abel, Mr. H. B. Wheatley, Prof. J. A. Fleming, Mr. Shelford Bidwell, Prof. O. Hubert H. Parry, Mr. Francis Gotch, Prof. T. E. Thorpe, Prof. G. F. Fitzgerald, Lord Rayleigh, &c.

THE FORTHCOMING MAGAZINES.

WE are informed that the beginning of 1890 will witness the birth of a new monthly review, to be edited by Mr. Robert Buchanan. It will be eclectic in character, but among its objects will be the promotion of the editor's views on social and religious questions. Unusual prominence will be given to the discussion of current literature.

WITH the new year, the *Expositor* will begin a new series, though under the same editorship and, in the main, on the old lines. Somewhat less space will henceforth be given to connected series of articles, and more to the treatment in single papers of subjects as they arise. Among the contributions promised during 1890 are: papers on "The Authorship of the Fourth Gospel," by Bishop Lightfoot; "Jesus at the Feast of Tabernacles," expository studies in the life of Christ, by Principal Oswald Dykes; popular expositions on the Old Testament, by Canon Cheyne; a series of papers on "The Teaching of the New Testament on the Future Punishment of Sin," by Prof. Joseph Agar Beet; papers by Principal Fairbairn; expositions by Dr. Godet; and Old Testament studies by the late Prof. Elmalie. It is also hoped Canon Westcott will contribute a series of papers in the latter part of the year.

THE announcements for a new volume of *Good Words*, beginning with the January number, include the following: Novels by Mr. B. L. Farjeon and Mary Linskill; "Oyster Culture," by the Marquis of Lorne, with illustrations by Princess Louise; "The Impregnable Rock of Scripture," a study of modern criticism, by Mrs. W. E. Gladstone; a series of papers on "Socialism," by Prof. Flint; a sketch of Milton's life, by Dean Plumptre; and "A Tillygloss Scandal," by Mr. J. M. Barrie.

TWENTY-SIX "Romany Songs Englished," by Mr. William E. A. Axon, of Manchester, will appear in the next part of the *Journal of Gypsy Lore*.

THE January number of *Great Thoughts* will contain the first instalment of a serial story by the Rev. Dr. Joseph Parker, entitled "The History of a Soul, or Robert Elmsmere's Contract."

THE opening chapters of a serial story by Mr. R. B. Sheridan Knowles, entitled "Glenconoge," will appear in the January number of the *Month*.

MESSRS. CASSELL & Co. are producing a "Little Folks Autograph Book," which will be

presented with the January number of *Little Folks* (published on December 19), commencing the new volume. A serial story by Mr. Clark Russell will be begun in the same number.

THE proprietors of *Harper's Young People* have decided to open a weekly and monthly competition for readers and subscribers beginning with the new year.

UNIVERSITY JOTTINGS.

SOME of the friends of the late Dr. Edwin Hatch desire to show their respect for his memory by raising a fund, of which a small part will be applied to the erection of a simple monument, and the remainder invested for the benefit of his family. The committee includes the bishops of Durham and Salisbury, and most of the theological professors at both Oxford and Cambridge. The hon. secretary is the Rev. Dr. W. W. Sanday, 12 Canterbury Road, Oxford. The subscriptions promised up to December 4 amount to nearly £600.

DR. J. G. GREENWOOD, acting on medical advice, has been compelled to resign the principalship of Owens College, Manchester, to which office he was appointed in 1855, five years after the foundation of the college. He has also resigned the chair of New Testament criticism, which he has held for the last few years, since the departments of Greek and ancient history were assigned to other professors.

ON the recommendation of the classical board at Cambridge, a grant of £100, from the Worts Travelling Scholars' Fund, has been made to Mr. F. G. Frazer, fellow of Trinity, in order to enable him to examine on the spot the results of recent excavation in Greece, with a view to a translation of Pausanias, with notes and excursuses, upon which he has been engaged for some time past.

THE syndicate appointed to consider the late Mr. R. S. Newall's gift of his great telescope to Cambridge have reported that the gift be accepted; and that the wish of the donor to promote the study of stellar physics be recognised by the appointment of an additional observer. It is estimated that the capital expenditure required for the removal and re-erection of the telescope, the purchase of a site, the building of a house for the observer, &c., will amount to £2225; while the annual expenses will be about £400.

IN Congregation at Cambridge, a report of the Council has been adopted, affiliating to the university twenty-seven institutions which are already affiliated to the university of Calcutta up to the B.A. standard. Most of these institutions are in Bengal; but a few are in other parts of India which as yet possess no university of their own, such as the Central Provinces and Burma; and at least three are in Ceylon. The result of affiliation is that their students are excused one year's residence at Cambridge.

MR. WALTER RALEIGH has been appointed to the King Alfred chair of modern literature and English language at University College, Liverpool, vacant by the transfer of Prof. A. O. Bradley to Glasgow.

THE Gilchrist trustees have decided to withdraw the scholarship hitherto awarded by them to youths in India and Ceylon on the results of the London matriculation, and to substitute for it two scholarships of £200 each, tenable for three years, for the study of science in Europe. One of these is allotted every year to the universities of Calcutta, Bombay, and Madras, in rotation; the other every third year to the universities of the Punjab and the North-West Provinces, jointly.

THE second volume of the new edition of De Quincey's Collected Writings (Edinburgh: A. & C. Black) opens with an article on "Oxford," which has not been reprinted—at least, in England—since it first appeared in *Tait's Magazine* for February, 1835. De Quincey here gives a most interesting sketch of university life in his undergraduate days (1803-8), though unfortunately he says very little about the circumstances of his own career. With his love for *minutiae*, he calculates that "a man may defray every expense incident to an Oxford life," during thirty weeks of term, for £90 15s. Regarding the obscure subject of De Quincey's flight from Worcester College, in the middle of the examination for honours, the editor (Prof. Masson) tells all that is to be told in a note. The second article in the volume—on "German Studies, and Kant in particular"—has a peculiar interest, for it reveals De Quincey as the first Oxford neo-Kantian. It has never been reprinted since 1836, not even in America.

ORIGINAL VERSE.

AMONG THE ROOTED SOULS.

If some new Dante in the shades below,
While crossing that wan wood, where the self
slain,
Changed into conscious trees, soothe their dull
pain
By sighs and plaints, as tears can never flow,
Should hear an English voice, like west wind low,
Come from the latest tree, and, letting strain
His ear against its trunk, should hear quite plain
The soul's heart tick within, though faint and
slow:
Then let him ask: "O Amy, in the land
Of the sweet light and of the sweet live air,
Did you ne'er sit beside a cripple's bed,
That you could thus destroy, at Hell's command,
All that he envied you, and choke the fair
Young flame of life, to dwell with the wan dead?"

E. LEE HAMILTON.

OBITUARY.

MRS. HAGGARD, of Bradenham, who died on December 9, at the age of sixty-nine, was the author of two volumes of verse marked by considerable merit. *Life and its Author* (second edition, 1870) is "an essay in verse," in rhyming couplets, and has many rapid and energetic passages of the didactic couplets now so seldom employed. The following, for example, is distinctly vigorous:

"Thus thou, oh Man! thy Spirit's bark may'st
guide
O'er dim Enquiry's wild and trackless tide,
While Reason's Magnet, on thy arduous way
Directs thy course, and turns thy Night to Day:
But if, unsated still thy restless mind,
Fair lands and open seas thou leave behind,
And daring track that lone mysterious main
By jealous Nature barred with icy chain,
Beware! too near those sunless billows roll
To cheerless UNBELIEF's Magnetic Pole,
Where, powerless and benumbed, thy useless
guide
In wild vibrations veers from side to side;
Despairing seeks, nor finds, a place of rest,
And madly leaps to Earth's unhallowed breast!"

Mrs. Haggard's other book, *Myra* (1857), was a tale or the first Afghan War. Some of the Oriental scenes and descriptions are spirited; but the tale was, perhaps, better suited for prose.

MAGAZINES AND REVIEWS.

THE *Expositor* for December concludes Dr. Jessopp's examination of those passages in the Epistles which seem to him to contain quotations from or references to primitive liturgical or other formulae. Principal Brown examines

the claim of the non-predictive theory of the design of the Apocalypse, and is severe on those critics who apply the historical key to Daniel and the Apocalypse, on the assumption that these books are not in the full sense prophetic. Prof. Cheyne expounds Ps. xxiv., assuming that it is post-Exile and of composite origin, showing that on this theory the Psalm is not less full of high spiritual meaning than on any other. Prof. Bruce continues his series of articles on Hebrews (the Tabernacle). Mr. Hoskin describes with enthusiasm the heliotypic reproduction of Codex B; and, lastly, Prof. Marcus Dods surveys recent English literature on the New Testament.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BLOCK, J. O. Jeremias Falck, sein Leben u. seine Werke. Danzig: Hinrichs. 35 M.
BRUNF, politische. Bismarcks aus den J. 1849-1889. 2. Sammlg. Berlin: Steinitz. 5 M.
BÜTTNER, R. Reisen im Kongolande. Leipzig: Hinrichs. 8 M.
D'ALBEGA, A. L. Les établissements français du golfe du Bénin. Paris: Baudouin. 8 fr.
GEMM, H. Fünfzehn Essays. 4. Folge. Aus den letzten fünf Jahren. Gütersloh: Bertelsmann. 6 M.
KAULEK et PLANTET. Recueil de fac-simile pour servir à l'étude de la paléographie moderne (17^e et 18^e siècles). 1^{re} série: rois et reines de France. Paris: Colin. 20 fr.
LINDENSCHEIDT, L. Das römisch-germanische Central-Museum in bildlichen Darstellungen aus seinen Sammlungen. Mainz: v. Zabern. 16 M.
LOCHER, Baron G. Dante in der deutschen Kunst. 1. Lfg. Dresden: Ehlermann. 5 M.
POIRIER, Jules. Horace: étude psychologique et littéraire. Paris: Thorin. 3 fr. 50 c.
ROSENBERG, M. Der Goldschmiede Merkzeichen. Frankfurt-a.-M.: Keller. 23 M.
SCHMIDT, J. Geschichte der deutschen Literatur von Leibniz bis auf unsere Zeit. 4. Bd. 1797-1814. Berlin: Besser. 8 M.
TALHOFFER's Fechtbuch (Ambraser Codex) aus dem J. 1499, gerichtet u. andere Zweikämpfe darstellend. Hrsg. v. G. Hergsells. 70 M. Gothaer Codex, aus dem J. 1448. 50 M. Prag: Calve.
VALLAT, G. Etudes d'histoire, de mœurs et d'art musical sur la fin du 18^e siècle et la première moitié du 19^e siècle. Paris: Quantin. 3 fr. 50 c.
VITU, Aug. Paris. Paris: Quantin. 25 fr.

THEOLOGY.

- GLORI, J. Die jüngste Kritik d. Galaterbriefes, auf ihre Berechtigung geprüft. Leipzig: Deichert. 1 M. 80 Pf.
SOMER, M. Die Entstehung der Apostelgeschichte. Berlin: Nicolai. 1 M. 80 Pf.

HISTORY, ETC.

- DEPESCHER, venetianische, vom Kaiserhofe. 1. Bd. Leipzig: Freytag. 11 M.
FRICK, W. Geschichtlich-kritische Feldzüge durch das nordöstliche Westfalen. 2. M. Das mittelalterliche Westfalen. 4 M. Minden: Bruns.
LASTIG, G. Markenrecht u. Zeichenregister. Halle: Niemeyer. 6 M. 80 Pf.
MITTHEILUNGEN aus dem vaticanischen Archiv. 1. Bd. Actenstücke zur Geschichte d. Deutschen Reiches unter den Königen Rudolf I. u. Albrecht I. Mitgetheilt v. F. Kaltenbrunner. Leipzig: Freytag. 10 M.
PFLUGK-HARTUNG, J. v. Untersuchungen zur Geschichte Kaiser Konrads II. Stuttgart: Kohlhammer. 3 M.
PLEW, J. Quellenuntersuchungen zur Geschichte d. Kaisers Hadrian, nebst e. Anh. üb. das Monumentum Ancyranum u. die kaiserl. Autobiographien. Straßburg: Trübner. 5 M.
SCHERKE, G. Die "Lettres d'un officier prussien" Friedrichs d. Grossen. Straßburg: Trübner. 3 M.
VARENTAUFF, O. Johannes Schulze u. das höhere preussische Unterrichtswesen in seiner Zeit. Leipzig: Teubner. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOETTGER, O. Die Entwicklung der Pupa-Arten d. Mittelrheingebietes in Zeit u. Raum. Wiesbaden: Bergmann. 3 M.
DREHER, E. Die Physiologie der Tonkunst. Halle: Pfeffer. 2 M. 40 Pf.
HALLER, B. Beiträge zur Kenntnis der Textur d. Central-Nervensystems höherer Würmer. Wien: Holder. 20 M.
KÄRNER, W. Ueb. den Abbruch u. Abfall pflanzlicher Behaarung u. den Nachweis v. Kieselsäure in den Pflanzenhaaren. Leipzig: Engelmann. 2 M.
KUBARY, J. S. Ethnographische Beiträge zur Kenntnis d. Karolinen-Archipels. Leipzig: Winter. 27 M. 60 Pf.
MARBACH, F. Die Psychologie d. Firmianus Lactantius. Halle: Pfeffer. 1 M. 50 Pf.

- SCHAEFFER, J. Ueb. den feineren Bau fossiler Knochen. Leipzig: Freytag. 1 M. 80 Pf.
SCHMIDKUNZ, H. Ueb. die Abstraction. 90 Pf. Analytische u. synthetische Phantasie. 1 M. 90 Pf. Halle: Pfeffer.
SCHULZE, E. u. E. STRIGER. Untersuchungen üb. die stickstofffreien Reservestoffe der Samen v. *Lupinus luteus*. Berlin: Parey. 2 M.

PHILOLOGY, ETC.

- BARTHOLOMAE, Oh. Studien zur indogermanischen Sprachgeschichte. I. Halle: Niemeyer. 5 M.
BILGUEB, v. Macedonisch-türkische Wörtersammlung m. kulturhistorischen Erläuterungen. Schwern: Stiller. 1 M. 50 Pf.
BURESCH, K. Klaros. Untersuchungen zum Orakelwesen d. späteren Altertums, nebst e. Anh., das Anecdoten *χρησμοί τῶν ἑλληνικῶν θεῶν* enth. Leipzig: Teubner. 2 M. 80 Pf.
DISSERTATIONES philologicae Halenses. Vol. X. Halle: Niemeyer. 8 M.
GUTHSMID, A. v. Kleine Schriften. Hrsg. v. F. Rühl. 1. Bd. Schriften zur Aegyptologie u. zur Geschichte der griech. Chronographie. Leipzig: Teubner. 14 M.
MARCELLI de medicamentis liber. Editio G. Helmreich. Leipzig: Teubner. 3 M. 80 Pf.
MICHEL, V. Zum Wechsel d. Nominalgeschlechts im Deutschen. I. Straßburg: Trübner. 1 M. 50 Pf.
POLLONIA, C. A. de bello aetio commentarius. Rec. etc. E. Wölflin et A. Miodonski. Leipzig: Teubner. 6 M. 80 Pf.
PLUTARCHI Chaeronensis moralia, recognovit G. N. Bernardakis. Vol. II. Leipzig: Teubner. 8 M.
URBA, O. F. Beiträge zur Geschichte der Augustinischen Textkritik. Leipzig: Freytag. 1 M. 80 Pf.
WESSELY, O. Die Papyrus Papiri d. Fundes v. El-Fajum. Leipzig: Freytag. 8 M.
ZIEGLER, Die Märchenkomödie in Athen. St. Petersburg: Schmitzdorff. 2 M.
ZIMMERMANN, A. Kritische Untersuchungen zu den Posthomerica d. Quintus Smyrnaeus. Leipzig: Teubner. 4 M.

CORRESPONDENCE.

LORD MACAULAY'S UNPUBLISHED POEMS.

Leicester: Nov. 26, 1889.

I am enabled to give a few more lines from the unpublished ballad of "Bosworth Field," by Lord Macaulay, of which I made mention in the ACADEMY of October 5.

"It is an eve in summer time as fair as fair can be,
It is a lordly castle high up on the banks of Dee.
A lady from the castle looks, she hath looked
forth since morn,
A squire before the castle gate winds loud and
long his horn;
And up the huge portcullis flies and down the
drawbridge falls,
And fast the gallant spurs his steed within the
castle walls;
And rustling in her silk attire of satin and of
vair,
That stately dame with anxious eye sweeps
down the winding stair.
Her train fall back on either hand and leave a
passage free,
And down to earth that horseman springs and
falls on bended knee.
Now joy to Richmond's dowager, now joy to
Stanley's wife,
The right and wrong have striven to day and
God hath judged the strife!
Joy to the hundred villages on Beaufort's wealthy
plain!
Joy to the stormy mountain tops of Oliford's
bleak domain!
Joy to each honest English heart that, through
all good and ill,
In spring and fall, in sun and storm, hath loved
the red rose still!
But, lady, let me loose my helm, and rest my
lance and shield,
For I have ridden fast and far this day from
Bosworth Field."

It will be acknowledged, I think, that though some of these lines are weak enough, yet that others are by no means deficient in vigour. The poem is no doubt a very early effort; but the Macaulay manner is plainly visible especially in the squire's salutation of the noble lady to whom he bears the good tidings.

J. J. BRITTON.

THE ACCOUNTS OF THE HOSPITAL OF KING
CHARLES II. NEAR DUBLIN FOR 1702.

Oxford: Dec. 3, 1889.

The following accounts, which are transcribed from a beautifully written 12mo MS. in my possession, may be of some interest for the historian of prices. One of the entries recalls Swift's remark in the *Journal to Stella* (Jan. 16, 1711): "Ireland will never be happy till you get small coal likewise; nothing so easy, so convenient, so cheap, so pretty for lighting a fire."

C. E. DOBLE

"24th June Anno 1702.

"The Annual Charge of the Hospitall of King Charles the Second neare Dublin as the same hath been Established by the Governors thereof in Respect of y^e Master Officers & Servants of the House & 400 Super Annuated & Disabled Soulders now maintained in y^e said Hospitall, and (98) allowed 18d. each per Weeke in money abroad.

"Officers & Servants. Their Offices and Services

	Annual Salarys.	£	s.	d.
Sr. Charles Fielding Master for Salary & Table...	400	0	0	0
Sr. Patrick Dun Phisition ...	50	0	0	0
John Twells Chaplaine to be Continued to him at 80l. p. ann. but no succeeding Chaplaine to have more than 50l. p. annum ...	80	0	0	0

Carried forward ... £530 0 0
Brought forward ... £530 0 0

Robert Curtis Auditor & Register	50	0	0	0
Ephraim Dawson Pay Master	50	0	0	0
David Ward Ayd Major	26	0	0	0
Thomas Grantham Reader	20	0	0	0
Wm. Partington Chirurgion	50	0	0	0
Robt. Curtis, Junr. Mate	20	0	0	0
Peter Goodwin Providore	50	0	0	0
Tho. Baker Apothecary	20	0	0	0
Andrew Goodwin Butler	16	0	0	0
Tho. Hawkins Cooke	16	0	0	0
Mary Hoskins Under Cooke	8	0	0	0
John Hollins Fueller & Chamber Keeper	16	0	0	0

Carried over ... £872 0 0
Brought forward ... £872 0 0

Henry Burleigh Clerke of the Chappell	2	10	0	0
Idem For Cleaning the Chappell	1	0	0	0
Richd. Jameson Messenger	6	0	0	0
Edwd. Gent, Senr. Sculleryman	12	0	0	0
Edwd. Gent, Junr. His Assistant	8	0	0	0
James Davis } Helpers in y ^e Kitchen	5	0	0	0
Jone Ellis }	5	0	0	0
Daniel Walsh Waterman without Dyet	16	18	0	0
Christ. Livelock Hall Keeper	1	0	0	0
David Boyde } Porters without Dyet	16	18	0	0
John Rice }	16	18	0	0
Edwd. Branthwaite }	16	18	0	0

Carried forward ... £980 2 0
Brought forward ... £980 2 0

Gilbert Mines Porter without Dyet...	16	18	0	0
Abigall Bridges	6	10	0	0
Elinor Delapp	6	10	0	0
Eliz. Laurence	6	10	0	0
Jennet Tremble	6	10	0	0
Mary Graham	6	10	0	0
Eliz. McCullogh	6	10	0	0
Jennet Brown	6	10	0	0
Eliz. Ward	6	10	0	0
Mary Hayes	6	10	0	0
Mary Hughes	6	10	0	0
Carried over	£1062	0	0	0
Brought forward	£1062	0	0	0
Elinor Hinard	6	10	0	0
Susanna Williams	6	10	0	0
Roe Rayner	2	0	0	0

Lt. Walter Jones	10	0	0
Qr. Mr. Hen. Fletcher	10	0	0
Lt. Henry Higdon	10	0	0
Qr. Mr. Ja. Galbraith	10	0	0
Lt. Jno. Daniell	10	0	0
Qr. Mr. Lewis Jones	10	0	0
Thomas Elliot	2	10	0

Carried forward ... 1139 10 0
Brought forward ... 1139 10 0

Undertaker of the Slateing Worke of the Hospitall	18	0	0
Andrew Rock Undertaker of y ^e Glasing Worke	24	0	0
Mrs. Frances Goodwin Undertaker of y ^e washing of the Souldiers Linnen, Sheets, Table Linnen &c. for 400 men at 15s. each	300	0	0
Incident Charges to be accounted for by Mr. Peter Goodwin	70	0	0
Mr. Francis Baker Apothecary for Medicaments for 400 Men at 2s. 6d. each p. ann.	50	0	0

Carried forward ... £1601 10 0
Brought forward ... £1601 10 0

Three Barbers for Shaveing the Souldiers once a Weeke at 3l. each p. ann.	9	0	0
To a Labourer for Workinge in the Garden	7	0	0
To Mr. Peter Goodwin (by Contract) for y ^e Dyet of 400 Souldiers at 3d. ½ p. diem for each man	1977	1	8
To him more for the Dyet of 24 Inferior Officers & Servants of y ^e Hospitall at 4d. p. diem each	146	0	0
To him more for the Dyet of six Decayed Officers at 12l. p. ann. each	72	0	0

Carried forward ... 3812 11 8
Brought forward ... 3812 11 8

Tobacco Money for 400 Souldiers at two pence p. Weeke each	173	6	8
Additional Tobacco Money of two pence p. Weeke each to 8 Sargts doing duty at y ^e Hospitall	3	9	4
Cloathing for 400 Souldrs. (viz.) Coate & Wastcoate for each man once in two Yeares at 1l. 9s. 8d. of which one halfe to be Charged as y ^e yearly Expence	0	14	10½
1 payre of Breeches	0	5	0

Carried over ... 3989 7 8
Brought over ... 3989 7 8

1 Hatt	0	3	9
1 payre of Stockens	0	1	4
2 Shirts	0	7	0
1 Cravatt	0	1	8
1 payre of Shooes	0	4	0
2 Linnen Capps	0	1	6

1 19 1½

Which for 400 Men makes yearly	782	10	0
For 260 Tuns of Sea-Coales at 15s. 6d. p. tun & 2s. 6d. p. tun for Carriage thereof to the Hospitall	234	0	0
For 716 Barrells of Char: Coale at 2s. p. Barrell	71	12	0

Carried forward ... 5077 9 8
Brought forward ... 5077 9 8

For 260 Doz. and 6½ of Candles at 3s. 10d. p. doz.	49	18	9
For Oyle for 4 Lamps or Convex lights at y ^e Hospitall and Cotton	4	15	0
To 98 Old and Disabled Souldiers who quitted y ^e Hospitall for an Allow ^{ce} of 18d. p. Weeke each in money without Cloathes	382	4	0

5514 7 5

	£	s.	d.
Added Since.			
To Ensm. Julius Caesar Admitted as a Decayed Officer from y ^e 3 ^d Aug ^r 1702 by Order dated y ^e 10 th Septemb ^r foll. (viz.)			
For Cloathes	10	0	0
For Dyet	12	0	0
	22	0	0
	5536	7	5

THE "BRITISH RECORD" SOCIETY.

Putney: December 9, 1889.

I was sorry to have been unavoidably prevented from attending the initial meeting of what promises to be a most useful society, and so from being unable to support Mr. Boyd's objection to the very misleading title it has now adopted.

As I understand the prospectus, the society is to be started solely to publish Calendars and Indexes; but the title it has taken would lead anyone to believe it was to publish Records themselves. What possible objection could there have been to a true title, such as "Record Index Society"? Everyone must, of course, wish well to it, but I am sure many subscriptions will be lost by the ambiguity of the name.

Two suggestions which I meant to have made, had I been present at the meeting, were: (1) that the public generally would much prefer completed indexes for their subscriptions to instalments of numerous indexes, none of which are really of any value until the whole are completed; and (2) that it would cost very little more trouble, and save searchers much time and annoyance, if the indexes are made lexicographical instead of merely alphabetical, as hitherto issued by the Index Library and—*proh pudor!*—by the Record Office itself.

WALTER RYE.

THE WORD "CORBED" IN MARSTON.

Epping: Nov. 16, 1889.

In part ii. of Marston's "Antonio and Melida," act ii., sc. 2, occurs the following passage:

"... The port holes
Of sheathed spirit are ne'er corb'd up,
But still stand open, ready to discharge
Their precious shot into the shrouds of heaven."

Mr. Bullen, in his admirable edition of Marston (1887), alters "corb'd" to "corbed" for the sake of the metre, and has the following note:

"Corbed (old eds. corb'd) is 'good,' as Polonius would say, but I have no suspicion as to its meaning. It would be a pity to suggest an emendation."

Perhaps "'tis true 'tis pity," but may I, with all humility, suggest an emendation? The word "corbel" or "corbeil" (French *corbeille*, Italian *corbello*) is an English dictionary word, meaning "a basket filled with earth and used in sieges." Now if the phrase "to corb up the port-holes" is not an old sea term, then, I think, Marston has coined the verb from this word "corbel" or "corbeil," and the meaning of the passage would be quite clear. Marston is fond of nautical metaphors, and I think it probable that "to corb up the port-holes" was a nautical phrase of the period.

WENTWORTH HUYSHE.

THE ETYMOLOGY OF "MEERKATZE."

Dec. 8, 1889.

The question having been raised by Prof. William Ridgway as to whether *Meerkatzes* means, "not monkey in general, but the long-tailed or African monkey, the long tail suggest-

ing a resemblance to the cat," perhaps the two following facts may be of use.

In Goethe's "Faust" the tom-cat of the *Meerleuten* family is called by Mephistopheles *der Affe*.

In a letter on "My Experiences in South Africa," published a few days ago, Lady Frederick Cavendish speaks of "the mere-cats—little burrowing creatures, something between a squirrel and a rabbit to look at." In Dutch, from which language the writer takes the word, it would, of course, be *meerkat*.

KARL BLIND.

THE FIRST RUSSIAN STUDENTS IN ENGLAND.

Oxford: Dec. 9, 1889.

May I be allowed to state that in a forthcoming little book by me—*Russia*, in the series of the "Story of the Nations"—some further details will be found concerning the Russian students mentioned by my friend, Prof. Alexandrenko?

W. R. MORFILL

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 15, 4 p.m. South Place Institute: "National Life and Thought in Greece," by Mr. J. T. Bent.

MONDAY, Dec. 16, 5 p.m. London Institution: "Lustre Decoration in Ceramic Art," by Mr. H. Wallis. 8 p.m. Society of Arts: Cantor Lecture, "Modern Developments of Bread-making," IV., by Mr. William Jago.

8 p.m. Aristotelian: Symposium, "Is there Evidence of Design in Nature?" by Mr. S. Alexander, Dr. Glida, Miss Naden, and Prof. Romanes. TUESDAY, Dec. 17, 2.30 p.m. British Museum: "The Religion of Babylonia, IV., Mardism," by Mr. G. Bertin.

7.45 p.m. Statistical: "Accumulations of Capital in the United Kingdom in 1875-85," by Mr. R. Giffen.

8 p.m. Civil Engineers: Discussion: "The Triple Expansion Engines at Owens College, Manchester," by Prof. Osborne Reynolds.

WEDNESDAY, Dec. 18, 8 p.m. Gymnasion: "The Celtic Open-Field System," by Mr. F. Seebohm. 8 p.m. Society of Arts: "London Sewage," by Sir Robert Rawlinson.

8 p.m. Geological: "The Occurrence of the Genus *Girensella*, and Oolitic Structure," by Mr. E. Wethered. "The Relation of the Wadsworth Beds or Pebbly Sands of Suffolk to those of Norfolk and their Extension Inland," and "The Period of the final Elevation and Denudation of the Weald and of the Thames Valley," II., by Prof. Joseph Prestwich.

THURSDAY, Dec. 19, 6 p.m. London Institution: "The Optical Properties of Gems and Precious Stones," by Prof. Silvanus P. Thompson.

8 p.m. Linnean: "Intensive Segregation and Divergent Evolution in Land Mollusca of Oahu," by the Rev. John T. Gulick; "Dietopteris, with Remarks on the Systematic Position of the Dietopteraceae," by Mr. T. Johnson.

8 p.m. Physical: "Frangulin," by Prof. Thorpe and Mr. H. E. Robinson.

8.30 p.m. Historical: "Teaching History in Schools and the Results obtained," by Dr. G. C. Williamson.

FRIDAY, Dec. 20, 8 p.m. Philological: "Consonant-Laws in Latin," by Mr. E. R. Wharton.

SCIENCE.

PHILOLOGICAL BOOKS.

MR. W. R. MORFILL'S *Grammar of the Russian Language* (Oxford: Clarendon Press) differs from all other Russian Grammars known to us in the extensive use which it makes of comparative philology. For an absolute beginner, perhaps a Grammar written on a purely empirical method might be preferable; but the student who has already a slight knowledge of Russian will find Mr. Morfill's book extremely useful for enabling him to master the many grammatical anomalies of the language, which are not easily retained in the memory without some knowledge of the historical facts in which they find their explanation. It is to be regretted that the book is so short; the 80 small pages of which the Grammar (apart from the Reading Lessons) consists really do not afford space enough for the adequate discussion of the phenomena of a language so complex in its

structure as Russian. The "aspects" of the verb, for instance, might well occupy many times the amount of space which Mr. Morfill devotes to them, though the manner in which this difficult subject is treated is decidedly preferable to that found in ordinary Grammars. In dealing with the uses of the prepositions, Mr. Morfill gives the most typical English equivalent, and appends a series of examples, with translations, illustrating the applications which require a different rendering. The student who commits these examples to memory will have acquired a considerable amount of insight into Russian idiom. In the Accidence Mr. Morfill refers to the Syntax for a fuller explanation of the uses of the conjunctions; but through some oversight the promise is not fulfilled. The Reading Lessons seem to be well chosen, but some of them are rather difficult for self-teaching students without the aid of notes. One of them is an amusing scene from Gogol's "Revizor." The indication of the *dramatis personae* in this scene, by the way, has been copied a little too faithfully from the original book; the reader of the extract cannot be expected to know who "the same persons" are. The volume is beautifully printed.

A *Chinese Manual*, comprising a Condensed Grammar with Idiomatic Phrases and Dialogues. By R. K. Douglas. (W. H. Allen.) This Manual marks a real advance upon previous productions of the same kind, and is well calculated to impart to students sound notions of the language. As becomes a Sinologist of the new school, the author has introduced several improvements in his mode of teaching. The spelling, which is an adaptation of Wade's system to the Mandarin, and the mode of writing together the sounds united by sense and rhythm, are both commendable. Due attention has been paid to the auxiliary verbs and particles which play the part of enclitics. The dialogues and numerous examples throughout the Manual have been mostly taken from native works written for the instruction of the Japanese in the Chinese language, and are therefore exempt from any European idiosyncrasies. Unhappily, this advantage has not been gained without inconvenience to the student. The sixty dialogues are not arranged in order of subjects, so that in any special case no reference can be made to the Manual. And what makes the matter still worse is that there is no index of contents nor any table whatever.

Grammar and Reading-Book of the Panjabi Language. By the Rev. Wm. St. Clair Tisdall. (Trübner's Simplified Grammar Series.) This little handbook is intended to be useful only to those who are previously acquainted with Urdu; and, therefore, the grammatical remarks bear simply on the differences between Panjabi and the latter language. High Hindi (or Urdu) is the literary, while Panjabi is the vernacular, language of the country. A special appendix to the grammatical section deals with the peculiarities of the Lahinda dialect. Long extracts in the native character (the Gurmukhi) are given from the Sermon on the Mount, the Life of Gurū Nānak, and the Yanam Sākhī; and the work concludes with a vocabulary of about 600 words, including all those quoted in the extracts. There are no dialogues, as usual in works written for the purpose of teaching a spoken language. This little book is printed at Hertford, with all the care and neatness we are accustomed to find in the books which come from the Austin Press.

Anglicised Colloquial Burmese; or, How to Speak the Language in Three Months. By Lieut. F. A. L. Davidson. (W. H. Allen.) We have great doubts whether the use of this small Manual will ever justify its sub-title.

The grammatical skeleton and the scanty instances given therein are altogether insufficient for the purpose. The useful sentences alone may to a certain extent answer their purpose. Let us hope that we have here the forerunner of a more complete work by the same author.

Oceania: Linguistic and Anthropological. By D. Macdonald. (Sampson Low.) The perusal of a book like this makes one wish that missionaries to savage or barbarous tribes knew no Hebrew. Mr. Macdonald creates a family of speech which he calls Oceanic, and which consists of such diverse elements as Malayo-Polynesian and Papuan; and he then proceeds to connect it with the Semitic languages. As might have been expected, there are many valuable facts scattered here and there in the book for which the comparative philologist is grateful; but he would be much more grateful if they were not mixed up with comparisons with Hebrew and other Semitic tongues, and a consequent defiance of all the laws of linguistic science. When will it be understood that to speculate on the relationships of language without having mastered the principles and results of comparative philology is as great an impertinence as to speculate on the origin of the nebulae without having first acquired a knowledge of astronomy, and is likely to end as disastrously? Mr. Macdonald has much to tell us about the Oceanic languages which we should be glad to know; when, instead of doing this, he ventures upon the domain of the glottologist, he adds but one book more to the many that have already passed into the limbo of forgotten paradoxes.

SOME BOTANICAL BOOKS.

Diseases of Plants. By H. Marshall Ward. (S.P.C.K.) The title of this book is a little misleading; the diseases of which it treats being limited to a single class—those caused by parasitic fungi, and to a small number even of those. So far as it goes, it contains an excellent and accurate account, if somewhat popular, of the potato disease, the smut and rust of cereal crops, the ergot of rye, the hop-disease, bladder-plum, and some others. The book can be cordially recommended to any one desirous of acquainting himself with the history and the nature of these diseases. We regret that we cannot praise the illustrations, many of which are diagrams rather than representations of what is actually seen under the microscope.

Handbook of the Bromeliaceae. By J. G. Baker. (Bell.) Although this work—one of a series of several similar ones by the same author—is mainly intended for the gardener and the systematic botanist, there are several features of great interest in this natural order of plants to which it may be permitted to call attention. It comprises between 800 and 900 known species, entirely confined to tropical and sub-tropical America, and includes plants of such widely different appearance and habit as the pine-apple and the *Tillandsia usneoides*, or "old man's beard," so familiar to travellers in Central America. The large field that still remains unworked in the description of new plants is illustrated by the fact that the number of species here described is more than double the late Mr. George Bentham's estimate when he compiled the *Genera Plantarum*, in 1883, a very large proportion of the new species having been described by Mr. Baker himself. Although every extensive collection of stove-plants contains specimens of "Bromeliads," there are doubtless still a large number of species which might be profitably introduced into cultivation.

Handbook of Practical Botany. By Strasburger and Hillhouse. Second Edition. (Sonnenschein.) Having already (ACADEMY, April 2, 1887)

noticed the first English edition of this work we have only to call attention to the publication of the second. A small portion of the book has been re-written, and several important alterations and additions made, in accordance with the advance of science even in the course of two years. As many as thirty-three new illustrations are also added; but the hand of the editor has been obviously and painfully held back by the vicious habit of stereotyping, against which authors and publishers of scientific works ought resolutely to set themselves. This second edition would have been much more valuable had it been set up afresh from beginning to end, which we hope may be the case with the third.

THE most recently published parts (23 and 24) of the "Handbook of Botany," included in that vast undertaking, the *Encyclopédie der Wissenschaften* (Breslau: Trewendt), contain the first portion of an elaborate Treatise on Fungi by Prof. W. Zopf. The name of the author is itself a sufficient guarantee of the thorough and masterly treatment of the subject. It promises, in fact, to be an exhaustive account of the present state of our knowledge of this most interesting, but most difficult and perplexing, class of vegetable organisms.

THE NEXT ORIENTAL CONGRESS.

As hinted in the ACADEMY at the time, considerable dissatisfaction was expressed by many of the members of the International Congress of Orientalists at the general character and the results of the last meeting at Stockholm and Christiania. In particular, the composition of the committee entrusted with the task of making arrangements for the next meeting has failed to meet with approval. Concerning this, it is enough to state that England, France, Russia, and Italy—as well as smaller countries which have interests in the East—are all alike unrepresented. Moreover, it is feared—from the known disposition of the most active member of this committee—that some place *phutôt orientale qu'orientaliste* may be chosen for the next meeting.

In view of these circumstances, some of the oldest frequenters of the Congress have felt it their duty to issue an appeal to their colleagues, in which they recall the scientific objects which these international gatherings were founded to promote, and ask for a general expression of opinion in favour of holding the next Congress in Paris or London, where serious work could be done undisturbed by the distraction of perpetual festivities. The original promoters of this appeal were Dr. G. W. Leitner, director of the Oriental Institute and Museum at Woking; Prof. A. H. Sayce; and MM. Maspero and Oppert, of the French Institut. They have already received the support of about ninety names, including the following:

In England—Prof. R. K. Douglas, Augustus W. Franks, Dr. R. Hoerning, T. G. Pinches, and E. B. Rapon, of the British Museum; Dr. R. Rost, Sir Alfred Lyall, and Sir George Birdwood, of the India Office; Sir Lepel Griffin, T. H. Thornton, Dr. H. W. Bellew, Dr. Th. Duka, J. S. Hewitt, Herbert Baynes, H. W. Freeland, H. Priestley, and W. Irvine, among Anglo-Indians; Prof. Legge and Dr. Neubauer, from Oxford; Dr. Ginsburg, C. J. Ball, Charles H. H. Wright, H. G. Tomkins, Edmund Maclure, and E. W. Bullinger, for theology; Dr. C. Wells, J. H. Blumhardt, H. A. Salmoné, and T. Witton Davies, as representing the teachers of oriental languages; and also H. H. Howorth, Hyde Clarke, Major C. M. Watson, Francis W. Percival, Dr. J. S. Phéné, George Roy Badenoch, &c., &c.

In France—E. Madier de Montjau and J. Le Vallois, representing the original founders of the Congress; Hartwig Derenbourg, Julien Vinson,

Henri Cordier, and O. Houdas, professors at the Ecole des Langues Orientales Vivantes; Prof. James Darmesteter, of the Collège de France; E. Amelineau, of the Ecole des Hautes Etudes; Emile Guimet, of the Musée Guimet; the Marquis de Croisier, on behalf of the Société Académique Indo-Chinoise; Paul Ory, French Resident in Annam; and also G. M. Ollivier Beauregard, Ed. Drouin, G. Deveria, Henry Coutagne, Count C. de Montblanc, Xavier Gautier de Claubry, Count Dilhan, Paul Boell, Baron Textor de Ravisy, Julien Duquateau, Félix Robiou, Eugène Gibert, Baron J. de Baye, and Léon Feer.

In Germany—Prof. F. Kialhorn, of Göttingen; Prof. Fr. Kaulen, of Bonn; and E. Glaser, of Munich.

In Holland and Belgium—Prof. G. Schlegel, of Leyden; Prof. C. de Harlez, of Louvain; Prof. Ch. Michel, of Ghent; Father J. van den Gheyn; M. G. L. van Loghern; and F. J. Meyer.

In Russia—Profs. D. Chwolson and A. Tsagarrelli, of St. Petersburg; and J. Karlowitz, of Warsaw.

In Scandinavia—Prof. V. Fausbøll, Capt. A. d'Irgens-Bergh, J. J. Jensen, and Capt. F. Adersen, of Copenhagen; and C. W. Skarstedt, of Lund.

In Switzerland—Prof. E. Montet and Ant. J. Baumgartner, of Geneva.

In Portugal—Prof. G. de Vasconcellos Abreu, of Lisbon.

In Roumania—Prof. B. P. Hasdeu.

We may add that the Royal Asiatic Society has fixed Monday next, December 16, at 4 p.m., for receiving the report of its delegates to the last Congress; and that the question of the place and date of the next Congress will then be brought under consideration. In view of this, Mr. E. N. Cust—who has been present at seven out of the eight Congresses already held—has issued a circular containing sentiments very similar to those in the appeal above mentioned.

CORRESPONDENCE.

"THE RELIGION OF THE SEMITES."

Oxford: December 9, 1889.

There can be but one opinion among students as to the high interest and importance of Prof. Robertson Smith's new volume. His extensive learning, vivified by a philosophic spirit, and directed by the comparative method, has enabled him not only to collect facts new and old, but to place them in a new light. It must therefore be peculiarly difficult to review his book; in fact, it may be doubted whether anyone can do it properly but the author himself, who best knows the weak points in his argument, and must be well aware that all is not so plain as it may seem to the reader.

He has been hurt by some passages in the ACADEMY's review, and perhaps not without good reason; but may one, who is a friend alike of the author and of his reviewer, suggest that the author himself has now and then given some cause for misjudgment? The reviewer may well think that Prof. Robertson Smith has not shown as much interest in Assyriology as the subject demanded; and the refusal of the latter to attend to the statements of this or that Assyriologist, until he and his colleagues are substantially agreed, comes perhaps with a bad grace from an Old Testament critic.

I ask leave now to speak a word of peace upon one of the points which, as Prof. Robertson Smith thinks, his reviewer has handled inadequately—viz., the explanation given in *The Religion of the Semites* of the Old Testament Ashéra. It is true that the reviewer's treatment of this explanation (viz., that the Ashéra was the sacred tree or pole which was "planted" be-

side the altar of any god or goddess) is inadequate. But did not Prof. Robertson Smith offer some provocation to one who held the opposite view (that there was a Canaanitish goddess called Ashéra, and that objects bearing the same name were her symbols) by the dogmatic declaration that it "is not tenable" (p. 172)? Why is it not tenable? Partly because some of the Old Testament passages which have to many writers seemed to confirm the "untenable" view belong, according to Wellhausen, to a late exilic writer, to whom the pre-exilic popular religion was imperfectly known, while others are reconcilable with Prof. Smith's theory; and partly because of Phœnician epigraphic evidence, which we are now beginning to understand. The most important part of Prof. Robertson Smith's argument is that which refers to the latter evidence; but, as it seems to me, we wanted an excursus on this subject. M. Renan is generally thought to be a master of Phœnician epigraphy, but he certainly does not (or, at least, very lately did not) take the same view as the Cambridge professor (see *Histoire d'Israël*, i. 229, 230). Baethgen, too, in his *Beiträge zur semit. Religionsgeschichte*, makes no reference to any Phœnician evidence as proving the view which he (like Stade and Wellhausen) holds, that the Ashéra was a wooden pole set up beside the altar of Baal or Yahvé. The "untenable" view must be plausible, or it would not have received the support of so many Old Testament critics, as well as Assyriologists. Baethgen rejects the idea of a god Asher; but it is, at any rate, difficult to interpret "Gad" as a heathen divine name (which, I should think, Prof. Smith does), and not so to interpret Asher. Now remember (1) that—as M. Renan states—a symbol which is probably that of Astarte (Ashérah) is "found at every step in the territory of the ancient tribe of Asher"; and (2) that the Assyriologists have made it (if I may say so without having read G. Hoffmann) reasonably certain that, not merely before the exile, but before the Exodus, there was a Canaanitish goddess Asratu; and what reason is there for the peremptory statement on p. 172 of the Lectures? Those who accept Wellhausen's criticism of the historical books are surely not bound to go with him in his view of Ashéra. Even an exilic editor may have heard that Asherah was the name of a goddess. That earlier writers used Asherim or Ashéroth for the symbols of the goddess would, of course, be no stranger than the similar use of Baalim and Ashtaroth.

It is not everyone who is so intimately acquainted with the latest German essays and dissertations as Prof. Robertson Smith. Had Prof. G. Hoffmann's essay appeared in a *Zeitschrift*, Prof. Sayce would no doubt have read it. I, at least, am quite ready to be converted by it, if necessary. But the explanation of Ashérah, quoted from it by Prof. Smith (the "mark" of the presence of the god), seems difficult. I can no more believe this at present than I can, with Profs. Sayce and Friedrich Delitzsch, that Ashéra is connected with Ass. *eritu*, "a holy place, temple." The latter word may, indeed—as Schrader thinks—be connected with Ass. *asru*, "a place," and so with 𐤀𐤱𐤴, Ass. *ithru*, "a mark," "a footprint." A temple was, in fact, the record of a theophany, a visible sign that the place was frequented by a god (comp. *Lectures*, p. 190). But I do not see that a sacred tree could naturally be called a "mark" of divine presence. And as to Asratu, why should anyone cast about for a better explanation of it than that of Prof. Schrader, which has recently been adopted by Prof. Franz Delitzsch in the fourth edition of his *Isaiah*? Surely this whole question is still very uncertain. How, for instance, do we know that there are not two *asherahs*, one

meaning the sacred pole, and the other being the title of a goddess? Mr. G. W. Collins's very full discussion of "Ashtoreth and the Ashera" (*Proceedings of the Society of Biblical Archaeology*, June 4, 1889) is not mentioned by Prof. Smith. Doubtless, it appeared too late for this. But the excursus on pp. 437, 438 enables us to see how he would meet the unhappy theory proposed.

T. K. CHEYNE.

THE GREEK MSS. IN THE WARSAW TOWN LIBRARY.

Venice: Nov. 26, 1889.

Prof. Zacher, of Breslau, kindly sent me a short while ago a Catalogue, made by himself and seven colleagues, of the Greek MSS. in the town library at Warsaw. So useful a work cannot but meet the warmest welcome from all classical philologists. The undertaking was suggested, and to some extent carried on, by the lamented Studemund. When he became incapacitated by illness, the direction fell to Prof. Zacher.

The collection consists of forty-two MSS., the greater part of which are derived from the bequest of Thomas Retdiger, a noble of Warsaw, who, we are told, travelled in Italy between 1567 and 1569. His books came to the city in 1646. With these are joined five more Greek MSS. which formerly belonged to the church of St. Mary Magdalen. In an appendix are added three MSS., the property of Friedrichsgymnasium—exactly fifty in all. The university of Warsaw further possesses a library of its own, of which, it is satisfactory to hear, a Catalogue is in course of preparation.

The value of the city library cannot be said to be very great, either from a literary or a palaeographical point of view; with one exception, there is no MS. earlier than the fourteenth century. Nevertheless the collection is not without its importance; and in any new work on the *Iliad*, the Warsaw copies are not likely to be forgotten. The work of description has been done with more than laudable diligence and, apparently, accuracy; and every gratitude is due to the laborious committee of compilers. It may, perhaps, be questioned whether the length of the descriptions is not excessive. The tendency of modern catalogue making, is, and rightly, towards the form of M. Omont's exemplary "Inventaires Sommaires," or the type proposed and exemplified by Mr. Maunde Thompson in the *Classical Review*. Prof. Zacher has, if it may be said without offence, made something of a return in the direction of Lambecius. The complaint of irrelevant detail has been raised (by M. Desrousseaux) against the splendid Vatican Catalogue at present in process of publication; but the Signori Stevenson are terse compared to the Warsaw philologists. But this is a consideration that does not diminish the usefulness, if it somewhat affects the handiness, of so excellent a work as this Catalogue, which, it should be noticed, is published at the expense of the municipality of Warsaw.

T. W. ALLEN.

SCIENCE NOTES.

DR. J. FELIX and Dr. H. Lenk, both of the University of Leipzig, have just issued the first part of an important work, entitled *Beiträge zur Geologie und Paläontologie der Republik Mexico*. Under this title it is proposed to publish an exhaustive description of Mexico, based on the results of the authors' scientific expedition in the years 1887 and 1888. The part just published deals with the volcanoes of Central Mexico, and with the geological structure of the valley of Anahuac.

The Proceedings of the Linnean Society of New South Wales, 2nd Series, vol. iv., part i. Containing papers read at the January, February, and March Meetings, 1889, pp. 192, with eleven plates. (London: Triibner.) We have to announce the appearance of a new part of the work done by this indefatigable society, which shows no falling-off in the activity of its members. We find here the completion of Mr. J. D. Ogilby's monograph on the Australian fishes of the group of Palae-ichthyes and its allies, with descriptions of forty-five species of dog-fishes and sharks. In conchology there are notes on the Linnean *Meurex corneus* and *Cypraea venusta*; and in ornithology a note on the breeding of the Gouldian finches, *Poephila mirabilis*. In entomology Mr. Olliff contributes the description of a fine large new moth of the genus *Phyllodes*; Mr. Miskin a notice upon *Danaus chrysippus* and its allies; Mr. Skuse a memoir on the two remarkable little Dipterous flies (*Lestophonus*), parasitic on the terrible fluted scale insect (*Ioerya*), and on *Monophlebus Crawfordi*; and another upon a new genus of Muscidae, containing two species which are parasitic upon Australian frogs, with figures of the transformations. Mr. Blackburn gives an extended monograph of the beetles of the Australian genus *Heteronyx*, and Mr. Ianson describes two new Australian Cetonidae. In botany there is a long memoir on the vegetation of Malaysia by the Rev. J. E. T. Woods, with nine plates; and notes on the geographical distribution of some New South Wales plants by Mr. Maiden. The part concludes with a practical paper on the proposals of a South Australian committee for the better protection of the native fauna and flora, by Mr. Trebeck.

PHILOLOGY NOTES.

At a meeting of persons interested in the proposed new Oriental Translation Fund, held at the Royal Asiatic Society's rooms on December 4, the following resolution was unanimously carried:

"That a committee, consisting of H. H. Howorth, Prof. T. W. Rhys-Idavids, and F. F. Arbuthnot (with power to add to their number), be appointed to endeavour to obtain, in the first instance, more subscribers to the proposed society, to consider the name and title to be given to the same, and to prepare a list of texts and translations which might be undertaken, should the society be eventually started."

Those who may be willing to subscribe £1 a year to the proposed society are requested to send their names to F. F. Arbuthnot, 18 Park Lane, Piccadilly.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, November 21.)

DR. SANDYS in the chair.—Prof. H. Sidgwick read some notes on "Aristotle's Classification of Politics." *Origin*.—The close resemblances between this classification and that given in the *Politics* justify the inferences (1) that Aristotle's scheme is substantially derived from Plato; (2) that the *Politics* is separated by an important interval of time from the earlier *Republic*, in which the classification is very different. *Development*.—We have Aristotle's classification in its first stage in *Nic. Eth.*, viii. ch. x, where the affinity to Plato's scheme is most marked, the "order of merit" of the politics being the same in both: kingdom, aristocracy, constitutional government, democracy, oligarchy, tyranny. The classification reappears in *Politics*, iii. ch. vii, but the order of merit is not expressly stated; and with good reason, for it soon appears that Aristotle does not hold the government of one or of few to be essentially superior to that of the many. On the contrary, it is decided (ch. xi.) that the many may be collectively wiser than the few, and so col-

lectively better qualified for the highest deliberative or judicial work, though not individually for executive magistracies. Accordingly, when the distribution of rule and subjection in Aristotle's ideal state comes to be discussed (iv. ch. xiv.), it is decided that all the citizens are to share in government when they have come to a sufficiently advanced age. The meaning of "aristocracy" is therefore altered in the course of the discussion. Having been originally defined as a "government of a few in the interest of all," it ultimately comes to mean a constitution in which supreme rule is in the hands of a carefully trained *ἀριστοί*. In short, Aristotle's ideal state—though called by him an *ἀριστοκρατία*—corresponds rather to his first conception of *πολιτεία* (used as species) than to his first conception of *ἀριστοκρατία*. Hence, when the classification is referred to again in vi. 2, we find that Aristotle does not say or imply anything as to the fewness of the rulers in an aristocracy. We find, also, that the conception of *πολιτεία* ("constitutional government") has been modified to suit the modification in the conception of aristocracy. It is now conceived as a kind of fusion of oligarchy and democracy. *Double Use of πολιτεία*.—It is a probable conjecture that the distinction drawn by Aristotle between the wider (generic) and the narrower use of this term was only found in a vague form in ordinary discourse. And the conjecture is confirmed by an intermediate use into which Aristotle himself sometimes slides. Thus, in iii. ch. xv. 11, *πολιτεία* seems to exclude monarchy, but not moderate oligarchy; and in vi. (iv.) ch. iv., 30, the extreme type of democracy—but only the extreme type—is said to be "not a *πολιτεία*," as being lawless, which implies that extreme oligarchy—and, of course, tyranny—might be similarly excluded from the term, while milder oligarchies and democracies were included. Prof. Sidgwick further drew attention to the difficulty of interpreting Aristotle's distinction between the mildest and the next mildest species of oligarchy, in respect of the constitution of the deliberative body as given in vi. ch. xiv., 8; and suggested that *αἰσχροί* in the first clause of this passage must be corrupt.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, November 23.)

MISS FLORENCE HERAPATH in the chair.—In connexion with the play of "The Alchemist," which was more immediately before the society, Prof. O. H. Herford sent a paper on Ben Jonson's masque of "Mercury vindicated from the Alchemists at Court," which is a production of Jonson's golden period as a writer of masques, which corresponds, on the whole, with his golden period as a writer of drama proper; beginning, however, and also ending, somewhat later—say from the masque of "Blackness" (1606) to the most splendid and finished, though not quite the most dramatic, of all, "The Golden Age restored" (1616). Its exact date is not known; but assuming the order of the first folio to be, as in all dated instances it is, chronological, it falls between 1610 and 1615, and somewhat nearer the earlier than the later date. It was therefore written after, but probably not long after, the great comedy of "The Alchemist," as we might expect from their parallelism of subject. We have here then a capital opportunity of studying Jonson's method of treating a subject for the purposes of masque and of drama respectively, the proximity of date not permitting the critical doubt to arise whether differences apparently due to differences of plan are not the result of different phases of Jonson's development. It is fortunate, also, that this correspondence occurs at a time when Jonson wrote both masque and drama not only with the utmost power, but also with the clearest sense of, and the firmest insistence upon, their essential difference. Other correspondences—such as that between "The Staple of News" (1625), and the "News from the New World" (1620)—belong to a time when the masque in Jonson's hands had degenerated into a combination of bastard comedy with chill and unreal allegory—a change towards greater realism, which was, doubtless, prompted as much by court taste as by the decay of Jonson's imaginative powers, but which foreshadowed, if it did not involve, the disappearance of the masque as an independent

genus. This spiritual and vigorous little masque, which should be studied in detail, belongs evidently to the most dramatic variety—that known as *Triumphs*—in which the outward splendour, which was essential to the *déroulement*, was associated with the victory or “vindication” of the hero, whom the Antimasque had, on the other hand, persecuted and perplexed. But the character of the “Vindication” is very unlike that by which, in “*The Alchemist*,” nature and natural forces may be said, in like manner, to triumph, while art is humiliated. We are out of the region of the ordinary forces of the world; and the alchemists succumb not to any fear of the constable or of the counter, but before the glorious vision of the real makes of men, the radiance of which floods the gloomy recesses of their cavernous workshop, and startles them away like the creatures of darkness before the light. The hero, too, belongs wholly to this ideal region. In “*The Alchemist*” already we have a hint of the personification of Mercury. He is called a “fugitive”; and, apart from the fact that Mercury was, in the alchemist creed, one of the elements of all metals, the personification of this volatile and lively metal was particularly obvious. It was at least a felicitous stroke, which moreover enabled Jonson to put into his mouth all the satire upon alchemy of which in the comedy he makes Surly the medium. In the two cases respectively Jonson has, with fine judgment, chosen the object of alchemic pursuit. In the comedy this is pre-eminently the conversion of metals into gold—a powerful dramatic motive wherever a society exists in which it may be supposed credible. The attempt to make men would have been too far beyond credibility for such a purpose. But in the fantastic atmosphere of the masque it is entirely in place, and far more capable than the other of giving the here appropriate sensation of the marvellous; while on the other hand it leads naturally up to the splendid climax—the appearance of Prometheus and Nature, the true creators of man. The execution of this last portion is not, poetically, on a level with the conception, or with the execution of the *finale* of other masques, such as the “*Golden Age*”; and Jonson accordingly hardly belongs to the series of poets who have struck abiding poetry from the imperishable legend of Prometheus—a series in which, not to speak of Aeschylus and Shelley, for whom Prometheus is a hero of tragedy, two poets alone have achieved great things from a standpoint and in a manner of art resembling Jonson’s own: Calderon in his “*La Estatua de Prometeo*” and Goethe in his splendid, incomplete, and far too little known “*Pandora*.”—Mr. L. M. Griffiths read a paper entitled “*Some Literary Points in Ben Jonson’s Life*.” The first recorded literary notice of Jonson is on December 3, 1597, when Henslowe lent him 20s. on a play, the outline of the plot of which he had supplied, and which he was to write either for the Lord Admiral’s company or for the Earl of Pembroke’s men, or for both the companies together. In 1598, besides the joint work with Porter and Ohettle, he wrote “*Every Man in his Humour*.” In the same year he found his literary attainments serve him well; for by “benefit of clergy” he escaped hanging for having killed Gabriel Spencer, one of Henslowe’s actors, and after being branded on the hand was sent for a short term to prison. This brought upon him the jeers and ridicule of his quick-witted contemporaries, whose familiarity with the insides of Elizabethan prisons arose mostly from the more aristocratic offence of not paying their debts, and who, of course, would despise Jonson for being concerned in such a vulgar proceeding as a murderous quarrel. Jonson says:

“Three years
They did provoke me with their petulant styles
On every stage.”

And in 1601, Ben, stung by these assaults, brought out his “*Poetaster*,” in which Marston is satirised as Crispinus and Dekker as Demetrius. In it Jonson not only offended the playwrights attacked, but many classes of people, to whom he afterwards offered some reparation in an “*Apologetical Dialogue*.” But of the main purpose of the play he withdrew nothing. Dekker undertook to retaliate, and in the same year brought out for the Chamberlain’s servants at the Globe his

“*Satiro-mastix*.” This literary quarrel is of special interest, as it took place when Shakspeare was at the height of power; and it involves the question as to what extent, if any, he entered into the fashion of referring to contemporary writers in plays. But, clearly, Jonson entered designedly upon the task of reforming certain abuses—a mission in which Shakspeare took little or no part. A writer with the power which Jonson displayed in “*The Alchemist*,” is needed to appeal to the public in a similar way to sweep away all the modern charlatans who are the nineteenth-century counterparts of Subtle and Face. The quarrel between Jonson and Marston was soon over; for in 1604 Marston dedicated “*The Malcontent*” to Ben, and in the following year, when Chapman and Marston were in prison for writing “*Eastward Ho!*” Jonson voluntarily joined them because he had aided in its production.

SOCIETY FOR PSYCHICAL RESEARCH.—(Friday, November 29.)

Mrs. HENRY SIDGWICK gave some account of experiments in thought-transference with hypnotised persons, made by herself and Mr. G. A. Smith, of which a fuller description will appear in the next part of the *Proceedings* of the society. The experiments were conducted with four different subjects as percipients; and they chiefly had to do with the transference of numbers of two digits which Mr. Smith gazed at while the subject guessed. The number of trials made with agent and percipient in the same room was 644, of which 117 were complete successes, and in 14 the right digits were guessed in reversed order, the most probable number of successes by chance alone would be about 8. These numbers include bad and good days alike, but on some days there was no success at all. On one day, in twelve trials, there were nine successes. On this day no one who knew the number spoke. During the greater part of the time the percipient had a newspaper over his head and face, and the agent sat several feet away from him. No contact was allowed. It seemed clear that there had been no transference of ideas through the senses.

FINE ART.

EGYPT EXPLORATION FUND.

THE third ordinary general meeting of the Egypt Exploration Fund since its incorporation as a society (its seventh since the foundation of the Fund in 1883) was held on Friday, November 29, in the large room of the Zoological Society, 3 Hanover Square, the president, Sir John Fowler, in the chair. There were present Prof. Reginald Stuart Poole, vice-president of the Fund; H. A. Grueber, hon. treasurer; Hellier Gosselin, secretary; T. H. Baylis, Q.O., Prof. Hayter Lewis, the Rev. W. MacGregor, Mrs. Tirard, Miss H. M. Adair, Miss A. E. F. Barlow, Miss Herbert, Mr. J. Hilton, Mr. W. Fowler, Mr. A. S. Murray, &c.

The proceedings were opened by the chairman, who called upon the secretary to read the list of members of committee who were retiring in rotation, and the list of members recommended for re-election. Mr. F. Ll. Griffith was recommended for election as a new member of committee. The following resolution, proposed by Sir John Fowler, and seconded by Prof. Hayter Lewis, was then carried: “That J. Hilton, Esq., and the Rev. R. Milburn Blakiston be re-appointed as hon. auditors.”

Mr. Grueber, hon. treasurer, then read his financial report for the year 1888-9, and presented the balance-sheet, stating that it showed a much more prosperous state of things than he had anticipated last April. The total expenditure for the year 1888-9 had been £3009 6s. 3d., which was made up of the following items: (1) For the completion of M. Naville’s excavations on the site of Bubastis and the City of Onias, and for the remaining part of the expenses connected with the transport to Alexandria and thence to England, America, and Geneva, of the objects found, £1466 5s. 5d.;

(2) to Mr. F. Ll. Griffith, being the balance of the English Students’ Fund, £73 6s. 3d.; and to Dr. Farley Goddard, the American student, £140; (3) for publications—viz., printing, illustrating, binding, and packing *Tanis II.*, *Naukratis II.*, *Goshen*, *Pithom*, *Nebesheh*, and *Defenneh*, and the Sign Papyrus, £1001 4s. 4d.; and (4) for rent of office and secretarial expenses, printing, stationery, postage, &c., £328 10s. 3d. The total receipts for the corresponding period were £2997 11s. 8d., the chief items being: (1) subscriptions £2495 17s. 5d., which might be subdivided into European subscriptions, £995 17s. 5d., and American subscriptions, £1500 (including £100 for the American Student Fund); (2) special Transport Fund £311 12s. (which sum includes £98 6s., raised by Miss Edwards, in addition to the sum subscribed in 1887-8; and £213 6s. refunded by the British Museum and the Boston Museum for the transport of objects presented to these institutions by the Fund); (3) sale of publications and reports, £150 14s. 6d., of which sum £123 10s. 6d. was received through Miss Edwards; (4) interest on the deposit account, £39 7s. 9d. As compared with the financial report of last year (1887-8) the results were as follows: In 1887-8 the gross expenditure was £2341 19s. 11d., as against £3009 6s. 3d. for 1888-9, and the gross receipts were £2563 4s. 11d., as against £2997 11s. 8d.; the home receipts through subscriptions for 1888-9 being £86 8s. 9d., and the American subscriptions £300, in excess of those in 1887-8. The receipts for publications showed an increase of £87 11s., due to the fact that Miss Edwards had taken over all matters connected with the sale and printing of the Fund publications. A comparison of the cash balance for 1887-8 and 1888-9 showed for the former year a sum of £2532 1s. 2d., and for the latter year £2520 6s. 7d. Mr. Grueber further stated that, since the accounts were closed at the end of the financial year, the committee had incurred one serious expenditure—that of splitting and transporting some of the remaining blocks from Bubastis. The number of blocks being brought over was sixteen, and the probable cost about £400, i.e., not exceeding £25 per block. Mr. Grueber concluded his report by saying that he was glad to be able to present such a favourable account of the finances to the meeting, which was all the more favourable since no heavy liabilities were at present incurred, excepting the one he had just mentioned. Mr. Grueber then read a letter he had just received from the Rev. W. C. Winslow (vice-president and hon. treasurer for America), describing the cordial reception of Miss Amelia B. Edwards in America, and the intense interest created by her lectures.

Mr. A. S. Murray, keeper of Greek and Roman Antiquities in the British Museum, moved the adoption of the report, and remarked that if any of the subscribers grumbled the heavy expenses of bringing over the monuments from Bubastis, they might satisfy themselves of their very great value by a visit to the British Museum. In seconding the report, Mr. W. Fowler, of the memorable Fowler Fund, remarked on the very great proportion of the receipts that come from American subscribers. He also spoke of the pleasure the meeting must feel at the account of the hon. secretary’s progress through America, and feelingly alluded to the blank caused by her absence. Sir John Fowler, in putting the resolution, took occasion to endorse in the strongest terms Mr. W. Fowler’s remarks as to the interest felt by the meeting in Miss Edwards’s American lectures; and at the same time he remarked that her absence was greatly regretted on this important occasion, which thus formed a marked contrast to the last meeting.

A paper which had been prepared by Miss

Emily Paterson, private secretary to Miss Edwards, was then read by Mr. Grueber.

"In the absence of the hon. secretary I have drawn up a short statement of the work done since the meeting in April last. You will remember that Miss Edwards forestalled the report which should have been given at this meeting, namely, the description of M. Naville's work at Bubastis during the season of 1888-9. There are now but a few supplementary details to add to that report. No further discoveries have been made, the exploration season of 1889-90 having not yet commenced. Not, therefore, until our next meeting shall we learn what success may attend M. Naville's explorations at Abnas-el-Medineh, that being the site chosen for this season's work. The committee, however, have despatched Count d'Hulst to Tell Basta, to rescue some of the more valuable monuments yet on the ground from certain destruction at the hands of the native population, who, even in the short interval since Count d'Hulst was on the spot, have defaced many of those precious historical sculptures. You may remember that, at the April meeting, Miss Edwards told us how M. Naville had discovered among the ruins of the Great Temple two most important inscriptions dating the temple back to the IVth Dynasty, i.e. to the reigns of Khufu (the builder of the Great Pyramid), and Khafra (the builder of the Second Pyramid). These inscriptions are of such great historical value that the committee decided to bring them over, and, with your sanction, to present them to the British Museum. In order to carry on the historical sequence of the inscriptions, and at the same time to increase the value of last year's gift to the British Museum (namely, the throne and head of the Hyksos king, supposed to be Apepi), we are also bringing over the block inscribed with his cartouche. The XIIth Dynasty is the next represented on the blocks discovered, and this M. Naville found on a block bearing the erased cartouche of Useresen I., usurped by Rameses II. This also is on its way to England. There is still another historical monument being sent over, which is inscribed by Seti II., of the XIXth Dynasty, the supposed grandson of Rameses the Great, of whom there is a fine statue in the British Museum. Besides the above-named objects, the committee were anxious to rescue as many as possible of the beautiful bas-reliefs found in the Festival Hall and the Hall of Osorkon. They have, therefore, offered to present slabs to local provincial museums, whenever the cost of transport can be guaranteed. I am happy to tell you that seven blocks are being brought over on these terms: one for Manchester, two for Bolton, one for Greenock, one for Tamworth, one for York, and one for Canada, the transport expenses of which are paid for by persons interested in the respective museums. These bas-reliefs are similar to the one presented last year to the British Museum, representing Osorkon II. and Queen Karoama. The committee have also taken it upon themselves to offer a selection of objects from Tell Basta to the Berlin Museum and to the Louvre. You will, I feel sure, approve of this step when you hear the circumstances under which the offers were made. Prof. Erman, of the Berlin Museum, having given up his prior claim to excavate at Abnas-el-Medineh in favour of M. Naville, has placed the Fund under an obligation; and it seemed only right that we should do all in our power to show our gratitude. I may add that the expenses of transport will be borne by the Berlin Museum. It seemed desirable to show M. Maspero, our French vice-president, the like civility; and the committee, therefore, made a similar offer to the Louvre through him."

At the close of the paper Mr. Grueber explained the circumstances in which the committee had determined on the site of Abnas in conference with M. Naville, who was present for the purpose at one of their meetings. Finding that M. Grebaut, the director of museums and excavations in Egypt, desired to excavate at Memphis, M. Naville had ascertained that Abnas might be worked by the Fund. It may be explained that Abnas is the site of the great city Heracleopolis, which is situate at the entrance of the Fayûm, and, after Memphis and Heliopolis, was probably the most important city north of the Thebaid. When in the VIIIth Dynasty Memphis apparently lost its pre-eminence, the Egyptian monarchy passed over in the first instance to Heracleopolis before it was established at Thebes. It was probably a Biblical site—the Hanes mentioned by the Prophet Isaiah xxx. 4—this name almost exactly preserving the ancient Egyptian Khinensu (Coptic *Hns*), surviving in the modern appellation Abnas.

Prof. Stuart Poole wished to add a word to the statement that had just been read in reference to the extraordinary energy, patience, and self-denying labour shown by Count d'Hulst in undertaking for the third time the onerous duty of transporting the monuments from the site. He had to work against time, from no fault of his own, and latterly with his feet in the water through the infiltration of the inundation into the mound. Mr. Poole felt that so distinguished a man, formerly an officer of the *corps d'élite* of the Prussian army, and who carried his military devotion into the service of the Fund, should receive some recognition in the way of encouragement and a vote of thanks. Count d'Hulst had leisure until M. Naville's arrival in the middle of January, and was anxious to employ that time in excavations on the site of the first Muslim capital of Egypt, El-Fustât, two miles south of Cairo, and immediately joining the old fortress of Egyptian Babylon. This excavation, suggested by the eminent connoisseur of lustre-ware, Mr. Henry Wallis, had for its object the determination of the sequence of Persian and Arab lustre-ware by the discovery of specimens at different levels in sites of known date. The result would be the classification in all the collections of Europe of a most interesting class of objects, at present in hopeless disorder. The first selection was to be made by Mr. Franks for the British Museum. In consideration of the high importance of the project, the committee of the Egypt Exploration Fund had granted £35, and private friends had contributed £33 10s.; but at least £100 was required. Mr. Poole said it would be a very gracious act if any members of the Fund would contribute small sums towards the completion of the sum needed. It may be added that Mr. William Fowler contributed £5, and Mr. William Rome, F.S.A., £1 1s., in the room.

Prof. Poole then read a paper by Mr. Griffith, formerly student of the Fund, now in the British Museum, prefacing it by the remark that it was one of the most interesting papers that had been contributed to a meeting of the Fund:

"It is now eighteen months since I returned from Egypt; and, as secondhand information is not desirable, I must ask the members of the society to permit a somewhat broad interpretation of one phrase which appeared on the notices of this meeting, and indulgently to allow that a portion of the work done in the spring of 1888 may be considered to represent 'Recent Explorations.' There is, in fact, one section of my doings in Egypt last year—I refer to the examination of the rock-tombs of Siût—of which no report has been presented hitherto, although without your aid in sending me on a mission to Egypt

I could not have brought the work to a successful issue, and, moreover, I must not forget that a small grant was liberally made by the committee to cover some travelling and other expenses incurred in my last expedition to Siût. This report is now made, not without a hope that, since a precedent has been created, the society may feel justified in undertaking work of a similar description on future occasions, perhaps in the form of a short campaign of exploration in Upper Egypt. The title of our society—'The Egypt Exploration Fund'—however, suggests a scheme which would indeed throw such a trifling altogether into the shade—I mean an archaeological survey of Egypt. Is it fanciful to suppose that such an undertaking is possible? The committee wields a very large revenue, which on occasion shows itself capable of expanding. On this head I see no immediate difficulty. The sister (or almost parent) society—the Palestine Exploration Fund—has successfully accomplished, in a far more difficult and infinitely less productive region, the survey of the land west of the Jordan. With the countenance and support of the Egyptian government, we might in a few years sweep the whole surface of the country, and gather in the harvest which hastens to ruin with every day that passes. But what would be most useful and most practicable? Egypt has already been industriously searched by travellers and scientific expeditions. The efforts of the French School at Cairo and of independent tourists are not relaxing. What is needed is a sifting of information, an index to the monuments, a description from a new point of view, taking each city, its tombs and temples, as a whole, and not merely extracting scenes, inscriptions, and architectural features. The latter method was wisely enough followed in former days, when our knowledge of the country, its history, and habits, was almost nil, when the harvest was abundant to overflowing but the workmen few, and the most striking and choice pieces alone could be gathered. An unpretentious, but very effective, way of making the survey would be simply to secure the services of one or two persons who should, as a preliminary, make themselves acquainted with the whole literature of Egyptian exploration, should possess a knowledge of Arabic, and be capable of taking photographs. The programme would be for the explorers to pass from end to end of the country, from Migdol to Syene, from Iskenderiyeh to El' Arish, verifying the accounts of travellers, searching out new monuments, and describing the order and condition of those already known, collecting place-names, and, after issuing temporary reports and monographs, finally gathering all the evidence into one connected survey, to which everyone could confidently refer who might wish to learn the position and condition of any monument, what was known about it, in what works other and more detailed accounts might be found, and how far in vestigation was still needed. The friendly criticism of scholars all over the world might be invited; and the stores of information which lie hidden in MS. collections in various parts of Europe would thus be brought together for the production of a work which, as a stimulus and guide, would be invaluable. It would be one of the foundations of all further research, would prevent much of that misapplication of labour which is almost unavoidable for the best-read explorer, and would point out to the casual traveller aims to which his energies might be applied with the most useful results. The cost of the scheme might be estimated at from £100 to £250 a year for each person employed; an explorer living constantly in Egypt would not find his mere expenses rise much

above the former sum. I am not sure that this scheme would interfere with the annual excavations. Even if it did so, on its completion the members of the society would resume their first method of discovery, with the satisfactory assurance that they had done their best for those relics of the past which unhappily never received the kindly protection that nature has extended to so many, by hiding them under sand, rubbish, and alluvium. I believe that two years would be ample for a thoroughly useful sketch-survey—i.e., for the verification, numbering, and cataloguing of the remains with slight but accurate descriptions, and for bringing together the literary references. What a mass of misapprehension would disappear! What a crowd of new revelations would dawn upon the science of Egyptology from this alone! But I hardly believe that the Exploration Fund would relinquish this vastly interesting field until it had, with its own hand so to speak, filled in many of the details that at first were merely indicated, were hardly indicated, by the sketch. The importance of this matter has led me far afield. But in fact I put forward the account of the Siût inscriptions rather as an illustration of what still requires to be done even where the Egyptologist has been hard at work; and I may mention that a few miles south from Siût at Der Rifeh, in 1887, I was the first to copy the inscriptions of no less than seven important tombs, tenanted by an interesting colony of Copts. In every part of Egypt there are monuments vaguely known of, but left unvisited. It is not necessary to enter into details of the work at Siût; suffice it to say that for more than two years I have been collecting the scattered remnants of inscriptions which in or about the twenty-fifth century B.C. were carved or painted on the walls of certain tombs in that great necropolis. I have recently published the results, amounting to about 550 lines, some of which, however, exist only in half-intelligible copies, while others are mutilated. In one tomb alone I should estimate the number of lines originally at hardly less than 700; but the painted plaster of this noblest of Egyptian private tombs has fallen from the walls, and it is fortunate that so many as 350 incised lines are still traceable. Once there were many inscribed tombs, now there are only four; but they still form one of the most interesting groups that are known. To begin with, the long-sought dynasties of Heracleopolis, the existence of which Manetho faithfully recorded as interposed between the Memphite kings of the Early Monarchy and the Theban of the Middle Kingdom, has at last, by means of these texts, been localised with certainty. Manetho placed them in order as the IXth and Xth. The extracts from his writings do not name the kings which composed them; but they record that the founder was called Akthoes (a name which may be compared with the Egyptian Kheti), adding a statement which can hardly be considered historical, that he was 'of a savage disposition, and oppressed the people throughout Egypt; at length being seized with madness he was slain by a crocodile.' The biographical notes in Manetho probably come from myths and popular stories: the earlier ones are therefore almost valueless for history, but the names and numbers are taken from reliable sources. Unfortunately, numbers are very liable to be corrupted, and those relating to the Heracleopolite dynasties have certainly suffered. However, at the least computation, there were twenty-three kings, who reigned 285 years. Of these not a single monumental trace had been observed until, in 1885, our illustrious vice-president, M. Maspero, put forth the suggestion that the tombs of Siût were of the age of the Heracleopolite kings. This remark, made *en passant*,

notwithstanding its source, seems to have attracted little attention. In 1887, however, when I copied many of the inscriptions at Siût, the same idea struck me. A certain Kheti boasted (owing to his virtues) 'Siût was contented under my administration, Heracleopolis Magna praised God for me, Upper and Lower Egypt said, this is the wisdom of a great prince' (tomb v., ll. 23 and 24). Now Heracleopolis Magna was 150 miles away from Siût; and, as it was not mentioned in the rest of the inscription, it was difficult to see why its citizens should express any opinion, unless it were the capital of the whole country. Granting this, Kheti's boast related first to his own city, next to the capital, lastly (as crowning all) to the whole of Egypt. This would be a very natural order. And, if the conclusion were true, then a view, which it appears has lately become fashionable, locating the Heracleopolite dynasties at Heracleopolis Parva, in the Delta, must fall to the ground. Gathering together all the published material from the Siût tombs, I consulted the *Description de l'Égypte*, the great memorial of Napoleon's expedition. In that work, although half concealed by blunders, lay the proof that the larger tombs, both inscribed and uninscribed, might be divided into two different groups—the one simple in design, the other complex; one showing a predominance of the names of Tefab and Kheti, the other with the name of Hept'efa. The first of these groups contained the name of an unplaced king, and frequent mention of Heracleopolis Magna. Manetho was right again! The last visit to Siût—in which, with the aid of a tall ladder, I copied especially the inscriptions of the great tomb—led to the happy discovery of the age of the second group. A scene in the great hall—finely painted, but much dimmed and obliterated—exhibited the excavator of the grotto in adoration before the cartouches of Useresen I., a king of the XIIth Dynasty. To discover the artist's signature upon a masterpiece is always interesting; in 1887 I found that the leader in a train of persons bearing offerings for the ghost of Hept'efa was the "Kherheb, the decorator of this tomb, making it like a palace, Kheti, the son of Ptahemsef." A further pleasure was in store, if there is pleasure in discovering what is thought to have been irretrievably lost. Among the MSS. of the British Museum is a valuable collection of drawings brought together by Hay. Hoping to find notes of Siût, I turned over the pages of the portfolios, and, to my amazement, found four complete texts beautifully copied about the year 1830, apparently by Arundale. They are the best of all the old copies that I have seen. Three of these afforded a most useful check on my own, supplementing them with some signs that had been destroyed since 1830. But the most precious of all is a Heracleopolite text, a large section of which I knew only from the *Description de l'Égypte*, and there so badly rendered that hardly any meaning could be derived from it. It still remains full of difficulties, but the signs composing it are almost precisely ascertained. Of the Heracleopolite tombs there are three in which inscriptions are visible. The *Description de l'Égypte* makes it clear that in 1799 the tombs were almost complete in their general features, though a good deal damaged. Since that time the façades have been blasted away and the square pillars broken down: numbers of inscriptions have gone entirely and the remnant has been injured. For the convenience of those who wish to consult the hieroglyphs, I give references to the numbers in the publication. There the Heracleopolite tombs are numbered iii., iv., and v., in order as they are found from south to north, all being on the same level and separated from each other only by narrow party walls. Tomb iii. belonged to a certain Tefaba. The door,

contrary to custom, was guarded by terrible curses on violators, and from the inscriptions within, we learn that Tefaba lived in a troubled period of civil war; his son, however, succeeded him, and Tefaba's memory was revered in the city. The curses and the recital of his virtues were, notwithstanding, deemed an insufficient protection so long as the record of Tefaba's exploits in the civil war bore witness against him on the wall; so, while it was still incomplete, the cutting of that inscription was stopped, and a more harmless substitute was found, consisting of a figure of Tefaba, accompanied by written platitudes painted on a fresh coating of plaster. The plaster has fallen off and revealed the fragments of the compromising inscription. The occupant of the next tomb was Kheti, who, according to a custom still observed in the XIIth Dynasty, bore a longer appellation compounded with the name of his father, thus—'Tefab's son Kheti.' In tomb iii. we had Tefaba; but I think that Tefaba is identical with the father of Kheti, the name being shortened perhaps owing to the compound. This Kheti was high in favour with the King Ka-meri-râ, whom he accompanied on an expedition to the south, and from whom he received the commission to rebuild the temple of Apuat. His wife was named Tefab, like his father. This tomb was also protected by a curse engraved upon the entrance, but less conspicuously than the last. Tomb v. was to receive the body of another Kheti, who is very probably the son of Kheti I. Unfortunately, there is no copy of the inscriptions on the façades, but I imagine that the political feuds had died out in his time. At the inner end is a false door, upon the jambs of which Kheti is described as a man of valour; but more stress is laid on the agricultural prosperity of his district and the improvements which he made in the way of irrigation. Before concluding, I will briefly notice the great tomb i., now called Stabl Antar, which, as I have said, belongs to the reign of Useresen I. Heptefas, to judge from his titles, was one of the greatest local princes of his age, but unfortunately he has left no details of his life. There is, however, one very remarkable inscription in the tomb. It is the longest record yet discovered of the earlier periods, and consists of a command to the priest or servant who had charge of the property of his ghost or *ka* to see to the due execution of ten contracts which the prince Heptefas had made with the priests of the two great temples—one at Siût itself, the other in its cemetery—and with the guardians of the necropolis, for the honour and welfare of his ghost. For how many centuries was that magnificent tomb visited by the processions on the great feast days at the turn of the year? We know, at any rate, that the history of the sepulchres of the XIIth Dynasty was already forgotten in the thirteenth century before Christ; so that a scribe admiring the tomb of Khnumhotep at Beni-Hasan, having read in it the name of the ancient chief city 'the nursery of Cheops,' would praise the glorious temple of *Khufu*!

In commenting on the paper, Mr. Poole observed that its subject was twofold—the proposal for an archaeological survey of Egypt, and the record of a remarkable discovery by Mr. Griffith. With reference to the survey, he most strongly recommended the meeting to adopt the project, which would enable the directors of excavation and the committee of the Fund to make the best possible choice of a site for their labours. No doubt M. Neville and Mr. Petrie had been very fortunate in their choice; but it would be satisfactory to know in future what site was likely to produce the best results. Mr. Poole stated that it would cost at the utmost a tenth of the income of the Fund to carry on this important work

continuously, which would be a permanent record for the use of explorers and even travellers. Mr. Griffith's discovery of a distinct record of the Heracleopolite line, which ruled between the Memphite kings and the old Theban family, had, like another Forth bridge, bridged over the last great chasm in Egyptian history. Though our eminent vice-president, M. Maspero, had suspected the existence of Heracleopolite monuments, Mr. Griffith was the first to identify them. In Mr. Griffith's absence it was right to say the Fund should be proud of the achievement of their Egyptian student. The president remarked that he felt the great importance of Mr. Griffith's most valuable discovery, and the high interest of his paper. With reference to the proposed archaeological survey, he had at first felt somewhat alarmed; but, considering Mr. Griffith's very moderate estimate and the great extent of the survey, he cordially agreed to accept the proposal, and moved the following resolution: "That the meeting offers its best thanks to Mr. Griffith for his able and interesting paper, and approves the suggestion of an archaeological survey of Egypt, referring the matter to the committee." Mr. Poole, in seconding the resolution, said he would have preferred this duty should have been performed by Prof. Hayter Lewis, who was especially competent to speak on the subject; but he had been requested to make an announcement that the annual memoir for the current year, *Bubastis*, would be of the greatest interest, and beautifully illustrated with sixty-three plates. Mr. Baylis here interposed, and appositely read a clause in the articles of association, drawn, it may be added, under his able direction, giving the Fund the necessary powers for the archaeological survey. From his own recollection of a visit he felt that this was a most desirable work, as travellers would need no longer to pass through Egypt without definite knowledge of each of the many sites on the banks of the Nile.

Mr. Baylis said that before the meeting broke up he would like to propose that the best thanks of members and subscribers be given to Sir John Fowler for the interest which he has taken in the Fund, and for so ably presiding over the meeting. His experience and knowledge were of much value to the Fund, as well as his business habits. Mr. MacGregor seconded this resolution. The president expressed his acknowledgments, and the meeting terminated.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."

London: Dec. 8, 1889.

If Mr. Muir had retained his copy of the first edition of this book he need not have written a letter about the probabilities of the third.

However, it is pleasant to find that his examination gives results so near to the fact. The eight cuts upon which Mr. Muir spends his skill (together with one other which forms a frontispiece to the book) are distinctly stated in the edition I have described—and which Mr. Muir once possessed—to be by Anderson. Surely the matter may here rest.

ERNEST RADFORD.

NOTES ON ART AND ARCHAEOLOGY.

THE fifth of the series of "One Man" photographic exhibitions will open next week at the Camera Club, Bedford Street, W.C. It will consist of a selection of the figure and *genre* studies of the late D. G. Rejlander. The private view is on Monday evening, when also a number of lantern pictures will be shown on a screen. The exhibition will remain open for about six weeks.

MR. T. NELSON MACLEAN has now on view in his studio, 13 Bruton Street, W., a bronze statue of the late Sir Arthur Phayre, executed for Rangoon.

WE have received from Mr. Arthur Ackermann, of Regent-street, a parcel of the Christmas cards produced by Messrs. L. Prang & Co., of Boston, U.S. All are handsomely printed, and most of the designs are more appropriate than used to be the case a few years ago. Conspicuous among them is a dainty volume, entitled, "Notes from Mendelssohn," which is illustrated in colours from drawings by Louis K. Harlow.

WE may also mention three little booklets of so-called "etchings," illustrating the Four Seasons, Stratford-on-Avon, and the Lake District, which are issued by Messrs. John Walker & Co. The name of the artist is not given, though he has no reason to be ashamed of his work. In the two last, the pages suffer from overcrowding. From the same publishers also comes a pretty volume called *The Yule Log*, which consists of verses written by the American lady who awoke one morning to find herself famous as the author of "Curfew must not ring to-night." Her name is Rosa Hartwick Thorpe.

THE STAGE.

"THE GONDOLIERS" AT THE SAVOY.

THE daily newspapers do not seem to have all grasped—one or two of them, perhaps, were not particularly desirous of grasping—that one of the greatest sources of attractiveness in Messrs. Gilbert and Sullivan's new piece lies in its possession of the charm and value of the *à propos*. In it the Socialist is confounded—the lover of an impossible equality is put to naught. Now it has only twice before occurred to these collaborating brethren either to seize a theme which should have a special message for us to-day, or somehow to engraft the message on a theme that would at all events bear it. With a good deal that was morbid and a good deal that was ridiculous in the craze of Aestheticism—which, beginning with the real devotees of art, spread itself among suburban and provincial imitators—the admirable satire of "Patience" effectually dealt. The craze for "everything that's Japanese" was at the same time ministered to and mildly rebuked in "The Mikado." Incidentally, of course, in all the other operas there were hits for this or that weakness, this or that affectation. And I do not say that the satire whose appearance one welcomes in "The Gondoliers" is other than incidental—I do not say that, like that of "Patience" and that of "The Mikado," it attaches itself of necessity to the theme, and is of the warp and woof of the story. But I do say that, though it is incidental, it has the two great marks of intention in literature—"recurrence" and "emphasis," they have been defined by I forget what almost classic authority. Mr. Gilbert, like most level-headed gentlemen—like most important minds, one need hardly add—is, in the broad sense, on the side of the Conservative. And whatever may have been the precise aim of a writer content generally to shoot folly as it flies, no more timely tract than "The Gondoliers" has ever been issued. We have the entertaining narrative of the personal advantages that accrue to a monarch who must govern on

republican principles. We have the story of the misguided pity of the blameless ruler who, when drinking Rhenish wine, was made sad to think

"that some at junket or at jink
Must be content with toddy.
He wished all men as rich as he
(And he was rich as rich could be);
So to the top of every tree
Promoted everybody."

And then the two rulers in the realm of Mr. Gilbert's imagination—Marco and Giuseppe—amiably propose to "respect the republican fallacies" of the crowd that suffers them.

"For everyone who feels inclined,
Some post we undertake to find,
Congenial with his peace of mind,
And all shall equal be."

They amiably proceed to details:

"The Noble Lord who rules the state—
The Noble Lord who cleans the plate—
The Noble Lord who scrubs the grate—
They all shall equal be."

"The Lord High Bishop orthodox—
The Lord High Coachman on the box—
The Lord High Vagabond in the stocks—
They all shall equal be."

And, to pass from this smartly given lesson, Mr. Gilbert would hardly be himself if he did not, somewhere or other in his libretto, express his opinion of the natural cowardice of man. The Duke of Plaza-Toro is the important person who betrays a failing he must share with the humble. He it was who, in martial enterprise, was wont to lead his regiment from behind—"he found it less exciting."

"But when his regiment ran,
His place was at the fore, O!
That celebrated,
Cultivated,
Underrated
Nobleman,
The Duke of Plaza-Toro!"

And it is told further, of this leader of men, that when he was informed that he—and all his fellows—would be shot unless they left the service, his nerve was so marvellous that he did not for one single instant hesitate to resign. With admirable promptitude he sent in his *démision*. And thus,

"To men of grosser clay,
He always showed the way."

So much for the humour of the piece, which is indeed abundant—which I enjoyed to the uttermost but need not attempt to analyse. For once, the beauty of the words—at all events, their prettiness and neatness—is on a par with their fun. A quaint Elizabethan flavour resides in many of the verses. What could be more appropriate than the words of the ballad which Luiz addresses to Casilda?

"Thy wintry scorn I dearly prize,
Thy mocking pride I bless;
Thy scorn is love in deep disguise,
Thy pride is lowliness."

"Thine angry frown
Is but a gown,
That serves to dress
Thy gentleness."

No; I need quote no more, but Mr. Gilbert has never written smarter, neater, daintier verse.

The actual story?—was it not written at length in every morning newspaper, on Monday? I have not the courage to attempt to retell it. Let us pass on to the piece's interpretation:

saying first of the music that if it contains no one thing so inevitably and persuasively melodious as the "I have a song to sing, O!" of the "Yeoman of the Guard," it is, as a whole, at least upon a level with the other lighter efforts of Sir Arthur Sullivan—that it adapts itself exquisitely to the period of the action of the play—the middle of the eighteenth century—that it recalls, now the Spanish dance, and now, I take it, the music of Galuppi. The interpretation, both vocal and dramatic, is of unquestioned completeness. There were some who imagined that a piece at the Savoy could not be successful without the assistance of Mr. Grossmith. But how vain a fancy! That estimable, though limited, comedian and admirable social favourite must after all needs be reckoned as no exception to the rule, "*Il n'y a pas d'homme nécessaire.*" Perhaps if anyone was necessary, it was Mr. Barrington; and he has returned, genial and serviceable as ever, and he received what he deserved—the warmest of welcomes. Mr. Courtice Pounds would, no doubt, have been more telling if he had been associated with Mr. Barrington a little less constantly. Mr. Wyatt is funny enough as the Duke of Plaza-Toro, and Mr. Brownlow and Mr. Denny—the one as Casilda's lover and the other as the Grand Inquisitor—ought not to be left uncommended. The Duchess of Plaza-Toro is Miss Rosina Brandram, to whom there is allotted one good solo, to which she does justice. The Venetian *contadine* whom Mr. Barrington and Mr. Courtice Pounds—whatever their Italian names may be—eventually marry are played by two established favourites—by Miss Jessie Bond, who for several years past has been faithful to Mr. D'Oyley Carte's company, and by Miss Geraldine Ulmar, whom I remember first to have seen in New York, in the earliest days of her association with "The Mikado." That both these ladies are vocalists of gifts and accomplishments is now sufficiently known. Nor can it be necessary, we should think, to call attention to Miss Ulmar's charm in the dance, nor to Miss Bond's quite exceptional proficiency in the art of comedy. Miss Bond acts with brains. Last of all let me name Miss Decima Moore, the *débutante*, a very young vocalist, with a voice charmingly bright and fresh. She is a sister of Miss Bertha Moore, of Miss Jessie Moore, and of Mrs. Pertwee, of Brighton; and from her much may be expected. A pupil, last of all, of Miss Rose Hersee, Miss Decima Moore was intended, until lately, I hear, for the concert stage alone. There, however, it would not have been possible for all her qualities to be displayed, and she was well advised to go to the Savoy Theatre, where, on Saturday night, her success was of the frankest and most undisputed kind. If I had to talk about the scenery—which is Mr. Hawes Craven's—I should say that it is gorgeous, correct, and complete; but that the conditions laid down—Venice and a Moorish court apparently—forbid the opportunity of any very original effect.

FREDERICK WEDMORE.

STAGE NOTES.

A MORNING performance of "The School for Scandal," given at the Vaudeville Theatre on Thursday, scarcely demands special notice; and, save for the production of Messrs. Gilbert and Sullivan's piece at the Savoy, there may be said to be a lull in the movement of events at the theatre. When "Clarissa" takes the place of the present temporary programme at the Vaudeville, Mr. Conway—at this moment on the high seas, we believe—will appear as Lovelace. Miss Winifred Emery may almost have been born to play Clarissa, and it is therefore satisfactory to learn that she will play it before long in the Strand. The theatres, we may mention, have, with hardly an exception, felt the effect of Mr. Barnum's rivalry at Olympia. That place holds as many people as may be contained in many playhouses; but money-getting does not appear to be Mr. Barnum's only object in London. Every American comes over, sooner or later, to get a *cachet* from England, wherewith he will profit in America; and it is humorously suggested that it is to obtain the requisite *cachet* that Mr. Barnum—a youthful *débutant*, of eighty, so to say—is now among us.

We hear that it is likely that Mr. Willard, who proceeds to America at the end of next summer, will take Australia for a few weeks on his way back. In the United States it is likely that Mr. Willard will be seen in at least two characters: first and foremost, of course, in the part of Cyrus Blenkarn in "The Middleman" of Mr. Henry Arthur Jones.

MR. GEORGE ALEXANDER—though he will continue to act at the Adelphi until towards the end of March—will in February undertake the management of the Avenue Theatre. A farcical comedy, adapted by Mr. Aidé, will we hear, be the first piece to be produced.

MR. DAVENPORT ADAMS's new little book, *Rambles in Book Land* (Eliot Stock), will interest many a writer, as well as many a reader, by the delicacy and suppleness of its treatment of literary themes. It will please the bibliophile by the "get-up," which is happily characteristic of a publisher who never neglects externals. But we refer to it in this particular place on account of the lore and the quaint humour with which Mr. Devonport Adams has treated several stage subjects, so that his essays on them shall afford worthy entertainment to the playgoer. If we mistake not, certain of these chapters have appeared in the *Globe* newspaper. "Cupid in Comedy" is a chapter ingenious and learned; "Poets at the Play"—like everything else in the dainty little volume—is thoroughly worth perusal; but commend us most to "The Stage Handkerchief," the work of a real humorist and of a writer who, at his best, is at once spirited and scholarly.

MUSIC.

RECENT CONCERTS.

SIR C. HALLE gave his second Orchestral Concert on Friday, December 6. The programme commenced with an interesting Overture by Gade entitled "Hamlet," which was admirably interpreted. Schubert's lovely Entr'acte and Air de Ballet from the "Rosamunde" music followed, and the delicate and refined playing under the sympathetic guidance of the conductor produced loud applause. Three fine movements from No. 12 in B minor of the Twelve Grand Concertos of Handel for stringed band were also given. Sir Charles Halle appeared not only as conductor but as performer at this concert, and his rendering of Beethoven's Pianoforte Concerto in G was remarkably neat, and, better still, poetical. In

the first movement he introduced the second of the two cadenzas written by the composer. For this Concerto the orchestra was under the clever conductorship of Mr. Willy Hess. The second part of the programme was devoted to Dvorak's third Symphony in F (op. 76). This work also bears the opus number 24, and, according to a statement of the composer, was written in 1875. The music of the opening Allegro is so fresh and vigorous that it cannot fail to give pleasure; and yet, as a whole, it does not appear quite satisfactory. The second and third movements are attractive. The Finale—which has been compared to a wild Bacchanalian revel—is particularly characteristic, and Dvorak here asserts in the fullest manner his nationality. The performance of the Symphony was excellent.

On the following afternoon Dr. Villiers Stanford's Sonata in D minor (op. 39) for pianoforte and violoncello was given for the second time at the Popular Concerts. On the first occasion we were at the Shoreditch performance of Spohr's "Fall of Babylon," and therefore could not notice it. In the opening *Allegretto con moto*, there is something terse and dignified about the thematic material; but the working-out section, skilful as it is, does not give any fuller revelation of it. The slow movement consists of a *cantabile* twice interrupted by a light episode in fast time. The opening is refined and attractive, but the episodes make but a slight impression. The Finale is contrapuntal and lively, and its only fault is that it appeals almost entirely to the intellect. The work was performed by Signor Piatti and the composer. The former played with his usual charm, but the latter, though technically correct, gave a somewhat cold rendering of the pianoforte part. The programme concluded with Brahms' delightful Gipsy Songs (op. 103), well sung by Mrs. Henschel, Miss Marguerite Hall, and Messrs. Shakespeare and Henschel, and well accompanied by Mme. Haas.

On Monday, December 9, this lady was heard in Beethoven's Sonata in A flat (op. 110). There were readings here and there not quite in character with the music; but, judged as a whole, it was the most thoughtful interpretation of Beethoven's music which Mme. Haas has as yet given us. She was greatly applauded, but refused the encore. Mr. Plunket Greene was the vocalist, and he sang with much intelligence songs by Brahms and Parry. The programme included Beethoven's Quartet in F (op. 59, no. 1), to which Mme. Néruda and her associates rendered full justice. When will the programme-books be purified of their many inexact statements? In spite of protest some are repeated season after season. Last Monday there was one of long standing. The year 1826 is gratuitously pointed out as that of Beethoven's death.

A concert was given on Wednesday evening by the students of the Royal Academy of Music at St. James's Hall. A Christmas Carol for soli, chorus, organ, and orchestra, by Miss Mary Toulmin, proved a bright and effective composition, and the forerunner, let us hope, of some important work from her pen. The chorus sang well. Of the three ladies who played the pianoforte Miss Amy E. Horrocks, in the first movement of Schumann's Concerto in A minor, was the most satisfactory, but her tone was weak. It seems to us that the pieces selected are not always suited to the character and capabilities of the players. A good performance of the Trio, "In better worlds," from "Fidelio," was given by Miss O. F. Bethell and Messrs. Edwards and Morton. The last named (baritone) promises well as a singer. The programme included Haydn's "Salomon" Symphony in B flat.

J. S. SHEDLOCK.

SATURDAY, DECEMBER 21, 1889.

No. 920, New Series.

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LITERATURE.

The Roots of the Mountains. By William Morris. (Reeves & Turner.)

ALTHOUGH the characters in Mr. Morris's new romance are set among very archaic surroundings, they appear to be essentially of a mediæval type. The men of Burgdale are a people of German blood, though many of their customs appear to differ from those described in the *Germania*, inhabiting a town or thorp in a valley "amidst the mountains and hills and falling streams of a fair land," situate apparently somewhere in the Southern Tyrol. The village, or little market-town, was set in a fortified pass, shut in by cliffs and protected by a wall and towers. On a knoll near the brow of the cliff the men of old times had built a strong and great watch-tower; "and therefrom the thorp had its name, and the whole valley also, and it was called Burgstead in Burgdale." There was a space of about fifty acres "betwixt the wall and the wandering stream"; and therein, we are told, lay Burgstead, in a space of "the shape of a sword-pommel." The houses were all of stone, "with much fair and curious carved work of knots, and beasts, and men round about the doors, or whiles a wall of such-like work all along the house-front." The dalesmen were as expert at stone-work as their upland neighbours, the woodlanders, were at carving runes and patterns on their oaken beams. The shepherd-folk, higher up on the downs, lived a ruder life in scattered homesteads, and were "not very curious in their houses and halls." The three folks were united in the bonds of kindred and friendship, and formed, in fact, one rustic state, governed by one alderman and meeting in the same folk-mote.

The men of Burgdale were great producers of corn and a good red wine which was bought by the foreign merchants. They were very successful in gold-washing; but the silver-mines in the neighbourhood—in Silverdale, across the mountains—had been seized by a dusky tribe, of Mongol or Hunnish affinities, with whose defeat by the dalesmen and their allies the story is principally concerned. The men of the dale also sold weapons of such fashions as were used in the Westland, "and golden cups and chains, and fair rings set with mountain-blue stones, and copper bowls, and vessels gilt and parcel-gilt, and mountain-blue for staining." The woodlanders brought down wood-carvings and peltries, and the shepherds "such fleeces as they could spare from the daily chaffer with the neighbours." The market-place was wherever anyone cared to pitch a booth; but we are told that for the most part this was done in

the wide street between the gate and the bridge. The gradual growth of a commercial town from the trade-meetings of country-folk and foreign chapmen, the "nundinae barbarorum" of classical description, is indicated with great force and precision. There is a particularly interesting account of the visit of the men of Shadowy Vale, a murky region into which the Wolf-tribe had been driven by the Hunnish savages, to the great spring-market at Burgstead.

"Gay was the show; for the booths were tilted over with painted cloths, and the merchants themselves were clad in long gowns of fine cloth; scarlet, and blue, and white, and green, and black, with brodered welts of gold and silver; and their knaves were gaily attired in short coats of divers hues, with silver rings about their arms, and short swords girt to their sides. People began to gather about these chapmen at once when they fell to opening their bales and their packs, and unloading their wains. There had they iron, both in pigs and forged scrap and nails; steel they had, and silver, both in ingots and vessel; pearls from over sea; cinnabar and other colours for staining, such as were not in the mountains; madder from the marshes, and purple of the sea, and scarlet grain from the holm-oaks by its edge, and wood from the deep clayey fields of the plain; silken thread also from the outer ocean, and rare webs of silk, and jars of olive oil and fine pottery, and scented woods, and sugar of the cane."

The head-man of the merchants brings news of a great invasion of dusky men who had overthrown the armies of the cities in the plain; and how they had piled up skulls into great hills beside the city gates, "and how, because of the death and the rapine, grass had grown in the king's chambers, and the wolves had chased deer in the temples of the gods." The prince of the tribe from the murky vale arrives "in glorious array," with his sister "the Sunbeam," whose courtship by Goldmane of Burgdale, otherwise called Face-of-God, gives a romantic colour to the story, and relieves the reader's mind from the gloom of the guerilla war, and murders grim and great, and the tumult of the long battle in which the "felon tribes" in Rose-dale meet their well-earned doom. Folkright, the prince of the Wolf-race, is a kind of Robin Hood, who only robs a skin-flint or occasionally holds a merchant to ransom; and it is to be observed that he pays for the purchase of a dagger and a "web of gold and silk," as well as a fine for robbery set upon him in the folk-mote, with the treasure of silver rings which his soldiers had taken from their dusky enemies. The character of the princess is finely drawn. She seems likely at first to be the bringer of strife and misfortune, like another Helen, on the peaceful children of the vale; but the threatened evils are fortunately turned full upon the horde of invaders. The valiant and beautiful bride, who loses her "gold-maned" chieftain, is consoled with a new love for Folkright and a happy life in the purified halls of Silverstead.

There are plenty of songs interspersed with the story, and some of the best are sung by the Bride. Others are sung by an Amazonian "Bow-may" to the music of Woodwont's "goodly fiddle"; and Goldmane is called upon for the Song of the Ford, telling how the warriors returned to

their clover-fields and meads of mowing grass after a wild battle upon the hills:

"In hay-tide, through the day new-born,
Across the meads we come;
Our hauberks brush the blossomed corn
A furlong short of home."

Another fine poem occurs in the description of a journey to the forest "for sticks that would quarter best for bow-staves." The brethren of the House of the Face go forth at the alderman's bidding, and find the Bride waiting for them. We have only room for a portion of the description, which is noticeable for its extreme simplicity and directness:

"So came they to the yew-wood, and the brethren fell to work, and the Bride with them, for she was deft with the axe, and strong withal. But at mid-day they rested on the green slope without the yew-wood; and they ate bread and flesh and onions and apples, and drank red wine of the dale."

And while they were resting the Bride sang to them an ancient song of the coming of the "murder-carles." "No man can tell how many they be, and the voice of their host as the thunder rolls." The men of a little peaceful settlement hear the true story of the coming danger, but determine to defend their home against all the world.

"It was summer-tide and the Month of Hay,
And men and maids must fare afield;
But we saw the place where the bow-staves lay,
And the hall was hung with spear and shield."

"When the moon was high we drank in the hall,
And they drank to the guests, and were kind
and blithe,
And they said: Come back when the chestnuts fall,
And the wine-carts wend across the hythe."

"Come oft and o'er again, they said:
Wander your ways; but we abide
For all the world in the little stead;
For wise are we, though the world be wide."

"Yea, come in arms if ye will, they said;
And despite your host shall we abide
For life or death in the little stead;
For wise are we, though the world be wide."

"So she made an end and looked at the fairness of the dale spreading wide before her, and a robin came nigh from out of a thornbush, and sung his song also, the sweet herald of coming winter; and the lapwings wheeled about, black and white, above the meadow by the river, sending forth their wheedling pipe, as they hung above the soft turf."

There is no space to quote the account of the gathering of the host in Burgdale, the bowmen's battle on the edge of Silverdale, and the onslaught of the Men of the Steer, the Bridge, and the Bull, and all the other banners of the united kindreds. The reader will find plenty of Homeric fighting, with the victory inclining always to the right side. The felons are massacred and peace returns to the desolated valleys. The kindreds became one folk "for better or worse, in peace and in war, in waning and waxing," meeting together in Shadowy Vale, as a holy place, when converse and council were needed; and so, in the words with which the book concludes, "no more as now telleth the tale of these kindreds and folks, but maketh an ending."

CHARLES ELTON.

Lord Melbourne's Papers. Edited by Lloyd C. Sanders. With a Preface by Earl Cowper. (Longmans.)

To the present generation Lord Melbourne has been known and his character estimated chiefly by two often-printed remarks. It is said that, when reform was spoken of, he invariably met the reformer with the chilling question, "Can't you let it alone?" and that of honours he observed, "What I like about the Garter is that there is no damned nonsense of merit about it." Both are quite characteristic of Lord Melbourne; but these papers show us how much of careful patriotism, of real statesmanship, and of true Liberalism there was besides in the first Prime Minister of Queen Victoria. We agree entirely with Lord Cowper that "the matter contained in this volume is almost all of it new, and a great deal of it very interesting." Lord Rosebery said the other day that "we are a people who are liable to be misled by persons with greater pretensions to confidence than their character deserves." No public man of the century was more free from pretence than Lord Melbourne, and he lived in days when peers had not mastered the arts of the platform. "In Lord Melbourne's time," says Lord Cowper, "such a thing was almost unknown"—a condition adding much to the interest of these confidential remains which disclose so much of the unknown in a potent and historical personality.

We gather from the frankness of Lord Melbourne's earliest papers that the struggle of parties for power was then more reckless of common interests than in these democratic and more decorous days. So far in later times do men assume a virtue if they have it not that we think no young man of position, even in private correspondence, would now desire the defeat of his country's arms, as Lord Melbourne appears to have done in hoping that the French "would have been able to maintain themselves there [in Egypt, 1800], in spite of Canning's wit and Sir Sydney's valour"; or would write, "We are in terrible dumps. Nothing but a good blow on the continent can revive us." There are notes of genuineness in these papers which seem to have escaped observation, in the use of obsolete words. Take for example that Lord Melbourne frequently, Lord Anglesea at p. 177, and Lord Holland on p. 235, use "beat" as in Melbourne's phrase, "Still they will be beat by a large majority."

Lord Melbourne, while he was still Mr. Lamb, soon made a position for himself in the House of Commons. Early in 1807, when a member of the Opposition led by Granville and Fox, he seconded an important motion of censure which, after an all-night sitting—the division being taken at half-past six in the morning—placed the government in peril. It was at that time contended that the king must, upon the interval between the dismissal and appointment of a cabinet, act without advisers. Melbourne was only twenty-eight; but in his well-kept diary there is the profound and just remark that,

"if this be admitted, it leads either to the absurdity that in a free government there may be acts of the executive power for which no one is responsible, or to the unconstitutional conclusion that the king is himself amenable."

In Melbourne's youth, Protestant ascendancy

was the ruling dogma of British domestic policy. To establish the Protestant Church in Ireland "for ever" had been King George's dearest purpose in the Act of Union; and long after, in the plenitude of power, Melbourne displayed the influence of these same prepossessions. From Windsor Castle, in 1838, he wrote:

"My opinion is for granting civil rights as far as such equality is compatible with safety both to the doctrines and the superiority of the Protestant establishment."

He succeeded his father in the peerage in 1828, and soon after became Home Secretary—an office for which his common reputation would make him seem ill-fitted; an impression entirely corrected by these papers. Those with whom he was associated in the cabinet had a truer estimate of Melbourne's powers. Never was the position more arduous than in those riotous years which preceded the passing of the Reform Bill. But Lord Melbourne calmly studied the new social development, and never surrendered to panic. He recognised a great difficulty in the state of the Poor Law:

"Two great errors which have been committed in the administration of the Poor Laws are the paying of the wages of labour out of the poor rate, and the making a difference between the rates of relief afforded to married and single men in favour of the former."

No letter in the whole volume gives us more pleasure than that in which Melbourne, the cynic, refuses to adopt the suggestion of Mr. Henry Drummond, the Irvingite apostle, for the employment of spies and accomplices. Said the Home Secretary:

"The danger of employing spies and accomplices has always been found to be that, in order to further their own ends, satisfy their employers and forward their own interests and maintain their credit, they are too oft, first, to bring forward false accusations; secondly, to excite and encourage to the commission of crimes in order that they may have the honour of informing against and detecting them."

When it was proposed that the Reform Bill should be framed as the voting for the members of Boards of Guardians is now arranged, Melbourne protested in words which may perhaps be held good for the policy of "one man one vote":

"The principle of an individual being empowered to give a greater number of suffrages according to the amount of his property is, in my opinion, liable to great objection. . . . But the consideration which weighs most with me is that such an arrangement leads to the result of a majority being openly and manifestly out-voted by a minority—a result which strikes me as totally opposed to the real principles of popular voting, and calculated to lose all the advantages derived from popular institutions, and which mainly consist in the contentment, acquiescence, and satisfaction derived from the consciousness, felt by the people that they either watch over their own interests, or have each of them an equal voice in nominating those whom they trust with that duty."

Melbourne subdued Brougham, and his personal dignity and power are nowhere more conspicuous than in the letter in which he charged and chided the Lord Chancellor with domineering, interfering, and encroaching too much; with actual intrusion "upon the province of the Prime Minister." The Irish he

thought "the most conspiring people on the face of the earth"; but he confided to Lord John Russell his opinion that they were "not such damned fools as the people of England. When they place confidence they do not withdraw it the next instant." He had in William IV. an honest but timid and troublesome master, whom he was sometimes obliged to correct in language of dignified servility. The king was very angry when he discovered that the Czar had been consulted before himself as to Lord Durham's mission to St. Petersburg; and when the monarch scolded, the minister replied:

"It is Viscount Melbourne's duty to obey your Majesty's commands in communicating with great reluctance to Viscount Palmerston your Majesty's letter dated the 28th inst. from Windsor Castle. But Viscount Melbourne, in performing this act, must by no means be considered as concurring in any censure of a minister with whom he has entirely agreed, or of an act to which he has himself been a party."

Yet, though such passages were not infrequent, Melbourne described William IV., when his short reign ended, as "a being of the most uncompromising and firmest honour that ever it pleased Divine Providence to place upon the throne." When he had to write severely to a colleague, Melbourne used his pen without unction and without compromise. Lord Durham was Governor of Canada, and had made a questionable appointment in the case of a Mr. Turton. Just such punishment as was given to Brougham went out to the colony:

"It is one of those gratuitous and unnecessary difficulties which men most unaccountably create for themselves, and which are generally greater than any which are created for them by the natural course of events. . . . You must have known and you did know that objections would arise. . . . It is incredible that a man of common-sense should show such an ignorance or such a disregard of public feeling and opinion as you have done in the selection."

In 1838 the present Lord Grey was as fond of writing long letters as he was in 1888, and upon one with reference to the Persian war Lord Melbourne replied:

"It will not do to rely upon argument against actual force, against the equipping of fleets and the hurry of armies. If we do, we run the risk of being in the plight of that man who suffered flogging while his counsel was arguing that the court had no power to inflict that punishment upon him."

He was careful in the selection of bishops, and held the opinion that "literary men" for that office "are seldom good for anything." He stoutly defended the appointment of Prof. Hampden as Regius Professor of Divinity at Oxford, denouncing the bitterness, the faction, the violence, the prejudice to be found in universities.

In his marriage, and long afterwards in his friendship with Mrs. Norton, Lord Melbourne was not happy. Early in wedded life he made his "commonplace book" his confidant, and wrote:

"By marrying you place yourself upon the defensive, instead of the offensive, in society, which latter is admitted to be in all contentions the most advantageous mode of proceeding. Every man will find his own private affairs

more difficult to manage and control than any public affairs in which he may be engaged."

Lady Caroline Lamb, his wife, was possessed with a romantic and irrepressible admiration for Byron, and with solid esteem for her own husband, whom her death left a widower in 1828. The date of the first of Mrs. Norton's letters in this volume is fourteen years later. This friendship must have been the prize of Melbourne's social life. No one within our knowledge ever possessed such gifts and graces in familiar writing as Mrs. Norton; and we would venture to place her "Letter to the Queen," upon the wrongs she suffered in consequence of her friendship for Lord Melbourne, as high in the dignity of its style as any woman's work of this century. The letters in these papers are in her playful mood, and they are charming; but those who wish to know how that supremely gifted woman could write should get one of the rare copies of some of her complaints against the marriage law referring to her husband, from whom she felt she had received such cruel wrong. She long survived both her distinguished friend and her despised husband, and lived to make a second and a happier marriage.

Melbourne's last years would have been happier if death had more nearly found him still in harness. The last scene in this volume is that of Lord John Russell somewhat abruptly drawing down the curtain upon Melbourne's official life by informing him that in submitting to the Queen a list of the Ministry of 1846 his name was not included; and in the final sentence we have Melbourne bowing sad acknowledgments in saying that "frequent accesses of illness" made this exclusion a right and kind judgment.

ARTHUR ARNOLD.

Appreciations. By Walter Pater. (Macmillan.)

To the essays here grouped under one cover their author has given a general title which, in the case of a writer accustomed as Mr. Pater is to employ words with a jealously scholastic regard to their exact signification, might mean simply estimates, favourable or otherwise—valuations, pricings—but which apparently is to be understood here as used in the popular sense that implies above all else admiration and sympathy. In this sense the title is happily chosen, and the reader who approaches this volume of "appreciations" in a spirit other than appreciative is not a person whose mental attitude can be recommended for imitation. It is noteworthy that in these studies, where the critical posture is invariably one of extreme modesty—the writer contentedly sitting at the feet of his Gamaliels and reverently transmitting to us the essence of their utterances with such elucidatory comment as he may think needful—it is noteworthy that by virtue of this very humility and apparent self-repression he attains to something like kinship and equality with the masters whom it is his ambition simply to understand and report. He says of Charles Lamb—and we may with equal truth say it of himself—

"To feel strongly the charm" of some poet, or essayist, or painter, "and then to interpret that charm, to convey it to others—he seeming

to himself but to hand on to others, in mere humble ministration, that of which for them he is really the creator—this is the way of his criticism."

There was a time when some of Mr. Pater's qualities of style almost threatened to crystallise into mannerisms; and even after such noble writing as was to be found, for instance, in the papers on Lionardo and Giorgione, he was capable of relapsing into the mere honeyed effeminacy that made readers with virile tastes turn away from *Florian Deléal*. He and English literature are to be congratulated upon his having left all this behind him and chastened his style into something which, while for fastidiousness it is perhaps unparalleled, is also full of real, though very quiet, strength—strength that is not combative but prehensile, the strength of a steady grasp, never of a blow. Once only in these pages does he impress us at all unpleasantly as speaking with the falsetto of a school and the accent of an epoch; and that is in the paper on "Aesthetic Poetry," where, conformably to the matter under discussion, the manner seems in places somewhat fantastic—where, though the hand is the hand of Mr. Pater, the voice is—well, a mingling of the voices of two or three singers prominent in the latter-day choir.

The opening paper, on "Style"—in reality concerning itself rather with diction, or with artifices of prose composition, than with that abstract effect, that air and carriage, which the word "style" has almost insensibly come to stand for—is perhaps for this reason a little disappointing. Yet it is full of excellent touches, examples of Mr. Pater's gift of saying what is emphatically the right thing with unerring precision of phrase. Could the specific differences of two related words be better illustrated than in such a sentence as the following? "Blake, in the last century, is an instance of preponderating soul, embarrassed, at a loss, in an era of preponderating mind." Or what could be more salutary in a literary period like the present than this admonition? "It is good in the criticism of verse to look for those hard, logical, quasi-prosaic excellences which that, too, has or needs." But it is when we pass to the "Appreciations" properly so-called that we find Mr. Pater at his best. Could anything be finer than such a phrase as Wordsworth's "mountain atmosphere of mind"? or truer than the ascription to that poet of the power of

"conveying to the consciousness of the reader abstract and elementary impressions—silence, darkness, absolute motionlessness; or, again, the whole complex sentiment of a particular place, the abstract expression of desolation in the long white road, of peacefulness in a particular folding of the hills."

And what magic of expression when, with fine insight, he notes in Wordsworth

"the sudden passage from lowly thoughts and places to the majestic forms of philosophical imagination, the play of these forms over a world so different, enlarging so strangely the bounds of its humble churchyards, and breaking such a wild light on the graves of christened children."

Mr. Pater finds Coleridge's "chief offence" as a philosophical writer to lie in "an excess of seriousness," the want of "a certain shade of unconcern, the perfect manner of the

eighteenth century." It is doubtful whether he does not for once exaggerate when he declares Coleridge to be the typical "flower of the *ennuyé*," the mouthpiece of the modern *Weltschmerz*, "more than Childe Harold, more than Werther, more than René himself." Dreamer as he was, Coleridge's eager interest not only in metaphysics and literature, but in such mundane matters as politics, together with his notorious activity as a personal propagandist, zealous to impress his views upon every man, woman, and child who came within reach of the irrepressible tongue, seem to place him at some distance from the Obermann family. Unlike that weary and dejected race, he was essentially an enthusiast, pursuing knowledge, as Hazlitt says of him, "with outstretched hands and winged speed." Up to the very last he was to Wordsworth "the Rapt One"; and his religious creed, whatever abstract value we may attach to it now, at least saved him from the philosophy of the school of despair.

I think Mr. Pater is at his very best—which is only another way of saying that he is wholly delightful—in the paper on Sir Thomas Browne, that strange great writer to whom, as his latest critic happily says, "the whole world was a museum." Perhaps the author of the *Hydriotaphia* has received no such entirely sympathetic, and at the same time discriminative, treatment as here. Mr. Pater really renders him for us, conveying to us the finest inflexions of his voice as if by some eclectic telephone, which dropped out the harsher notes but suffered no rich cadence to be lost in transmission. Once or twice he lets his own style be tinged for a moment with his author's. We feel this in such a clause as "a tardiness and reluctance in the circumstances of dissolution." He is speaking of one, a friend of Sir Thomas Browne's, who, in the course of a lingering death, seemed sensibly to anticipate the hereafter; and though the image of life as a stream flowing into eternity's ocean is trite enough, what a novel and poetic turn Mr. Pater gives it! "The infinite future had invaded this life perceptibly to the senses, like an ocean felt far inland up a tidal river."

The Shakspeare studies are none the worse for being anything but ponderous, and are marked by the delicately luminous perception which shares with Mr. Pater's exquisite style the distinction of being his chief value as a writer. In "Richard II." he finds the leading *motif* to be "the irony of kingship—average human nature, slung with wonderfully pathetic effect into the vortex of great events." Though reverent enough, he is no prostrate idolator at the Stratford shrine; and it is refreshing to hear him speak of "the tiresome German superstition . . . which challenged us to a dogmatic faith in the plenary verbal inspiration of every one of Shakspeare's clowns."

The faults of Mr. Pater's book are few and slight, but the fallen nature of a reviewer drives him to find one or two if he cannot invent them. Mr. Pater's vocabulary being really very rich and various, he does himself some injustice by letting a chance epithet, such as "blithe," get the upper hand. Then his religiously accurate and anti-popular use of certain words, such as "complexion" and "mortified," is, perhaps, academic to the

verge of pedantry. At all events it raises the question whether, since language is after all but a set of arbitrary symbols which the people have fashioned and have, therefore, some right to refashion, such correctness is worth purchasing at the price of strangeness, real or apparent. To touch upon a quite different matter, I think Mr. Pater lays himself open to animadversion when, in his interesting postscript, he derives even the more extreme developments of the romantic spirit from the desire of beauty plus the passion of curiosity. Surely it might, with at least equal plausibility, be argued that the very contrary is nearer the truth, as regards the latter of these two alleged constituents of romanticism. Is it not rather the absence of true curiosity—a deficient interest in the astonishing realities around us—that makes us go out of our way to invent the grotesque, the monstrous, the impossible, substituting the bizarre wardrobe of fancy for the infinitely wilder attire of fact?

But perhaps it is churlish to speak of anything but the charm and power of a volume so eminent in both, so rich in beauty, so wide in the circuit of its judgments—a volume which shows Mr. Pater finally victorious over certain temptations to mere daintiness once jeopardising a noble grace of diction; and which must further consolidate its author's fame as one of the most catholic of living critics, and beyond rivalry the subtlest artist in contemporary English prose.

WILLIAM WATSON.

The Swedish Revolution under Gustavus Vasa.
By P. W. Watson. (Sampson Low.)

AFTER a long neglect, the study of Scandinavian history is apparently reviving among us. Within the last few years no less than four notable works dealing with various branches of this interesting subject have appeared in rapid succession. In 1886, Mr. Hjalmar Bojesen gave us a *History of Norway*; Mr. J. L. Stevens had, twelve months previously, retold the oft-told story of the exploits of Gustavus Adolphus; Mr. F. H. Bain has quite recently come forward as the champion of the great Gustavus's enigmatical daughter, Christina; and now Mr. P. W. Watson contributes a monograph relating to the establishment of the Vasa dynasty and the origin of modern Sweden.

It must be candidly confessed that, at the outset, one expects great things from Mr. Watson. In his preface he is careful to inform his readers that he has "browsed during several months among the libraries of Sweden"; that he has "spared no pains to get at everything written or printed, contemporary or subsequent, that might throw light on the subject"; that he has visited battle-fields, inspected picture galleries—in short, done all that a conscientious historian is expected to do. As, moreover, Mr. Watson's exhaustive bibliography insinuates that not a single document relating to his subject has escaped him, the unsuspecting reader is not unreasonably prepared for a scholarly and picturesque treatment of one of the most interesting and important epochs of Northern history. In point of fact, however, the book is nothing of the sort. The traces of a "prentice hand" are manifest on every page

of it, and the author's historical horizon is but too plainly bounded by the period he has chosen to write about.

To begin with, Mr. Watson cannot be congratulated on his style. "Disgruntled," as an equivalent for "disgusted," is not yet current on this side of the Atlantic; such phrases as "a person who had loaned him funds," jar upon English ears; and the facetiousness of the expression, "a mealy morsel," as applied to a political dispatch, is not immediately obvious. Christian II. was not, perhaps, an altogether idyllic character, but to nickname him "the gory monarch" is grotesque. And is Mr. Watson quite sure that the sovereign whose social and political views were, on the whole, far above his age, and who was capable of inspiring deep and lasting attachments, was really "as vile a monster as ever occupied a throne"? As to Mr. Watson's Swedish, it need only be said that an attentive and instructed reader of his pages will very soon be driven to the conclusion that his acquaintance with that singularly simple tongue is anything but profound. For how else explain the rendering of *storkyrka* by "great church" instead of "cathedral"; the frequent confusion of *Herredag*, an assembly of notables, with *Riksdag*, the states-general; or the gratuitous misstatement that the word *lydbiskopar*, "suffragans," means simply "people's bishops"? Then, too, his personal and local nomenclature is hopelessly perplexing and inconsistent. Thus, the King of Sweden is rightly Gustavus, not Gustaf, yet his Danish rival is Christiern instead of Christian. So, too, the celebrated Swedish province appears as "Dalarna," yet its inhabitants are not "Dalkarlarna," but "Dalesmen." Why not simply translate "Dalarna," "the Dales," instead of giving a Swedish name to the place and an English name to the people? This is the more desirable as the strange word *Dalarna* strikes the eye on almost every other page. Again, if the suffixed article is to be retained in *Dalarna*, why omit it in *Malar*? Both should have it or neither. It is a further question, of course, whether Gustavus I. should be described as Gustavus Vasa at all. Surnames were not in general use in Sweden at the beginning of the sixteenth century; and it is beyond all doubt that Gustavus was known to his contemporaries as Gustaf Eriksson, never as Gustaf Vasa.

So far as his narrative is concerned, Mr. Watson is, generally speaking, satisfactory, though he does occasionally make mistakes which are quite inexcusable in one who professes to have thoroughly explored the sources of his subject. For example, Christian II.'s election to the Swedish throne is represented as a solemn farce, yet it was the spontaneous act of the vast majority of the representatives of the Swedish nation. Again, Mr. Watson does not quite know whether "all the magnates of Sweden were summoned" to the Diet of Strengnäs which elected Gustavus king; yet any handbook of Swedish history would have told him that they were adequately represented on that occasion. He is equally doubtful whether Johannes Magni, the last Catholic Archbishop of Sweden, was really elected by the chapter of Upsala, though it is no secret to everyone else that

he was so elected at the end of August, 1523. The convention which met at Västeraas in the beginning of May, 1525, to assist Gustavus against the Dalesmen was not a "general diet," as Mr. Watson supposes, but an assembly of notables; or does he, perhaps, confound it with the diet which met at the same place two years later, and which he tells us was held at Västeraas so as to be nearer the Dalesmen, when, in point of fact, it went there to be more out of their way?

But, after all, Mr. Watson's critics will be more inclined to quarrel with his conclusions than with his facts; for it is very evident that he has quite mistaken the character of his hero and the real significance of his reign. Mr. Watson's book would certainly leave the impression on the mind of the ordinary reader that Gustavus was little better than a crafty, hypocritical adventurer, not without some sparks of genius and courage perhaps, but perpetually scheming for his own aggrandisement, bullying where he could, and cringing where he dare not bully—in fact, little better than the "gory monarch" whom he superseded. Indeed, Mr. Watson in one place says so in as many words:

"The people having expelled one tyrant, chose another." "It is hard, therefore," he proceeds, "to repress the wish that Gustavus Vasa had been allowed at the Diet of Västeraas to lay aside the crown, and that in his place a leader had been chosen to carry on the good work on the lines already drawn."

Here a captious critic might pertinently ask: on what lines, where all was chaos; and with what other leader, when Sweden was so destitute of native talent that the king had to fill his council with the first intelligent foreigners who came to hand? But let that pass. Suppose that Gustavus had actually laid down his crown on that occasion—what would then have happened? In the unanimous opinion of all Swedish historians, complete disintegration, a lapse into semi-barbarism. For the two previous centuries, the struggles of personal and provincial interests had well nigh extinguished in Sweden the very idea of a commonwealth. A strong government was, at that moment, the only possible safeguard of her territorial integrity and national independence, and a patriotic despot with a firm hand and a clear head the only man capable of establishing such a government. It is the especial glory of Gustavus I. that he grasped this idea from the very first, and never let it go. To have resigned the crown at such a crisis would have been not a virtue but a crime. Never did a man more thoroughly deserve the title of "Father of the Fatherland." Every hour of a long and laborious manhood was exclusively devoted to his country's service, and the Sweden of to day still rests securely on the foundation laid by him 350 years ago.

But Mr. Watson insists that "of all nations on the face of the globe, none are so fitted for a republican form of government as the Swedes." If this be so, it can only be said that they have a singularly perverse way of showing it. If history is to be believed, there never was a nation so devoted to its kings. Even the appalling calamities of the reign of Charles XII. were powerless to shake the preference of the Swedes for the monarchical

form of government; and the most popular act of their most popular king, Gustavus III., was the *coup d'état* whereby he put an end to the purely parliamentary régime which had abased the dignity and well-nigh obliterated the power of the crown for more than half a century.

In taking leave of Mr. Watson, it is only fair to recognise that his work, despite many defects, is not without some merit. As a rule, he tells his story in a clear, intelligible way; he is transparently anxious to do justice to all parties; his description of the Reformation in Sweden, so far as it goes, is substantially accurate; and, though evidently leaning to the Protestant side, he is very seldom unfair to the Catholics. Finally, and this, perhaps, is its chief recommendation, the book is the first serious attempt in English to deal with the early political career of one of Europe's greatest men.

R. NISBET BAIN.

Egypt as a Winter Resort. By F. M. Sandwith. (Kegan Paul, Trench & Co.)

THIS is emphatically one of the best books that have been written about Egypt. Dr. Sandwith is thoroughly acquainted with the country and its climate, and his medical experience enables him to speak with authority as to its influence upon the health. To invalids, as well as to the larger class of tourists who wish to avoid the fogs and cold of a northern winter, his little book will be invaluable.

It is brimful of information on all the subjects which the visitor to Egypt most wishes to know about, and for which he is likely to look elsewhere in vain. The information has been brought up to date, though things move so rapidly in Egypt nowadays that one or two of Dr. Sandwith's statements already need modification. Both the hotels at Luxor now belong to Messrs. Cook, and a Greek hotel has been started at Assuan. Whether, however, the ordinary tourist would care to lodge in the latter I cannot tell.

The meteorological facts collected by Dr. Sandwith are extremely interesting, and go to show that the common opinion is incorrect which ascribes an increasing amount of rainfall at Cairo to the creation of the Freshwater Canal and the planting of trees in and about the city. What he has to say about the drainage of Cairo, moreover, will be reassuring to many. He does not confine himself to such topics, however, but even gives the reader succinct but complete information about hotels, steamers, railways, clothing, sport, and recreations, as well as about the botany, geology, and zoology of the valley of the Nile, while Mr. Petrie has furnished him with an account of the most recent archaeological discoveries that have been made in Egypt. In short, the book is a perfect *vade mecum* for the visitor to Cairo.

I ought not to dispute a medical man's statement in regard to disease; nevertheless my own personal experience, like that of Prof. Wiedemann, might encourage him to pronounce a more decided opinion as to the beneficial effects of the Egyptian climate upon a tendency to hæmorrhage of the lungs. As regards its effects upon other forms of disease, Dr. Sandwith's enthusiastic language

is certainly not exaggerated. To exchange the chilly gloom of a northern winter for a country where the patient can enjoy twelve hours of daylight and eleven of sunlight, where rain is practically unknown, and where the air of the desert is the most invigorating in the world, ought of itself to be more efficacious than the most sedulous medical attention among the comforts of home. I have tried every winter climate in the Mediterranean except that of the Cyrenaica, and only in Upper Egypt have I found one that approaches perfection. It is, perhaps, a pity that those who have learnt to appreciate it cannot keep it to themselves.

A. H. SAYCE.

NEW NOVELS.

Nero. From the German of Ernst Eckstein. By Clara Bell and Mary J. Safford. In 2 vols. (New York: Gottsberger; London: Trübner.)

A Life's Remorse. By the Author of "Molly Bawn." In 3 vols. (White.)

George Vyvian. By E. Katharine Bates. In 2 vols. (Hurst & Blackett.)

Dodo and I. By Capt. A. Haggard. (Blackwood.)

A Charge from the Grave. By Somerville Gibney. (Ward & Downey.)

A Silent Combat. By Miles Farrant. (Sonenschein.)

Gerald Ffrench's Friends. By G. H. Jessop. (Longmans.)

Dorothy Arden. By J. M. Callwell. (Nelson.)

Not only readers with a taste for classical literature and history, but all lovers of fiction, ought to welcome and enjoy the story of *Nero*, translated from the German of Dr. Ernst Eckstein by Clara Bell and Mary J. Safford. The action of the novel includes the traditional story of Nero's early infatuation for the Christian freedwoman, Acte, together with accounts, tolerably in accordance with historic narrative, of the intrigues of Agrippina, the melancholy marriage and fate of the hapless Octavia, the burning of Rome, and the horrible vengeance taken on the Christians for their alleged complicity in the work; while the infamous Tigellinus and Poppæa Sabina occupy prominent positions throughout. That the author has scarcely succeeded in depicting Nero as an odious monster of cruelty, so much as a victim of silly vanity and the tool of unscrupulous advisers, is, perhaps, owing to the exigencies of the story, which require that events chronologically far separated should be compressed into an apparently brief period. On the other hand, he has given us a highly interesting picture of Roman life, and has embellished it with details which betoken the possession of fertile inventiveness no less than of wide scholarship. A word is needed with regard to the "getting up" of the book. Carelessness in revision of proofs is evinced by numerous slips of orthography, especially in proper names—e.g., Via Cyprius, L. Annaeus Seneca, Artemidorous, Polyhyminius, Caesar, &c. And the whole of the sheets properly belonging to vol. ii. are, with one exception, bound up in the cover marked vol. i., and vice

versa. This is a most unfortunate blunder. It is to be hoped the mistake does not prevail through the entire edition.

The author of *Molly Bawn* has been long enough before the public to have earned a reputation for writing exceedingly agreeable, if not particularly high class, fiction. She can narrate a moving tale of the loves of brave-hearted men and charming women without introduction of impurities on the one hand, or supernatural absurdities on the other; which is more than can be said for a large number of the novelists, whether male or female, of the present day. It is a disappointment, therefore, to find that her latest novel, *A Life's Remorse*, though not offending in either of the ways indicated above, is scarcely as pleasant reading as previous performances. The plot is simple and harmless enough. Mr. Crawford, a man of wealth and position, has the misfortune in early life to become the murderer—partly in self-defence, and wholly without intention—of an elderly man, whose daughter he meets long afterwards; and, ignorant of the relationship she had borne to his victim, he seeks to make her his wife. The shock resulting from his discovery of her parentage, coming after many years of painful remorse, drives him to commit suicide; and his intended bride marries a man more suited to her years and taste. Hitherto, this author has been remarkable not only for piquancy of dialogue, but for a brilliancy in descriptions of natural scenery, which, though often erring on the side of extravagance and poetic abandon, has always charmed by its evident sincerity. In the book before us, her whole efforts seem to be concentrated on the dialogues, with a not altogether pleasing result. People of high social position openly quarrel and wrangle with each other throughout the book; and the amount of venomous repartee that flies about, together with the perpetual sparring of lovers, is most uncomfortable. Has the writer suddenly turned cynic?

In the confessed absence of ability on the part of the present reviewer to grapple with the transcendental problems contained in *George Vyvian*, or to pass an unbiased judgment upon them, it must suffice here to give merely a brief outline of the plot. In part 1 of that work we have a spendthrift heir, George Vyvian, who, in the early years of the present century, retrieves his fortunes by marrying an heiress. He has lately seduced a girl named Daisy Butler; and, to conceal her shame, persuades Joseph Penrath, his foster-brother and valet, to marry her, without mentioning to him, however, the discreditable circumstances of the case. With Daisy's death in childbed, after full confession to her husband, and the suicide of Joseph, after invoking bitter curses on the man who has deceived him, we reach the end of part 1. Fifty years then elapse, and in part 2 we find the above *dramatis personæ* now removed from the "earth-plane," and inhabiting the spirit-land, named Ares, wherein emancipated souls attain more or less of purification and progressive development. To those, however, whose earthly career has left much to be desired from the moral point of view, and also to certain others whose presence again in the flesh may have beneficial effects upon

the weaker brethren, a revisit to earth is appointed; and thus we find that, for one reason or the other, nearly all our old friends are decreed a return passage to this vale of tears. Of these, Joseph Penruth and George Vyvian are singled out to occupy positions the reverse of those they held in their first estate, Joseph being now the superior and George the dependent, in order that Joseph may still further purify his soul by foregoing the vengeance for past wrongs he will now be able to wreak upon his helpless inferior. How the luckless Joseph, when restored to manhood, proves unequal to the occasion, and how his enormous mistake is revealed to him through the turning of a drawing-room table, the utterances of a female spirit-medium, and a deathbed apparition, must be left to the reader to discover for himself. The story is "dedicated with deep sympathy to all those who have suffered in the search for truth," but is hardly amenable to common-sense criticism.

Scarcely better entitled to favourable notice than the foregoing work is *Dodo and I*. This is a tale of an English officer's career in Egypt and the Soudan from Tamai to Khartoum. The purely military details are graphically and even thrillingly described; nor indeed, in point of mere literary merit and general capacity for arousing and chaining attention, can any objection be urged against Captain Haggard's book. But there is a free-and-easy tone of morality maintained throughout, which, whatever measure of acceptance it may meet with in the barrack-room, inevitably invites condemnation when finding expression in literature intended for "the general." Captain David Cuninghame, the leading character, has an intrigue with an Oriental, named Zuleikha, belonging to a harem in Cairo, while at the same time maintaining a friendship rather more than platonic for Lady Aidée Featherston, who is living apart from her husband, a wicked baronet. Both these ladies are members of the "Gnostic Atomic Brotherhood," and are consequently in possession of the remarkable faculty of "disintegration and reintegration"—processes by which the soul can separate itself from the body and wander through space compelling the body to rejoin it at any given destination. As these processes can be worked by one "human" upon another, Zuleikha makes use of her power to transport her rival, as she supposes, to the bottom of a Siberian mine; but, through an awkward flaw in the conditions, transports her in reality to a London dining-room where Captain Cuninghame is seated at table. The sequel, where Zuleikha comes to England and endeavours to ruin Lady Aidée by means of a forged letter, seems a rather clumsy device on the author's part, seeing that the jealous mistress might by means of the disintegrating process have surprised her rival at almost any hour of the day or night and murdered her, as she would gladly have done, without the smallest chance of detection.

Mr. Somerville Gibney is another who has recourse to the device now become so wearisome of calling upon supernatural appearances to aid in the development of his plot. In the present case this is the more to be regretted, as *A Charge from the Grave* shows the hand of a decidedly skilful writer,

who might well afford to dispense with such contrivances. Howard Adair, the hero, is concerned in clearing from suspicion the memory of his dead father, who, twenty years before, had been dismissed from a secretaryship owing to the unexplained disappearance of a valuable necklace. The events leading to the discovery of the real thief are described with much dramatic power; and there seems no reason at all for the introduction of a mysterious shadow, which attaches itself now to one and now to another of the persons who, remotely or otherwise, are connected with the circumstances of the robbery.

In spite of much stirring description and clever, though rather profound, dialogue, it is scarcely likely that *A Silent Combat* will be pronounced a satisfactory book by the public. The author has committed the offence, unpardonable in the eyes of a novel reader, of never bringing his love-story to an end at all. The main interest is derived from exhibitions of mesmeric phenomena. Captain Grant, who tells the narrative in the first person, falls half in love with a pretty widow, Mrs. Henry, who, being under the dominion of the superior will of a Russian travelling under the name of Captain Krakoff, is compelled by the latter to visit the tables at Monte Carlo and play there for dangerously high stakes in his behalf. By a superior exercise of will Captain Grant defeats Krakoff's purpose; and the tale ends with the departure of Mrs. Henry rather unceremoniously from Monaco, and a foreboding on the part of Captain Grant that he has not yet seen the last of his rival. This is certainly a little disappointing.

Gerald French's Friends is the work of a journalist employed several years ago upon the Pacific Coast of North America, and consists of half a dozen lively stories—some humorous, some pathetic—illustrative of various types of Irish character in the Far West. These stories have already appeared in the columns of American magazines. They are thoroughly enjoyable reading, but call for no further remark.

Dorothy Arden, a story of England and France two hundred years ago, contains the adventures of two Huguenot children, who escape from French persecution and find their way to England, where their uncle, Sir Henry Arden, gives them a home. The latter half of the book is concerned with incidents of Monmouth's rebellion. It is a pretty tale, and well suited for young people.

J. BARROW ALLEN.

GIFT BOOKS.

In Thoughtland and Dreamland. By Elsa D'Esterre Keeling. (Fisher Unwin.) Half-overwhelmed, as we are, by the flood-tide of stories of adventure which has set steadily in since *Treasure Island* and *King Solomon's Mines* gave the impulse, it is not a very difficult task to choose a gift-book for boys. Nor would he greatly err who assumes that most girls like the same books as most boys. But yet there must exist, if we could be sure of defining it, a class of literature which is not only written for girls, but which girls like best. Of such are Maria Edgeworth's tales, *Mrs. Leicester's School*, and the whole series by Mrs. Molesworth. To this class also, we venture to

affirm, belongs this new volume by Miss Keeling, whose previous works we do not happen to have seen. The title is somewhat fanciful, and not easy to bear in mind when ordering the book. But the arrangement, the mode of treatment, the style, are a little fanciful too. Here, indeed, lies the fascination, when one has penetrated far enough to fall under it. For the author is an impressionist with the pen, and has jotted down, with a few bright touches, a number of incidents, episodes—impressions, in short—which have occurred to her in the course of a full life. The method seems so easy that we hope it will not find rash imitators. But, in truth, the faculty of selection—the knowledge of what to omit—is as rare in writing as it is in painting. And Miss Keeling has succeeded, and not failed, precisely because her sight is keen enough to enable her to discern real outlines behind the cloak of convention. She has felt in her own heart the pathos of life—and of girl-life in particular, whether in a High School, or in the "slavery" of a London lodging, or in the wild product of an Irish bog; and she has tuned her voice to a harmony that compels her readers to sympathise. Let her speak about her own Ireland:

"They gave us their language, and we moulded it to our use. They had some pretty words which we took gladly and say often—that little word 'Ah!' for one. Hear how our women use it, how they put laughter and tears into it, how full of surprise they can make it. Who can resist their 'Ah, do!' 'Ah, don't,' their 'Ah, will ye?' 'Ah, won't ye?' . . .

"They have in their language a sweet word, 'darling.' We took it and made it sweeter, turning it into 'darlint.' Compare these two words but a minute. 'Darling' goes down your throat like bread and butter; 'darlint' leaves your lips like a kiss. . . .

"Know they what we whisper to our little babies when we want them to walk alone?—'Loney proudly!'"

Would not Thackeray, would not Charles Kingsley, have welcomed such a true note as this? And must not the "friends at Lytham House," to whom the volume is dedicated, be happy in such a teacher?

The Splendid Spur. By Q. (Cassell.) That clever young writer, who is still content to be known by the initial of one of his Christian names—though his full style is revealed among the "noms de plume" in the new issue of *Hasell's Annual*—excites our interest by his versatility. His first venture, *Dead Man's Rock*, was manifestly conceived under the inspiration of *Treasure Island*. His second, *Troy Town*, was the most successful imitation of the boisterous fun of Dickens that we have met with in recent years. On the present occasion, he gives us an historical narrative in the first person, which does not indeed possess the sustained strength of *Micah Clarke*, but which yet contains some characters and some episodes of which neither Mr. Stevenson nor the author of *Mehalah* would need to feel ashamed. He should not, however, have committed the anachronism of providing "a servant of King Charles I." with guineas. The opening scene is excellent, though the two villains there introduced become less interesting when we get to know them better. Excellent also is the whole of the chapter entitled "The Flight in the Pine-wood"; but we do not find ourselves greatly stirred by the incidents that follow until we reach the death of Joan. Perhaps another book may deceive us; but at present we are inclined to think that the author's forte lies rather in pathos and humour, than in passion, or fighting, or intrigue. His style is already distinguished by self-control, simplicity of diction, and command of (West country) dialect—no mean qualifications for an imaginative writer. We feel confident that, when he has

fully proved his armour, he will give us a better book than he has yet done; for he has the right stuff in him, and he seems determined not to over-write himself.

Sylvie and Bruno. By Lewis Carroll. With forty-six Illustrations by Harry Furniss. (Macmillan.) What are we to say about this new book by "Lewis Carroll"? No critic who calls to mind the innocent delight which *Alice* has given to tens of thousands of both young and old will take pleasure in speaking unkindly of its author. But Ah, the pity of it! It is not always granted, even to a man of genius, to repeat his original success after the lapse of a quarter of a century. Whether it be due to the strange method of composition disclosed in the preface, or to the effort of working an exhausted vein, or to the change of temperament in advancing years, it must be sorrowfully confessed that, as a whole, *Sylvie and Bruno* is a failure. Not that *Sylvie* and *Bruno* themselves are not worthy of kinship with their immortal elder sister, or that some of their doings and adventures are not told with all the old humour and charm. But the setting of the story, the humans that are introduced, their preachings and their love-entanglements, are, in our opinion, positively intolerable; nor is the book any the better for being twice the length of its predecessors. If possible, we should suggest the following course, at any rate to one who proposes to read aloud to a juvenile audience. Let him begin at the top of p. 190 and go on continuously to p. 221—this, it is pleasant to know, was the germ of the story; then let him begin again from p. 226 to p. 234, and, after skipping some more pages—but not the "Song of the Three Badgers"—read the whole of chapters xx. and xxiv., and there stop, for he will never find *Sylvie* or *Bruno* again. Perhaps he may then feel encouraged to begin at the beginning; but we can assure him that he will become weary and puzzled long before he reaches the end. The task of getting on will be not a little lightened by the pencil of Harry Furniss, who has proved himself a not unworthy successor to John Tenniel. His gardener, his professor, and his animals are first-rate; and his children are always charming, even when they have to wear black stockings.

MR. L. B. SEELEY, in his volume of *Fanny Burney and her Friends* (Seeley), has rendered to another distinguished character of the last century the good offices which a few years ago he bestowed on Horace Walpole. Taking her diary and letters as the basis of his work, and extracting from these volumes many of their most descriptive passages, he has put together an entertaining record of Mme. d'Arblay's life. Her father's house in St. Martin's Street was the resort of all the illustrious personages of the day in art and literature, and by her own fame she became acquainted with even a wider circle of notable friends. From the society of Johnson and Garrick, and from happy days spent with her reclusive friend, Orisp, at Chessington, she passed to the company of Mrs. Delany and to court days at Windsor. She was a keen student of character, and was able to draw to the life the admirers that fluttered around her in London or in Mrs. Thrale's house at Streatham. In such scenes as these she met, and has perpetuated for us the memory of, many eccentric creatures, whose characteristics Mr. Seeley has wisely reproduced for our amusement. It is somewhat curious that *Fanny Burney*, after having interrupted her friendship with Mrs. Thrale on account of the marriage with Piozzi, should have herself fallen under the censure of her friends for her union with d'Arblay—a foreigner, and one not over well endowed with this world's goods. Numerous extracts are

given showing the dulness of court life when George III. was king, and there follow many pathetic passages on the queen's mental agony when he was seized by madness. Many years later Mme. d'Arblay had the good fortune to witness a reception and review by Bonaparte when he was first consul, and the description of his demeanour furnishes a striking contrast of English and French manners in palaces. She met Sir Thomas Lawrence when a boy absorbed in painting, was introduced to Mrs. Siddons, worshipped Warren Hastings, and appreciated the complacency of Raikes who made Sunday schools fashionable; and of all of these there are vivid descriptions. The charm of the volume is heightened by nine illustrations of some of the masterpieces of English art, and it would not be possible to find a more captivating present for anyone beginning to appreciate the characters of the last century. But why does Mr. Seeley so often repeat that invention of Miss Burney, the forbidding word "Cerbera"?

One of the 28th: a Story of Waterloo. By G. A. Henty. (Blackie.) This curiously constructed tale is partly concerned with the adventures of a certain Ralph Conway, who gets carried off, while only a boy of fifteen, by a French privateer to the West Indies, is rescued by an English man-of-war, returns home, and subsequently obtains a commission and loses his arm at Waterloo. This main story, which is illustrated with a couple of maps, is complicated with another in which Ralph Conway's mother plays the principal part. Mr. Henty in his preface invites his boy readers to admire Mrs. Conway's "heroism"; but, although the exploit ascribed to her no doubt displays plenty of courage and ingenuity, its moral quality is scarcely to be regarded with enthusiastic approval. What she does is to disguise herself as a housemaid, in order to gain possession of a will which has been fraudulently concealed, and which, when recovered, places her son in possession of a fortune. The book, like all Mr. Henty's tales, is written with spirit, and is certainly not wanting in interest; but, as to Mrs. Conway's conduct, we fancy the judgment of most boys will be, "Not wrong, perhaps, but I am glad she wasn't my mother."

Harry Wilde: a Tale of the Brine and the Breeze. By Gordon Stables. (S.P.C.K.) The readers of Dr. Gordon Stables's former stories will know what they may expect from him—stirring descriptions of nautical adventure written with genuine knowledge of sailor life and character. This time his personages go cruising after Arab slave-dhows on the East African coast. The descriptions of scenery are particularly good.

The Fortune of the Quittenhuns. By R. D. Chetwode. (Biggs & Debenham.) Mr. Rider Haggard has inspired this tale of the finding of an amazing treasure near the sources of the Amazon; but what the schoolboy would regard as the padding of King Solomon's mines has all been left out, and the story told with as little waste of time as possible. The description of the journey over the marsh and through the old silver mines of the Peruvian mountains is ingenious and spirited, and worthy of Mr. Haggard himself. Boys will find the book exactly to their taste. The illustrations are good.

Night and Morning. A Collection of Extracts, &c., by John W. Mollett. (Gilbert & Rivington.) This exquisite little book, which bears also for an alternative title, "Carmen Macaronicum," sets forth its claim to attention in the printers' advertisement as "a unique and choice gift-book." It is not always that the interested eulogies of publishers and printers are justified by their wares, but in this case the

claim must be said to be abundantly substantiated. The book is indeed both unique and choice, its dainty externals of limp calf and gilt edges serving as the appropriately beautiful casquet of literary gems—not all of the first water it is true, but all deserving collection and attention. The extracts are drawn from the literature of various ages and languages; but the original is accompanied in most cases by a rhymed translation, oftentimes of great beauty and felicity. The author promises a larger selection if this instalment is favourably received. We hope he may find sufficient encouragement to keep his promise.

The Rectory Children. By Mrs. Molesworth. Illustrated by Walter Crane. (Macmillan.) It must now, we suppose, be more than a dozen years since this author and this artist first conspired to add a new pleasure to the schoolroom and the nursery. If we cannot admit that the present volume is quite up to the early standard of *Carrots* or *Herr Baby*, it is at least better, in our judgment, than those later volumes into which Mrs. Molesworth introduced the taint of the supernatural. Her children, whether good or naughty, are as charming as ever; and their mother, as usual, is not altogether perfect. We have known happier illustrations from Mr. Crane's pencil.

Three Little Maids. By Mary Bathurst Deane. (Walter Smith & Innes.) These three little maids are all very nice; and it makes one feel that High Schools are useless and fathers and mothers superfluous luxuries, when such pleasant characters can be grown without any of them. A country house with a good garden, and a wall broad enough at top to dance upon, a governess who neglects her duties, and a nurse who has ridiculous notions as to what is "genteel," appear to be all that is necessary for the development of nice little girls into nice little ladies. On the other hand we have the Hoopers, who have the usual complement of parents, and are pretentious and greedy notwithstanding. One of them is really so bad that she deserves to come to the worst of possible ends, unless she improves very much in the next volume. That is the worst of this story—there is no next volume. After following our friends through all sorts of pleasant adventures, and wondering what is going to become of them when they grow up, down drops the curtain. Perhaps it is as well, for we should not like anything unpleasant to happen to Rosalind and Marjory, nor even to little Ida; and it is good, perhaps, to be able to hope in a better future for Letitia the faithless and Selina the glutton. Suppose that when the father and stepmother of the three little maids come home from India, with a tribe of little half-brothers and sisters, they are not so happy as they were with the Miss Grobys and the Tarletons, and the Carbanels; suppose they never find anyone so kind to them as old Captain Barley. Such changes do happen; and if they happened in this case we are glad not to know it, for we are fond of the three little maids.

Annabel. By M. E. Burton. (Griffith, Farran & Co.) Annabel's troubles will interest all sorts and conditions of readers. Stories of brave endurance on the part of children in the power of foolish or cruel guardians are apt to be overdrawn, and to leave us with disagreeable impressions; but Annabel's uncle has some excuse for his unpleasant eccentricities, and his niece does not suffer in vain. There is considerable originality shown in the portrayal of character, and the incidents are well managed and arranged. The illustrations are unusually careful and artistic.

Cousin Geoffrey and I. By Caroline Austin. (Blackie.) The author of this book has a happy

knack of interesting young people. The character of Mabel Grey, the heroine, is both natural and pleasing; and the story of her early struggles is well told. The Brown family and their vulgar noisy home are described with some humour; and Joe Peters, the good-natured horse breaker, is original.

Her Own Way: or, *Kitty's Promise*. By Frances Armstrong. (Griffith, Farran & Co.) The wilful girl who refuses to appreciate the kind stepmother is a well-known character of fiction, whose adventures can always be followed with interest when they are related simply and naturally. *Her Own Way* has no originality either of plot or character; but it is a thoroughly wholesome narrative, agreeably and cleverly written, and none the worse for being a variation of a familiar and popular theme. Girls will read it with enjoyment.

Some Other People. By Alice Weber. (Griffith, Farran & Co.) This is a really delightful story, with the most natural children in the world, who do the most natural things, and talk in the most natural way. The illustrations are very soft, pretty, and well executed.

No. 3 Winifred Place. By Agnes Giberne. (Nisbet.) A pretty and well-written story for girls, which we could praise unreservedly but for what appears to us an overstrained tone of religious sentiment.

In the Time of the Cherry Viewing. By Margaret Peale. (Putnam's.) From this little tale we learn, for the first time, of the enormous social gulf between a commercial traveller who goes to Japan from a Chicago house to arrange for consignments of modern Japanese manufactures, and another who goes to buy "curios" for the New York market. The course of true love was near being checked for ever by a little misunderstanding on the subject. Katharine thought Mr. Gary was a traveller from Chicago, but fell in love with him notwithstanding, so that when the real delicious truth comes out she yields her "ungloved right hand" to the genuine New Yorker "with a sigh of supreme content." The whole of this little story is written in a spirit of light, bright banter, and is effective in its small way; but the heroine is scarcely such "good form" as the little volume itself, which is very neat.

Two Runaways, and Other Stories. By Harry Stillwell Edwards. (New York: The Century Co.) We are told in the preface that these stories have already appeared in the *Century* and *Harper's*. The author understands and sympathises with the negro. The marked characteristics of the African race are forcibly portrayed. Perhaps Mr. Edwards is more happy in his pathos than in his humour. In his efforts to be amusing he sometimes becomes stilted and unnatural. "Ole Miss and Sweetheart" is especially well told; and the peculiar tenderness and fidelity of the old "mammy" for her former mistress and friend must awaken many recollections to those who have lived among this singularly faithful people. The following is a description of a mother's parting with her child, told by the old negress:

"En so at las' she tuk de littl' face in 'er han's en called 'er 'Sweetheart.' But dere ain' no word cum back. En so she said ergin sof' like 'Sweetheart,' en still no word. Den she said—en I heah de wuds—en moan in dat still room like hit voz yestiddy: 'Sweetheart, mamma's cum ter tell you good night—good night en good bye. You es goin' up ter God, my baby, ter Christ, ter sleep in es arms not mine. I'm goin' ter miss yer, baby, but yer wont miss me, for He is tend'r—oh, yes, He is tend'r, littl' one; en papa is dere ter meet er, too. Don't you git erfear'd uv de dark,

sweetheart. You wont be by yo'self. Mammy will hol' wun han' tell Jesus teks de yuther . . . she kep' on er sayin' good bye, sof' like tell I could'n' heah et, fur she dun got cl'ar down wid' er cheek ergin de baby."

"De Valley an' de Shadder" is written in a more tragic vein, though it gives some quaint specimens of plantation songs. There is power in the book, and the illustrations are excellent.

Holding On. By F. C. Hopkins. (Nelson.) The scene of this story is laid in America, and much therefore will strike the English reader as unfamiliar. The hero—Wynt—though heir to a large property, becomes, on a scruple of conscience, an assistant in a shop. All comes right in the end, but we cannot say we feel much sympathy for young Wynt. No one can, of course, be too good, but there is danger of thinking oneself too good. The author entitles his book a tale for boys, but we doubt whether Wynthrop Thorpe will be a favourite with them. "Hold on, and hold on tighter, for ever, the harder things pull" (p. 296) is a good text, but we cannot say so much for the sermon.

In a Strange Land. By Ursula. (Parker.) This is a child's fairy-dream story. It is not very skilfully constructed, nor particularly well-told, but possesses enough interest to attract children. The illustrations are unusually stiff and crude.

Matthew Ciffin. By Florence Gregg. (Son-nenschein.) A small historical tale for the young, the hero of which is the Sussex farmer's son who became a leading Baptist; but there is more history than story.

The Kelpies' Fiddle-Bow. From the German. Illustrated by E. L. Shute. (Marcus Ward.) One of the would-be funny, would-be pathetic fairy-tale sort, the points of which would be mostly unintelligible to children, and do not really amuse their elders. By way of aggravation, it is printed in sham old-English, which is neither old nor new, but illegible; the more so as there are running patterns, sprawling over the pages. The illustrations, in two tints of sepia, are pretty.

A Apple Pie. Illustrated by A. Chasemore. (Griffith, Farran & Co.) An excellent-coloured frontispiece, and well-executed drawings of our old friend the Apple Pie "ABC."

How Sandy learned the Creed (S.P.C.K.) contains, in the form of a story, with conversations, a complete explanation of the document which forms the foundation of Christian belief. There are several characters fairly well drawn, a couple of conversions, and a death in the odour of sanctity. Teachers who are often puzzled for clear language in which to explain certain difficult points to young minds will find this book useful. We especially note the part referring to that important clause, the rendering into English of which has caused so much misunderstanding—"He descended into hell," perhaps the most unfortunate translation ever made, as every clergyman well knows. We like also what is said on the "Catholic Church" and the "Communion of Saints"; but the explanation of the "Resurrection of the Body"—a most delicate subject—is given in the crudest form.

The Church Monthly. (The Church Monthly Office.) The bound numbers of this periodical make up a handsome and interesting volume of unusual merit both as to letterpress and illustrations. As its title suggests, the magazine has a didactic object, but this is not as a rule needlessly obtruded or unduly strained. The book is to be commended for its two-fold objects of religious usefulness and entertaining matter.

NOTES AND NEWS.

MR. BROWNING died at Venice, in the Palazzo which his son lately acquired, on Thursday, December 12. As his body cannot be laid by the side of his wife in the old cemetery at Florence, his son has accepted the offer of Dean Bradley, supported by the most eminent names in contemporary literature, that he should be buried in Westminster Abbey. It is understood that the funeral will take place about the middle of next week.

WE are authorised to state that Prof. Sayce has withdrawn his name altogether from the Society of Biblical Archaeology, for which he has long acted as secretary for foreign correspondence.

MR. J. T. NETTLESHIP sent to the printers some little while ago a new edition of his *Essays on Robert Browning's Poetry*, published in 1868, and now out of print, which was, we believe, the first volume devoted to a serious study of the poet. The new edition is revised throughout, and has been enlarged to double its original size by essays on the poems that have appeared since its publication. It will be issued by Mr. Elkin Mathews, of Vigo Street, in February next. There will be a limited number of large-paper copies.

MESSRS. MACMILLAN will publish with the new year a *Library Reference Atlas of the World*, by Mr. John Bartholomew, containing eighty-four maps, with an index to about 100,000 places.

MR. T. FISHER UNWIN will publish immediately *The Diary of the Parnell Commission*, being the series of descriptive articles contributed from day to day to the *Daily News* by Mr. John Macdonald, revised by him for the present work.

MR. JOHN HOGG has in the press a new edition, in one volume, of H. A. Page's *Thomas de Quincey: his Life and Writings*, with unpublished Correspondence. This edition will furnish new matter, and will be in great part rewritten, Mr. Page having once more, with de Quincey's family, gone over papers and letters hitherto unexamined. The volume will include portraits of De Quincey, Prof. Wilson, and Sir William Hamilton, from originals in possession of Mr. John Hogg.

MESSRS. F. V. WHITE & Co. will publish next month the following novels: *An Unruly Spirit*, by Mrs. Aylmer Gowing; *On the Children*, by Annie Thomas (Mrs. Fender Cunliffe)—both in three volumes; and *Miss Mephistopheles*, by Fergus Hume, in one volume.

Whispers from Fairy Land is the title of a new volume of stories by Miss Winifred Radcliffe announced for immediate publication by Mr. Elliot Stock.

A STORY of the time of the Star Chamber by Miss Cunliffe, entitled *Dead and Buried*, will be published shortly by Messrs. Gilbert & Rivington.

MESSRS. GROOMBRIDGE & SONS announce a new edition, revised and brought down to date, of *British War Medals and how they were won*, by Mr. Thomas Carter. The work will be published in eight parts, each illustrated with three or four full-page facsimiles printed in colours, besides wood engravings.

MESSRS. MELVILLE, MULLEN & SLADE will shortly publish in book form a series of articles contributed to the *Melbourne Argus* by Mr. A. R. Pearson, entitled "A Search for Knowledge."

MESSRS. HARRISON & SONS will publish in a few days a treatise upon the scope and intent of Shakspeare's "Macbeth," by Mr. E. Gilbert Highton, accompanied by critical remarks upon

its recent representation at the Lyceum, and upon the general interpretation of Shaksperian drama. An appropriate frontispiece has been drawn by Mr. Philip Harry Newman.

THE first volume of a new work by the Rev. P. Hay Hunter, author of "The Story of Daniel," entitled *After the Exile*, will be published immediately by Messrs. Oliphant, Anderson & Ferrier.

THE first edition of Q.'s new book, *The Splendid Spur*, was exhausted within a few days of its publication. A second edition is now at press, and copies will be ready on Monday next.

MR. BEHRAMJI MALABARI—a Parsi journalist at Bombay, whose name is not unknown in England as a strenuous advocate of social reform among all classes of the Indian community—undertook several years ago to get translations made of Prof. Max Müller's Hibbert Lectures on *The Origin and Growth of Religion as illustrated by the Religions of India* into all the great vernacular languages of the country. This undertaking, which he has had to carry through mainly by his own energy and by his own money, is now at last accomplished, the translation into Hindi, by Munshi Jwala Prasad (of Faizabad, in Oudh) having just appeared.

ON Tuesday last, December 17, Mr. Arthur N. Butt gave a lecture at the Albert Institute, Windsor, on "Our First Printed Books," which was illustrated with Caxtons lent from the Royal Library and from the library of Eton College.

THE FORTHCOMING MAGAZINES.

THE latest addition to the ever-increasing number of new monthlies is to be called the *Review of Reviews*. As its title implies, it will not be a magazine itself, but will consist of descriptions (with short extracts) of the articles that have appeared in other magazines both in this country and abroad. The editor is Mr. W. T. Stead; and the first number is announced for publication early in January.

THE *National Review* for January will contain a review of Lord Tennyson's new volume, by Mr. Alfred Austin; and a paper on "Robert Browning," by Mr. H. D. Traill.

THE January number of the *North American Review* will contain a discussion between Mr. W. E. Gladstone and Mr. James G. Blaine on "Free Trade and Protection," in their bearing upon the development of American industry and commerce.

THE New Year's number of *Murray's Magazine* will contain the opening chapter of a novel by Mr. W. E. Norris, entitled "Marcia"; and also Mr. Barnum's Personal Reminiscences. In addition, Dr. Smiles will contribute an Historical Sketch of Authors and Publishers.

Among the contents of the forthcoming number of the *English Illustrated Magazine* will be a poem by Mr. Alfred Austin, entitled "Is Life Worth Living?"; and an attempt to supply a continuation to Ibsen's "The Doll's House," by Mr. Walter Besant.

THE January number of *Scribner's* will contain the following articles: "The French Exposition," by Mr. W. C. Brownell, who incidentally points out some of the disadvantages which the Americans will have to face, as compared with the French, if they attempt an international exhibition for 1892; "The Beauty of Spanish Women," by Mr. Henry T. Finck; "Electricity in the Household," by Mr. A. E. Kennelly, Edison's chief electrician; and an illustrated description of the city of Tripoli, by Mr. A. F. Jacasey.

THE January number of the *Woman's World* will contain an article on Edna Lyall, illustrated with a portrait of the novelist and a sketch of the sitting-room at Eastbourne in which most of her works have been written.

IN the January number of *Belgravia*—which is now published by Messrs. F. V. White & Co.—two new novels will be commenced: "April's Lady," by the author of "Molly Bawn"; and "A Lover's Secret," by Mrs. H. Lovett Cameron.

A COMPLETE copyright novel of incident and adventure, by Mr. T. Wemyss Reid, will be given away with Nos. 327 and 328 of *Cassell's Saturday Journal*, to be published on January 1 and 8 respectively; and in No. 328 will appear the first of a series of three short stories by Mr. W. Clark Russell.

BEGINNING with the January number, *Time* will henceforth be edited by Mr. E. Belfort Bax.

THE *Indian Magazine* for January will contain "Bombay Gardens, Old and New," by Mr. Justice Birdwood; "Irrigation Works in India," by Col. J. M. Heywood; a notice, by Mr. Charles Whibley, of Sir Alfred Lyall's "Verses written in India"; and the first of a series of papers on "Life in India," by Dr. Francis, late principal of the Calcutta Medical College.

A SERIES of articles on "The Newspaper World," by Mr. Alfred Baker, will be begun in the *Phonetic Journal* (Isaac Pitman & Sons) for January 4.

IN MEMORIAM.

ROBERT BROWNING.

Slowly we disarray,
Our leaves grow few,
Few on the bough, and many on the sod:
Round him no ruining autumn tempest blew,
Gathered on genial day,
He fills, fresh as Apollo's bay,
The Hand of God.

MICHAEL FIELD.

OBITUARY.

ROBERT BROWNING.

WHEN a great man full of years and honour passes from us, the memorial words of regret and sorrow are as often as not conventional. The more outspoken even of his admirers will say with truth: His work was done, he was tired of life, it was a happy release. But in the hearts of the many persons of all classes who knew Robert Browning there must awake at this moment a kindling regret which needs no words to fan it. Death has come between us and his spirit like a sudden cloud; and though we know that the radiance is behind it, we feel and see the darkness. It is no question now whether or no his mind had laid by its labour of love in this life, or whether greater work was in store. While he lived, his brain lived and burned; and his personality, had he never written another line, would, till however remote an end, have been a vivifying fact for all who had the privilege of seeing him face to face. And the spiritual effect of it had for some years gone on increasing, as though a new youth and a fresh outlook were growing into being through the visible fading of the flesh.

In this regard, it is matter for rejoicing that his later and latest published utterances were strongly tinged with the hues through which he himself saw his life, its aims, and its future. A certain prophetic calm in no way cloaks, but rather enhances, the glow of his thoughts on death; and in one of his latest poems those thoughts break into such a joy of song as might have sprung from the heart of a young

man, giving his life for some great cause. That song at the end of his "Parleying" with Gerard de Lairese is as fresh and young (with an added pathos which years alone could give) as his own Luigi's delight in

"last year's sunsets, and great stars
That had a right to come first, and see ebb
The golden cloud that drifts the sun away."

The old poet joins hands with the young patriot lover, when, facing visibly the awfulness of death itself, he can sing on the final stage of his journey:

"Daisies and grass be my heart's bedfellows
On a mound wind warms and sunshine mellow;
Dance you, reds and whites and yellows!"

Of the three periods into which Browning's poetic life may be divided, it is impossible at this moment of time to rightly estimate the relative importance. The earliest works are too far off in point of date, and too familiarly dear through fifty years of association. The latest works are too recent, perhaps too profound; and at any rate the mellowing influence of use is needed, before all can be fitly placed side by side and compared. But while much of "Sordello" and "Paracelsus," and all of "Pippa Passes" and "A Soul's Tragedy," is the work of a man in his strength, we may say as much for the keenness of the satire on "George Bubb Dodington," the splendour of landscape in "Gerard de Lairese," the closely reasoned philosophy of "Francis Furini," or the splendid image of the relation of soul and mind in "Charles Avison." There is indeed about all these latter works a ripeness of phrase and completion of thought which could only come, not from long living merely, but from unremitting use and enjoyment of a full life.

The three periods are well enough known, and there will be no cavilling at their demarcation here. The first ends with the drama of "King Victor and King Charles," the second with "Dramatis Personae," and the third begins with *The Ring and the Book* and ends with *Isolando*. For the analytic nature of *The Ring and the Book* runs through all the more important volumes of character-drawing subsequent to that work; and the very manner of making each character speak out his own nature through whatever shifts or disguises has been preserved as a method finally adopted, to the complete exclusion of the earlier dramatic form of scene and dialogue. "Prince Hohenstiel Schwangan" and "The Lun Album" are, like "Red Cotton Nightcap Country" also, as dramatic in their essence as "The Blot in the 'Scutcheon'; but the form is Browning's own, and we are the gainers by its originality.

As most people know, Robert Browning was born on May 7, 1812, at Camberwell; and his education after early boyhood was passed partly with a private tutor, partly at the University of London, now University College, in Gower Street. He seems never in his life to have visited any other continent than Europe, though in his twenty-second year he is said to have travelled as far as Russia. During his married life he made his home much in Italy, and we all know his love for it. And yet almost the only poems dealing with Italy, outside *The Ring and the Book*, are "Home Thoughts from Abroad," "De Gustibus," "The Englishman in Italy," "The Italian in England" and "Up at a Villa—down in the City"; and of these "The Italian in England" alone gives us a soul portrait of the patriot Italian. But none of his longer and more important works, though dealing much with historical or actual Italian characters, are specially Italian in tone; and with an equal impartiality he has painted for us Greeks, Romans, Arabs, Russians, Spaniards, Germans, and English. In fact we feel that his intimate association with Italy,

endeared by many memories, had little or nothing to do with the bent of his poetic art, which is bounteous and inexhaustible as nature.

In this connexion it is interesting to notice that M. Sarrazin, in a very able article on Browning in the *Universal Review* of February last, lays much stress on the Anglo-Saxon strain in Browning's blood. He says:

"La race anglaise est une race à la fois réfléchie et active . . . à l'heure précise où, grâce à l'intuition nette de sa situation géographique, elle créait son commerce, c'est-à-dire sa vie extérieure, elle embrassait aussi la Réforme et s'assurait une vie intérieure inépuisable. Digne fils de cette vie intérieure et de ses profondes analyses, le poète que nous allons étudier naît un jour, et il est doué en outre d'instincts dramatiques."

And winding up his discussion of Browning's dramatic psychology in its ethical quality, he insists that, by this quality,

"grâce à son éthique, cette œuvre est une des plus anglaises qui soient. Faisant surtout appel au plus rare des courages, au courage contre soi-même, et ne lui promettant guère d'autre récompense terrestre que l'approbation de la conscience, elle constitue l'une des expressions les plus héroïques et les plus stoïciennes de l'esprit d'un peuple qui eut la double chance d'être trempé par la conquête normande et par la Réforme."

We learn from Mrs. Orr, as matter of fact, that

"Mr. Browning's paternal grandfather was an Englishman of a probably Puritan stock, being the lineal descendant of the Micalah Browning who raised the siege of Derry in 1689, by springing the boom across Lough Foyle, and perished in the act. His paternal grandmother was a Creole. The maternal grandfather was a German from Hamburg named Wiedemann, an accomplished draughtsman and musician. The maternal grandmother was completely Scotch."

I prefer, on this evidence, while admiring the skill with which M. Sarrazin makes his facts fit his theory, to regard Browning as a poet of the world, with no special leaning towards Anglo-Saxon standards of right and wrong, but consumed always by a love of, and need to portray, human nature as it is, of whatever race, creed, or time, or even ethical excellence.

The truth is that, from a fortunate fusion of several races and characters, we find united in Browning the poet's sensuous love of all earthly beauty, keen ear for rhythm and turn of speech, pregnant eloquence and high range of thought and image, run through by a steel fibre of unflinching probity and courage, high mystic and religious tendencies, philosophic insight, plastic and perceptive gifts, and virile stability. But he is necessarily, by this very fusion, a poet of a unique growth. It is waste of time to compare or associate him with other poets, English or not—to draw parallels as to style or cast of thought; and, though you may parody, you can never imitate him. It has taken the English people nearly half-a-century to make up their minds about him in any large numbers; and even now a great majority of his admirers seek philosophy where they might easily find live men and women. To Browning, from the minutest detail of gesture or habit to the most thrilling psychological crisis, all humanity has been welcome material; while in actual poetic construction the manner of a phrase or even a grotesque rhyme have, when needful, been as carefully studied in producing and finishing a mental portrait or scene as have his most resonant and majestic passages of poetic eloquence. Even such a simple exercise of skill as "The Pied Piper of Hamelin" is a good example of the exactness of the mental gauge by which he measured the riches of his imaginative and descriptive power. As regards this very poem, I have seen in MS.

a version by another hand, written probably a little before Browning's poem, which, had the latter never seen the light, would have read as a very telling story in verse; but which, placed side by side with the master's achievement, becomes slight and boyish. And from the amazing versatility of character-analysis which informs *The Ring and the Book* back to the subtle and finished handling of the characters in "A Soul's Tragedy," or even the lighter humorous or satirical touches in "Pippa Passes," we find, not a moralist or philosopher only, but above all a poet who shows us human action and event governing or governed by man's mind and soul. Such work has never been done before, and may never be done again; at any rate, it is not *par excellence* an Englishman's work, and that it is presented in the English language is an accident. To cite a few examples out of many, the mind that conceived "Andrea del Sarto," the queen of "In a Balcony," the speaker in "The Worst of it," or him of "A Confession," was not thinking of national types, but of human types; and Christina, for anything Browning cared, might have been an Italian instead of a northern queen.

It would be trenching too closely on sacred ground to do more than allude to the perfect spiritual union of Browning's married life. We discern and reverence the perfection of mutual influence as a phenomenon in the history of poetic art. That influence found its supreme visible expression twice throughout Browning's splendid poetic career—first in "One Word More," last in the dedication to *The Ring and the Book*. The utmost that one can dare to say of that mutual influence is that it did not visibly affect in either poet their individuality of expression or choice of subject. Before as well as after marriage they worked spiritually side by side. Their soul's bond was a palpable fact, but a beautiful mystery all the same.

Of Browning's last printed words, some sing with a poignant pathos whose note throbs with human hope and immortal love of the earth he seems to have left too abruptly; some—the very last—ring like the echo of a clarion from the unknown region of his lifelong surmise. And there, let us hope and believe, his soul finds ever vaster fields of strenuous delight. But, strange to say, our fittest God-speed to him on his onward way must be borrowed from his earliest poem, written when he was scarcely a man in years, so aptly does his invocation of Shelley come back to himself:

"Suntreader, life and light be thine for ever!
Thou art gone from us: years go by and
spring

Gladdens, and the young earth is beautiful,
Yet thy songs come not, other bards arise,
But none like thee; they stand, thy majesties,
Like mighty works which tell some spirit there
Hath sat regardless of neglect and scorn,
Till, its long task completed, it hath risen
And left us, never to return. . . ."

J. T. NETTLESHIP.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ATLAS de statistique financière. Paris: Colin: 15 fr.
BONNET-MAURY, G. Bürger et les origines anglaises de la ballade littéraire en Allemagne. Paris: Hachette. 5 fr.
CHAFFANJON, J. L'Oréanque et le Oaura. Paris: Hachette. 4 fr.
CLAPARÈDE, A. de Au Japon: notes et souvenirs. Paris: Fischbacher. 4 fr.
DE LAURENZA WERNER, L. P. Le Brésil: dangers de sa situation politique et économique. Paris: Donnat. 5 fr.
DEFORME, Marie. Les Contes du pays d'Armor. Paris: Colin. 7 fr.
DELIBLE, L. Epître adressée à Robert Gauguin le 1^{er} janvier 1873, par G. Flohet, sur l'introduction de l'imprimerie à Paris. 10 fr. Notes sur les catalogues de la Bibliothèque nationale. 1 fr. 50 c. Paris: Champion.

- FORSCHUNGEN. Italienische, sur Kunstgeschichte. 1. Bd. S. Martin v. Lucoa u. die Anfänge der toskanischen Skulptur im Mittelalter. Von A. Schmarsow. Breslau: Schottländer. 3 M.
FRIMMEL, Th. Neue Beethoveniana. Neue Ausgabe m. 3 ungedruckten Briefen Beethovens an Goethe. Wien: Gerold's Sohn. 10 M.
HENNING, A. Unsere Festungen. Berlin: Bath. 7 M.
KREULE, R. Ueb. die Bronzestatue d. sogenannten Idolino. Berlin: Reimer. 3 M. 80 Pf.
LE CAMUS, l'abbé. Notre voyage aux pays bibliques. Paris: Letouzey. 10 fr. 50 c.
LERNITZ, Jules. Dix contes. Paris: Lecène. 20 fr.
LERMOLIEFF, J. Kunstkritische Studien ub. Italienische Malerei. Die Galerien Borghese u. Doria Panfil in Rom. Leipzig: Brockhaus. 10 M.
LE ROUX, H. Les jeux du cirque et la vie foraine. Paris: Pion. 25 fr.
LINDAU, M. B. Tempel passati. Erinnerungen an das päpstliche Rom. Leipzig: Vorhauser. 5 M.
PARIS, O. Voyage d'exploration de Hué en Cochinchine par la route mandarine. Paris: Leroux. 7 fr. 50 c.
SOLLEVILLE, E. Chants populaires du Bas Quercy. Paris: Champion. 10 fr.

THEOLOGY, ETC.

- MUELLER, G. A. Christus bei Josephus Flavius. Innsbruck: Wagner. 1 M. 60 Pf.

HISTORY, LAW, ETC.

- BACHFELD, G. Die Mongolen in Posen, Schlesien, Böhmen u. Mähren (1241). Innsbruck: Wagner. 3 M.
BEKKER, E. I. System d. heutigen Pandektenrechts. 2. Bd. Weimar: Böhlau. 7 M. 50 Pf.
BERLIN, E. La société du consulat et de l'empire. Paris: Hachette. 3 fr. 50 c.
BIDERMANN, H. J. Geschichte der österreichischen Gesamt-Staats-Idee 1596-1804. 2. Abth. 1705-1740. Innsbruck: Wagner. 7 M. 60 Pf.
DESROCHES, Gabrielle d'Estièrce, marquise de Montcaux, duchesse de Beaufort. Paris: Champion. 10 fr.
GOTLOB, A. Aus der Camera Apostolica d. 15. Jahrh. Innsbruck: Wagner. 5 M.
JENN, W. Römische Geschichte. 7. Bd. Die Bürgerkriege bis zum Triumphat. Leipzig: Engelmann. 5 M.
KEHR, P. Die Urkunden Otto III. Innsbruck: Wagner. 7 M. 60 Pf.
MORGAN, J. de. Mission scientifique au Cameroun: études archéologiques et historiques. Paris: Leroux. 25 fr.
PICHMAYR, F. T. Flavius Domitianus. Ein Beitrag zur röm. Kaisergeschichte. Amberg: Fustet. 1 M. 50 Pf.
PIMODAN, le marquis de. Antoinette de Bourbon. La mère des Guises (1494-1558). Paris: Champion. 10 fr.
TOLMEY, O. De spectaculis, cenis, distributionibus in municipiis romanis occidentis imperatorum aetate exhibitibus. Leipzig: Fock. 2 M.
WALLON, H. Les représentants du peuple en mission et la justice révolutionnaire dans les départements en l'an II. (1793-1794). T. 4. La Frontière du Nord et l'Alsace. Paris: Hachette. 7 fr. 50 c.
WERN, N. La chambre ardente: étude sur la liberté de conscience en France sous François I^{er} et Henri II. (1540-1550). Paris: Fischbacher. 6 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRETRAND, J. Leçons sur la théorie mathématique de l'électricité. Paris: Gauthier-Villars. 10 fr.
CARUS, C. V. Prodrum faunae mediterraneae. Vol. II. Pars I. Brachiostomata. Mollusca. Stuttgart: Schweizerbart. 12 M.
FELIX, J., u. H. LANK. Beiträge zur Geologie u. Paläontologie der Republik Mexico. 1. Thl. Leipzig: Felix. 10 M.
LAMPRECHT, G. Wetter, Erdbeben u. Erdentränge. Zücht: Pahl. 1 M. 50 Pf.
WERN, H. Elektrodynamik m. Berücksicht der Thermoelektricität, der Elektrolyse u. der Thermochemie. Braunschweig: Vieweg. 6 M.

PHILOLOGY, ETC.

- DELBREUCK, B. Die indogermanischen Verwandtschaftsnamen. Leipzig: Hirzel. 8 M.
GAW, D. chronikartige Weltgeschichte, u. d. T.: Zernach David verf. im J. 1593, übertr. v. G. Klumperer, m. Einleitg. hrsg. v. M. Grünwald. 1. Hft. Prag: Pascheles. 3 M.
KNAPPEN, J. Tempora u. Modi bei Walther v. der Vogelweide. Lingen: van Acken. 1 M. 50 Pf.
MAHN, A. De Dionis Chrysostomi codicibus. Leipzig: Fock. 2 M.
PABST, F. Die Sprache der mittellenglischen Reimchronik d. Robert v. Gloucester. I. Lautlehre. Berlin: Mayer & Müller. 3 M. 50 Pf.

CORRESPONDENCE.

A SIGN USED IN OLD-ENGLISH MSS. TO INDICATE VOWEL-SHORTNESS.

Ghent, Belgium: Dec. 7, 1889.

Will you allow me to supplement my former communication on this subject (ACADEMY, October 12, 1889), by about a score more instances? They occur in the same MS.

from which I extracted the others. With the possible exception of *bebda*, and that of *gbd*, none of them is cited by Prof. Napier in either of his two letters, which makes them all the more interesting. They may yet come in time to be used by Prof. Kluge (if he intends to give them exhaustively) for his article in Paul's *Grundriss*; the copy had left my hands for the printers, or I should have sent them sooner:—

apina; *bebda*; *gebda*; *forbëran*; *bëtere bide* (= pray); *gebdt*; *tobrac*; *bulten*; *cucip*; *daga*; *du'ru*; *gbd*; (13 times); *maga* (twice); *mähle*; *öferhyds*; *sw'man*; *wäg*; *forhyssilena*.

Of these instances none but *gebda*, *bu'ton*, and *du'ru*, present any difficulty; but this I shall not now attempt to solve. Here again an overwhelming majority speaks in favour of Prof. Napier's interpretation.

The text from which they have been taken is about to be published in the *Anglia*.

H. LOGEMAN.

Dec. 15, 1889.

P.S.—I have since found the following additional instances, which occur on folios 55b, 56b of the same Tiberius MS.:

gbdas (twice); *göde* (twice); *gou'la*; *bebda*; *mäs* (homo twice); *ongite*; *unmagan*; *maga*; *unmaga*; *magas* [sic].

On folio 55b there is found *godes* with a minute *m* written over the *o*. I mention it here in this connexion, but I do not know what it means.

The passages from which I have extracted these last instances have been published by Thorpe (*Ancient Laws*, ii. 260, 262), as Prof. Napier told me some two years ago, when I had transcribed them with a view to publication. At this moment I have no access to Thorpe's edition; but I have reason to believe that he does not call attention either to the *o* or to the *m*.

H. L.

THE ETYMOLOGY OF "KETCHUP."

Carlisle: December 2, 1889.

With reference to the note on this subject (*ACADEMY*, November 30, p. 359), I may say that "ketchup" is certainly not Chinese. The evidence is as follows.

Any Chinese word ending in *p* or *t* must be connected with the Southern dialects, where these final letters are preserved, though lost to the literary language. Hence, if "ketchup" were Chinese, it must be a Cantonese or Amoy, Swatow or Foochow word or compound—all Chinese words being monosyllabic—and must be written *Kat-chap*. No such term exists in any dialect with which I am acquainted. The general name for "mushroom" in Canton is *k'wan* (the inverted comma representing a sharp aspiration or explosive), which becomes *ding* at Ningpo, and cannot therefore have supplied any part of the word *kat-chap*.

If it be replied that the original ketchup may have had no connexion with fungi (which most Chinese with whom I have met are very cautious about eating), it will still be admitted that it must be a well-known juice or liquid. Now the substance which in China most nearly takes the place of our ketchup is popularly known in the East as "soy" (*vide* Osbeck, *Voyage to China*, i. 253, and *ref.*), from a Chinese term meaning "sauce of pickles," or a relish made from salted or fermented vegetables and grain. It is clear that this has not given rise to the word "ketchup." It is perfectly true that in Canton we have a word *chap* meaning gravy or juice. This word is composed of the ideograph or symbol for "water," and the phonograph

* Prof. Napier gives *bebda* from fol. 50^b of the Cleopatra MS.

for "ten," showing that a liquid is intended the name of which must be pronounced like the word for ten—i.e., *shap*, now modified to *chap*. From this we get *pan-long-chap* = "betel-nut juice"; and *ts'oi-chap* = "vegetable juice"; but surely such a coincidence, in the absence of any other evidence is merely accidental. If the Chinese had a word *ka* or *kat*, meaning fungus, mushroom, or some juicy vegetable; if from this plant they prepared a special article of diet, and finally, if they gave the article so prepared the name of *kat-chap*, and introduced it to Europeans under that name, our course would be clear. As it is, we have only the evidence that at Canton a word *chap* means "gravy," and to pin the etymology of the term "ketchup" thereon is absurd.

I would therefore suggest that the origin of the name be sought—as already suggested by some lexicographers—in the East Indies. And though I do not possess the knowledge or the books necessary for settling the question, it may perhaps put other investigators on the right track if I state that the first syllable may be looked for among the Burmese or Assamese, since the name for a mushroom or fungus among the latter is *kath-phúla*—a very likely word to yield the first part of *kat-sup* or "ketchup." It should be remembered that *kath-phúla* is pronounced (so far as the consonants are concerned) like our "catapult."

HILDERIC FRIEND.

THE ORIGIN OF "OFF" IN "WELL OFF," &c.

London: Dec. 16, 1889.

My attention has lately been called to the difference in meaning between "off" as generally used and when it is employed in such expressions as "well off," "ill off," "badly off," "poorly off," &c. This difference is probably due to a difference in etymology; but I have tried in vain to find an explanation in any dictionary.

May not the expressions be derived from Old Norse or Icelandic? Cleasby's Dictionary, under "hafa," gives just this meaning, as *vel hafa*, *illa hafa*, &c., and states that *hafa* has in these expressions the sense of a lost verb *hafa*, *haf*. All the Teutonic languages have retained "have" in this meaning; Danish, *velhavende*; Dutch, *het vel hebben*; German, *wohlhabend*; excepting the English branch, in which, as an equivalent, we find "well off."

This idea may have been already suggested and rejected by philologists; but I should be glad to know if any other derivation has been found for "well off."

A. B. MARSHALL.

NEGRO AND WHITE.

London: Dec. 16, 1889.

Allow me to protest against a statement made in the last issue of the *ACADEMY* by Mr. Walter Lewin in his review of the *Life of William Lloyd Garrison*. He asserts that:

"While the North treat [sic] the negro with contempt, the South treat [sic] him with infamous brutality. To keep up the spirit of hatred against him falsehoods are circulated of his licentiousness and general depravity," &c., &c.

Most travellers who have visited the Southern States will feel inclined to pronounce this a shameful libel on the whites, who, so far from treating the negro "with infamous brutality," treat him, on the whole, with great forbearance and with all possible consideration for his constitutional shortcomings. They certainly have no occasion to circulate "falsehoods" against him for his "licentiousness and general depravity," in order "to keep up the

spirit of hatred against him"; and this for two reasons. In the first place, they, as a rule, entertain no feelings of hatred against him; in the second, no falsehoods could very well exceed the reality, as is patent to all observers of the negro social relations. Here and there the whites turn with fury on the blacks; but probably in all cases the blacks have been the aggressors, bringing vengeance on their heads by nameless outrages on the white women.

If Mr. Lewin challenges these statements, I shall be happy to supply him with overwhelming proofs of their strict accuracy.

A. H. KEANE.

BROWNING'S "SUMMUM BONUM."

Combe Vicarage, near Woodstock: Dec. 14, 1889.

With Browning's exquisite little lyric headed "Summum Bonum" may be compared Ben Jonson's "A Celebration of Charis: in Ten Lyric Pieces.—IV. Her Triumph." Indeed, this lyric, consisting of thirty lines, may, I think, have suggested Browning's, consisting of eight. Ben Jonson, in his last line but one, has "the bag of the bee"; Browning, in his first line, "the bag of one bee."

J. HOSKYNs-ABRAHAM.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 22, 4 p.m. South Place Institute: "National Life and Thought in the Ottoman Empire," by Prof. H. A. Salmond.
SATURDAY, Dec. 28, 8 p.m. Royal Institution: "Electricity," adapted to a Juvenile Auditory, L., by Prof. A. W. Rucker.

SCIENCE.

SOME BOOKS ON POPULAR SCIENCE.

"ROMANCE OF SCIENCE SERIES."—*Time and Tide: a Romance of the Moon*. Being two Lectures delivered in the Theatre of the Royal Institution. By Sir Robert S. Ball.

The Story of a Tinder-Box. A Course of Lectures delivered before a Juvenile Auditory at the London Institution. By Charles Meymott Tidy. (S.P.C.K.)

THESE two volumes, as may be inferred from the difference in the character of the audiences to which the lectures composing them were addressed, are widely different in style and substance. In his Royal Institution lectures, the Astronomer-Royal for Ireland expounds once more the views on the origin of the moon and the future of the terrestrial system with which he startled the scientific world some years ago. The later statement of these theories is somewhat more cautious than was the well-known Birmingham discourse. This is a decided improvement from the point of view of "science," however it may affect the "romance." However, even if all the speculations to which competent authorities have objected were expunged, Sir R. Ball's little book would still contain enough to satisfy any reasonable appetite for scientific marvels. The lectures are marked throughout by the author's well-known power of apposite and effective illustration; and apart from the fascinating hypotheses which they present, they are valuable as an unusually compact and lucid summary of the established facts relating to tidal phenomena.

Mr. Meymott Tidy's volume, which treats of the various methods of producing fire, from the simple contrivances of the primeval savage down to the latest applications of electrical science, is, of course, much more elementary in its character. So far as mere style is concerned, we can scarcely say that the author has quite mastered the difficult art of

writing on scientific subjects for juvenile readers. His language is in some instances too childish, and in others too mature; but he certainly knows how to select the most interesting facts connected with his subject. With the aid of the experimental demonstrations which accompanied them, the lectures could not fail to delight those who heard them, and in their printed form they will afford pleasure and instruction to readers of all ages.

Our Earth and its Story. A Popular Treatise on Physical Geography. Edited by Robert Brown. With twelve coloured Plates and 262 Woodcuts. (Cassell.) In *Our Earth and its Story* Dr. Brown has succeeded in combining accuracy of information with a delightful method of instruction which ensures a continued popularity for his work. The illustrations of ideal scenes in the world's geological history are extremely striking; the liassic landscape with the pterodactyls chasing a dragon-fly, and the view of a village in the palaeolithic period, being perhaps the most entertaining. The author's standpoint is that geology "glides into archaeology," the refuse of a lake-dwelling and the rude uninscribed monuments being to all practical intents as much fossils as the jaw of a cave-lion; when inscriptions are found, history proper may be said to begin. Besides the geological chapters, which are full of excellent illustrations, and the useful essays on the distribution of plants, the reader will find an accurate and instructive account of the condition of our race in the older and newer ages of stone, with some information as to the life of savage tribes since the introduction of metals.

The Butterfly: its History and Attributes. By John Stuttard. (Fisher Unwin.) This is a careful study of the eggs, larvae, chrysalides, and perfect insects in one of the most fascinating departments of entomology. A good chapter details the several parts of a butterfly anatomically, and figures enable the student to grasp the author's teaching with ease. The discoveries of Darwin and Lubbock on the coloration of butterflies, and their use as fertilisers of flowers, are explained; and the little book is thoroughly brought up to date. Led away by his fondness for evolution, Mr. Stuttard attacks the analogy between the reawakening of the butterfly from the chrysalis and the general Resurrection. No one ever contended that the parallel is exact; but so far as it goes, the daily marvel of the one suggests, *quantum valet*, the possibility and probability of the future miracle. So that we should demur at his expression: "The awakening" (of the butterfly from the pupa) "is like the execution of a creative fiat." It resembles, rather, the awakening from a lengthy sleep. The butterfly is no new creation. It has stirred and been alive inside the chrysalis, and is the self-same life as that of the caterpillar which preceded it. Barring these speculations, no better book could be found to give a boy when he begins to collect butterflies. But a very ordinary schoolboy would tell Mr. Stuttard that the plural of "apparatus" is not "apparatii" (p. 18).

The Story of Chemistry. By Harold W. Pierson. With a Preface by Sir Henry Roscoe. (Isbister.) A short popular account of the history of chemical discovery and speculation was certainly needed, and Mr. Pierson has supplied the want with skill and judgment. Some readers may wish that he had given a fuller account of the theories held before the seventeenth century, and of the development of chemical nomenclature; but this could only have been done by making the book larger, for the chapters dealing with the modern history of the science certainly contain little that could have been spared. Of the writer's knowledge of his subject, Sir H. Roscoe's commendation in the preface affords sufficient assurance; and his style is lucid and attractive. The arrangement of the book is, on the whole, good; but one or two digressions are rather awkwardly introduced. It has, for instance, an odd effect to find an extended account of the modern methods of preparing sulphuric acid and antimony in a chapter headed "Medical Mysticism." The account of the history of the name "alcohol" is somewhat confused and partly inaccurate, and the statements about the Arabian chemist "Geber" seem to have been obtained from some untrustworthy source.

The Ocean of Air: Meteorology for Beginners. By Agnes Giberne. With a Preface by the Rev. O. Pritchard. (Seeley.) Miss Giberne—who, we believe, first won her reputation by her religious stories—has here added a third volume to her series of scientific handbooks "for beginners," which began with *Sea, Moon, and Stars*, in 1869. Like that, this also is honoured with a preface by the Savilian professor of astronomy at Oxford, which forms a sufficient guarantee of its correctness. It is more important for us to point out that the author's experience as a writer for the young has enabled her to avoid the common mistake of the lecturer, who can never abandon his didactic attitude. Even Charles Lamb, despite his aversion to both natural science and school-masters, might have consented to read these bright pages, which are tinged with imagination and also expressed in the simplest of language. The metaphor conveyed in the title, "the ocean of air," gives at once the keynote to the mode of treatment, which is to attempt to render intelligible the principles of meteorology without any formidable apparatus of diagrams, mathematics, or chemical symbols. The illustrations, as might be expected from the publishers, have a charm of their own, being all of them reproductions from instantaneous photographs.

Science of Everyday Life. By John A. Bower. (Cassell.) Unlike the preceding, this little volume has a sternly practical character, being intended to be used in the first course of the National Home Reading Union. It is abundantly illustrated with pictures of experiments to be performed, and seems to us well fitted for a present to a clever boy.

A Little Brown Pebble. By S. L. Pumphrey. (W. H. Allen.) In the story of "a little brown pebble" its writer endeavours to introduce geological science into the nursery, showing what strange creatures lived in the ancient seas, what monsters inhabited the primeval forests, and how our country alternated between torrid heats and an arctic cold. The accuracy of the information is guaranteed by competent authorities, and the illustrations are spirited. There is no reason why the attempt should not succeed, unless the names of the geological animals or their strange appearance should prove too repulsive for children who can take in the idea of the elephant and rhinoceros.

The Dominion of Man. By the Rev. J. G. Wood. With Numerous Illustrations. (Bentley.) This must, we suppose, be the very last book that we shall receive from the lamented author, who devoted his life to spreading among the people, by pen and by lecture, a knowledge of animals and their ways. The extent of his popularity was attested by the subscription raised for his wife and children, after the news of his sudden death last March; and we hope that his copyrights may add to that amount. The present work is "popular" in the best sense of the term. While it does not aim at scientific precision, or even at exhausting the details of which it does treat, it is written in such a familiar style as to allure even the dullest reader; and the publishers have done their part with bold type and effective wood-

cuts. The subject is the domestication of animals by man. And those who are acquainted with Mr. Wood's idiosyncrasy will be prepared to find that he does not confine himself to the familiar dog and horse and ox and sheep, but that he tells out-of-the-way anecdotes about reindeer, otters, ostriches, &c. In his introductory chapter, he makes the remark that the Australians "never think of taming any of the very tameable beasts of their own country"; but Dr. Carl Lumholtz—in his unpleasantly named *Among Cannibals*, just published by Mr. Murray—found that the aborigines of Queensland use the dingo for hunting. So again, when describing the degradation of the dog throughout the East, he fails to do justice to the Tibetan mastiff, the Persian greyhound, the polygar dog of Southern India, the puppy dear to Chinese epicures.

Weather Wisdom from January to December. Compiled by Wilfrid Allan. (Field & Tuer.) When people compile they may as well do it thoroughly. Mr. Allan's little book is scanty and jejune, and is excelled by many an old Almanac.

CORRESPONDENCE.

THE MSS OF THE YASNA.

Munich: Dec. 2, 1889.

All Pahlavi scholars will fully appreciate Dastur Jamaspji's act of enlightened generosity in presenting his most valuable MS. of the Yasna with Pahlavi to the Bodleian Library, as announced by Dr. Mills in the ACADEMY of November 30.

It may be useful to scholars if I take this opportunity of briefly reporting the present state of our information regarding the authoritative MSS. of this class. It is singular that the Copenhagen MS. K 5 and Jamaspji's MS. J 2, though written at the same time (A.D. 1323) and by the same hand, should differ in so many minor details (judging from Spiegel's edition of the Pahlavi text of K 5) as to suggest the idea that they were copied from two different originals. Regarding the descent of J 2 no information is recorded; but K 5, according to its colophons, was copied from a MS. written by Rustam Mihirāpān, who is known (from a comparison of other colophons) to have been a great grand-uncle of Mihirāpān Kai-Khusrō, the writer of K 5 and J 2, and to have written another MS. in A.D. 1249 (possibly 1269). For a long time K 5 and J 2 were considered as the ancestors of all MSS. of this class in India; but Prof. Geldner, when collating MSS. for his new edition of the Avesta texts, soon recognised the fact that Pt 4—a MS. of last century, belonging to Dastur Peshotan—was of a different family; and it has since been discovered that Mf 4—a MS. of the same age in the Mulla Firoz Library—is also of this different family. Both these MSS., and a third one belonging to Dastur Peshotan, contain a Pahlavi introduction, in which the descent of their original, written by Hōshang Siyāvakhsh, is traced back to about A.D. 1020, judging from well-known names that are given, although no dates are mentioned. Dastur Peshotan states that Pt 4 was written in A.D. 1780. We know, from colophons preserved in the Persian Rivāyat, that Hōshang Siyāvakhsh was writing in A.D. 1478 at Shahrābād; and he states that he copied his Yasna from a MS. of Mihirāpān Spend-dād, who was a grandfather of the writer of K 5 and J 2. Pt 4 and Mf 4 are independent descendants from Hōshang's MS. when it was old and worn, Mf 4 being the later of the two. They agree very closely, and supply many important amendments in the Pahlavi text. Their agreements with J 2 appear to be more numerous than those with K 5, when these

two MSS. differ; and it is just possible that J 2 is descended from Mihirāpān Spend-dād's MS., while the connexion of K 5 with the others must be sought further back.

Besides these old MSS. of the texts themselves, however, there exists another source of information, regarding the Gāthic portion of the Yasna, in the detailed account of three of the Gāthic Naaks given in the ninth book of the Dinkard, now being translated for "The Sacred Books of the East." While the first of the Gāthic Naaks, the Yasht or Stōd-yasht (*staota yēnya*), consisted of the texts of the Gāthas and of much of the remaining Yasna and Visperād, the next three Gāthic Naaks, the Šādkar, Vərəhtmānsar, and Bako, were commentaries on the Gāthas, written with three different objects in view. Any scholar who can thoroughly digest these tough commentaries will find that they contain many useful hints; but I will mention only one. In Yas., xxi. 5 b occurs a word—*ereshi*—which has given translators a good deal of trouble, the question being whether its meaning be a good or evil one. In Spiegel's edition of the Pahlavi version, it is translated by a word that can be read *hū-vārīh* ("good judgment") or *hū-vaharīh* ("good fortune"); both being unusual words, but appearing to suggest a good meaning for *ereshi*—a hint which has been taken by four translators out of five. The Pahlavi word is repeated in a gloss, and both Pt 4 and Mt 4 divide both occurrences of this word in such a manner as to suggest the reading *avo aresh*, "to aresh," which certainly destroys the suggestion of goodness, but leaves nothing very intelligible in its place. Now comes a commentary in the Vərəhtmānsar Naak which, in this very place, records a dispute between Zaratušt and the demon Aresh, which at once suggests the fact that *ereshi* was understood to be an evil being or propensity by the commentators in early times. No doubt, Aresh is the demon Arēshk, or Arashk, of the Bundahish (xv. 18, xxviii. 16), the demon of envy or malice (Pers. *arashk*, *rashk*). If, therefore, translators of the Gāthas will henceforth consider *ereshi* as another form of *araska* ("envy"), they will follow the old commentators, and, at the same time, make very good sense of Yas., xxi. 5, in both versions, Avesta and Pahlavi.

E. W. WEST.

"THE RELIGION OF THE SEMITES."

Cambridge: Dec. 16, 1889.

My friend Prof. Cheyne will see that I cannot at present complicate my controversy with Prof. Sayce by dealing with the quite distinct issues raised by his letter. I wrote in reply to Prof. Sayce's review not because he did not agree with me, but because he misrepresented me. I do not complain that he is dissatisfied with my account of the Ashera, but that he proposes to settle the controversy by referring to the Tell el-Amarna evidence as to something I have overlooked, whereas in reality I cite and discuss it.

W. ROBERTSON SMITH.

SCIENCE NOTES.

THE following have been elected foreign members of the Royal Society:—Prof. Stanislao Cannizzaro, of Rome, for his researches on molecular and atomic weights; Prof. Chauveau, of Paris, for his researches on the mechanism of the circulation, animal heat, nutrition, and the pathology of infectious diseases; and Prof. Rowland, of Baltimore, for his determination in absolute measure of the magnetic susceptibilities of iron, nickel, and cobalt; for his accurate measurements of fundamental physical

constants; for the experimental proof of the electro-magnetic effect of electric convection; for the theory and construction of curved diffraction-gratings of very great dispersive power; and for the effectual aid which he has given to the progress of physics in America and other countries.

WE understand that the Anthropological Institute, with the view of popularising the science, has organised a course of six elementary lectures on "Anthropology." Each discourse will be given by a separate lecturer, arrangements having been made for their delivery by Dr. Garson, Mr. F. W. Rudler, Mr. A. L. Lewis, Mr. H. Balfour, Mr. E. W. Brabrook, and Mr. G. W. Bloxam. It is believed that secretaries of institutions in and near London will be glad to arrange for the delivery of this course at their respective centres.

MESSRS. MACMILLAN will shortly publish the first part of Prof. Eimer's work, *Organic Evolution as the Result of the Inheritance of Acquired Characters according to the Laws of Organic Growth*, translated by Mr. J. T. Cunningham.

PHILOLOGY NOTES.

WITH reference to the article on "The Next Oriental Congress" in the ACADEMY of last week, we may state that the protest therein mentioned has now received about one hundred signatures. Among the most recent names are—From Germany, Prof. Carl Abel, of Berlin; from Italy, Prof. Gorresio, of Turin, and Prof. Severini, of Florence; from Russia, Prof. I. Gottwaldt, of Kazan; and from France, E. Soldi, D. Marceron, J. Girard de Rialle, E. Aymonier, B. de Villemerenie, and R. Graffil.

At the meeting of the Royal Asiatic Society, held on Monday, December 16, the two following resolutions on the same subject were passed:—

(1) "That a communication be made to the committee of the Stockholm Congress that a representative of the oriental scholars of Great Britain and Ireland be added to the committee."

(2) "That the council be empowered to call a general meeting and invite the opinion of oriental scholars, not being members of the society, to discuss the question regarding the place at which the next Congress is to be held."

WE have received, in the form of an extract from the journal of the Ceylon branch of the Asiatic Society, a list of the "Pānsi-yapanas Jātaka," being five hundred and fifty birth-stories of Gautama Buddha, compiled by N. Don M. de Silva Wickremasinghe, assistant librarian at the Colombo Museum, who has searched for this purpose many old MSS (in both Sinhalese and Burmese characters) belonging to temple libraries throughout the island.

MEETINGS OF SOCIETIES.

ENGLISH GOETHE SOCIETY.—(Tuesday, November 26.)

MR. R. A. J. MRSCH read a paper on "Goethe and Wordsworth as Poetic Thinkers," of which the following is an abstract. Among the poets who wrote during what may be called the revolutionary period of literature, and who are chiefly characterised by an eager and often feverish assertion of man's right to freedom, and by an intense antagonism to social conventions, Goethe and Wordsworth occupy a unique position; for they alone of the poets of their day early recognised the futility of vague aspirations for unconditional liberty, the barrenness of a sweeping condemnation of existing institutions. After sharing, like all the ardent minds of the time, in

the revolt against restrictions on human liberty, and growing dissatisfied with the powerlessness of revolutionary thought to reconstruct what it sought to destroy, they alone of the poets of the day had the courage to retrace their steps, to cast aside vague dreams, and to sit down humbly at the feet of that great reality, which, whether it be called nature, life, or experience, is ever the sole source of wisdom, of freedom, and of power. A disinterested study of the real world soon led them to see that its customs and institutions were adapted to the actual character of mankind, and could only be permanently replaced as that character itself changed and progressed. Yet this reconciliation with the actual world nowise meant the desertion of the cause of freedom. Wordsworth to the end claimed to be a lover of liberty, though convinced that liberty itself could not exist apart from order; while Goethe was equally emphatic in asserting that it was only law that could give to man true freedom. From the conviction of the necessity of law and limitation sprang the conscious self-control which both Goethe and Wordsworth exercised as poets and as men, and which, probably, by a wise husbanding of strength and energies, enabled them during a long life to write themselves fully out and to do justice to their poetic genius. Despite the qualities of conservatism, self-control, and completeness which they had in common, Goethe and Wordsworth as poetic thinkers arrived at widely differing results, and that mainly owing to their diverging views on the relations between man and nature. To Wordsworth man appears but a part of nature, forever overshadowed by her grandeur and power. To him man's first duty is a life lived within her limits, his sole-enduring source of happiness is the contemplation of her beauty, his highest wisdom is the loving study of her works. To Goethe, on the other hand, man is nowise subordinate or inferior to nature; rather is his appearance the final blossoming of the tree, the final manifestation of those divine qualities which underlie and sustain the visible world, and which we become conscious of through man himself. From these differing views as to man's place in nature arose also the different ways in which the two poets depicted human life. Wordsworth, as a poet, always dealt more with man in the abstract than with individual men; for, having his mind fixed on the relation of man to nature, it was natural he should be struck pre-eminently by those human qualities which, while they distinguish men from all other beings, are at the same time common to the whole race. Goethe, on the contrary, filled with the conviction that man is the measure of things, that the kernel of nature is in the human heart, made man himself his foremost study; and, dealing with human life by itself, chiefly noted those qualities which distinguish one man from another, and which go to make up individual character. Wordsworth, therefore, might be called the poet of man; Goethe the poet of men. The difference in the standpoint of the two poets was largely due to the difference in their education. Wordsworth received his earliest and most powerful impressions from natural objects; Goethe from men and their various activities. The influence of their early training affected their whole subsequent careers, so that when Goethe came to deal poetically with nature he dealt with her mainly in reference to human life, considering her as ministering to human wants, as furnishing convenient symbols by which to express human emotions and human relations, and lastly as a great problem that confronted the human soul and pressed for solution. It were vain to question whether Goethe's or Wordsworth's conception be the grander or more true. We cannot do without either. When the time comes for action, for effort, for strenuous endeavour, it is the conception of Goethe that we need, the belief in our own capacity and powers; when the time for rest and contemplation arrives, we turn instinctively to Wordsworth and his "healing power" to draw from the intercourse with mighty nature resignation and peace. The two conceptions are two different aspects of one thing, like the obverse and the reverse of the medal; and both are the legitimate products of an age which is distinguished alike by the love of enterprise and action and by a profound yearning for rest.

ARISTOTELIAN SOCIETY.—(Monday, December 2.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. B. Bosanquet read a paper on "The Aesthetic Theory of Ugliness." He began by assuming the objectivity of the aesthetic judgment, and explaining that he proposed to use the term "beauty" as equivalent to "aesthetic value." In this wide sense, it was shown from the history of art that beauty includes much apparent ugliness; and a passage from Schiller was used proving that in his time the problem was taking the form "can modern art *bona fide* be called beautiful, or is not its principle rather the characteristic?" Some brief remarks were then made on the development of aesthetic theory in Germany in the earlier part of the present century; and finally the conception of Schasler and von Hartmann—of ugliness as the negative element essential in the development of beauty—was criticised with the view of showing that not mere limitation or negation, but only negation pretending to be complete or positive, could be theoretically considered as ugly, and that the subordination of ugliness to beauty might be a merely moral subordination: in other words that ugliness might be converted into beauty by a merely healthy and characteristic perception of it as ugliness. The practical extension of the boundary of beauty in modern art was insisted on. A final attempt to determine the nature of real ugliness led to the conclusion that it was most certainly to be found in the region of false beauty, i.e. of vicious art, as presenting in the fullest extent the phenomenon of a partial or distorted view claiming to be complete and just.

SOCIETY OF ANTIQUARIES.—(Thursday, December 5.)

DR. J. EVANS, president, in the chair.—Mr. Hyman Palatino exhibited a medal of Frederick, Prince Palatine, and his wife Elizabeth, 1613.—Prof. J. H. Middleton communicated a paper on a Roman villa at Spoonley Wood, Gloucestershire.—Dr. H. Hicks exhibited Roman pottery, &c., found at Hendon Grove, Hendon, Middlesex.—Mr. W. Ransom exhibited late-Celtic pottery found near Hitchin.—Mr. Arthur J. Evans communicated a paper "A Class of late-Celtic Pottery from an ancient British Urn-field at Aylesford, Kent: its Gaulish Extension and Old Venetian (Illyro-Italic) Source." Reserving for another occasion a full account of the cemetery itself—which is of a kind hitherto unknown in Britain, containing bronze relics of Italo-Greek fabric imported into this country about 100 B.C., as well as interesting specimens of Celtic (probably Belgic) metal work and coins.—Mr. Evans called attention to a remarkable class of cinerary and other vases discovered in the graves, wholly differing from the rude traditional type of ancient British pottery. These were made of a lustrous black colour, the more elegant among them provided with pedestals and somewhat approaching in form a Greek amphora without hands. In most cases they were surrounded by beads or raised "cordons," which divided them into zones. The author showed that vessels of analogous forms might be traced through an extensive Gaulish tract between the Channel and the Alps, occupied by the Belgic tribes and their eastern neighbours. He next connected their appearance in this intermediate region with the contact into which the Gaulish tribes of Cisalpine Gaul and the Eastern Alps were brought with the group of Illyro-Italic peoples inhabiting the regions about the head of the Adriatic, among whom the Old Venetian race must be regarded as the most prominent. He showed that in the cemeteries of this Illyro-Italic group—which forms a well-defined archaeological province distinct from the North Etruscan and the Ligurian, and including besides the Veneto and Istria a considerable East Alpine tract—there occurred not only the clay counterparts of the "cordoned" or pedestalled vases of the Gaulish and Kentish deposits, but their actual prototypes in bronze work. He called special attention, moreover, to a transitional class, discovered in the cemeteries of Este and elsewhere, in which the record of the bronze parentage was preserved by the attachment to the zones of the earthenware vessels of bronze studs, the arrangement of which imitated the decoration on the sides of the bronze originals. In

some of the Gaulish vases of the Rhine and Marne districts the echo of this transitional class of "studded" vases was, in its turn, perceptible in the form of small circles and meanders simply engraved on the walls of the pots. In their evolution from bronze originals, these late-Celtic vases presented a complete contrast to the indigenous British pottery, which drew its origin from basket-work and daub. Mr. Evans further pointed out that the Aylesford vessels did not, by any means, stand alone on British soil. He traced the occurrence of vessels which, though, as a rule, inferior to the Kentish examples in elegance, belonged to the same Ceramic class, on a succession of sites throughout South-East England, and observed that the recently discovered pottery from Hitchin, in Hertfordshire, exhibited by Mr. Ransom that evening, belonged to the same category. Such vessels seem to have been hitherto classed as Roman in local museums. He further showed that the appearance of this new type of "late-Celtic" vases went *pari passu* with the diffusion of a new form of sepulchral practice, consisting of cremation—interment in urns in the flat surface of the earth, which seemed to have made its way among the Gaulish tribes, owing to contact with the same North Italian or Illyro-Italic region, and which gradually superseded the earlier late-Celtic practice of skeleton interment. Altogether, the Aylesford discoveries opened a new chapter in the history of ancient Britain.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, Dec. 5.)

THE REV. F. SPURRELL in the chair.—Mr. F. C. J. Spurrell read a paper on a sickle and other stone implements brought by Mr. Flinders Petrie from Kahun in Egypt. The paper was illustrated by a large collection of implements, among which were the axe, adze, saw, sickle, knife, &c. Mr. Spurrell drew attention to the resemblance existing between the early form of sickle and the jawbone of an animal, and concluded that this agricultural implement had developed therefrom. The whole of the implements exhibited were for domestic purposes, and had no connexion with sacrificial use.—Mr. J. E. Bale communicated a paper to the meeting on the font in Toftrees Church, Norfolk. The church consists of a chancel, nave, and lower portion of a tower. Its architectural features comprise work from the Anglian period to the Perpendicular. The font—of early Norman date—is beautifully sculptured. The bowl is square in form, with an elaborate design on each side. It is supported by five small shafts, one being in the centre. It is probable that the whole work was executed by the sculpturing hammer and axe.

PHILOLOGICAL SOCIETY.—(Friday, December 6.)

THE REV. DR. B. MORIS, president, in the chair.—Mr. R. T. Elliott read a paper on "The Origin of Indo-European Suffixes." Bopp at first, owing to the influence of Friedrich Schlegel, held that the Indo-European language had been inflexional from the beginning. His final view, that root and suffix were originally independent words, afterwards agglutinated to one another, was due mainly to (1) the current view that there were only three parts of speech, all of which he thought must therefore be present in the verb; (2) the view that all words were derived from monosyllabic roots; and (3) the Semitic verb. Bopp's views gained general acceptance. Westphal's theory was based on false logical assumptions rather than on linguistic facts. Ludwig held that the meaning of suffixes was not original, but the result of adaptation. But he rested his case largely on untenable assumptions in regard to Vedic forms and Indo-European sound-changes.—Prof. Sayce ably supported Ludwig, urging that isolating, agglutinating, and inflexional languages implied totally different modes of thought, and asking why there were no instances of a transition from one stage to another. The writer argued that the transition assumed was no greater than from the synthetic to the analytic stage, and gave historical instances of transition from the agglutinative to the inflexional stage. Delbrück rested his defence of agglutination on the ground that the likeness of the person-endings to the personal pronouns was irresistible; but the likeness was very slender; -m of 1st. pers. sing.

had no resemblance to the nominative, the -t of 3rd sing. resembled the stem to no more than did the 2nd plur.; while all attempts to identify the 2nd person and the plural with their respective pronouns had hopelessly broken down. The preceding theories were based mainly on *a priori* grounds. But would it not be best to argue from the more known to the less known, and, before forming a theory as to how suffixes may have arisen, to examine how they have arisen? The writer then traced the historical origin of suffixes in Indo-European languages, especially in Greek and Latin. New suffixes have arisen in historic times, mainly in three ways: (1) Agglutination or composition, e.g., French -ment (= Lat. *mente*), Germ. -heit (= Goth. *haidus*, manner), Eng. -ly (= *like*), Lat. -*iter* (*broc-iter* = *broc-iter*). No sharp line can be drawn between composition and inflexion. (2) Cumulation of pre-existing suffixes, e.g., Eng. *ableness* = *able* + *ness*; Gk. *θυμο-* = *θυ-* + *-μο-*, &c. (3) False analogy, e.g., Germ. -*keit*, Fr. -*tier* in *bijou-tier* from *lait-ies*, *clout-ier*; Gk. *-οσμή* in *μαυρ-οσμή* from *-ο-* stems like *δουλο-σμή*; Lat. -*uōsus* in *voluptuōsus* from *-u-* stems like *quantu-ōsus*. Instances were then given of Indo-European suffixes which had probably a similar origin. The writer then examined Johansson's modification of Ludwig's theory. But, while he regarded it as certain that for many ages in the Indo-European period new suffixes had arisen mainly in the three ways described, he held that it was impossible to attain equal certainty as to the preceding period, where the question became complicated with the question of the origin of language, which could not be settled by the inductive method for lack of sufficient data.

FINE ART.

Manual of Mythology in Relation to Greek Art. By Maxime Collignon. Translated by Jane E. Harrison. (Grevel.)

THIS is a good book, well translated. It fills a gap in our literature, doing for Greek mythology much the same service which Mrs. Jamieson rendered to Christian hagiology. It does not profess to deal with the interpretation or the development of Greek myths, but solely with the historical evolution of their presentments in Greek art. But, even with this limited scope, the materials are so ample and the subject so extensive that any adequate treatment would demand larger space than M. Collignon has seen fit to allow himself.

The book, so far as it goes, is excellent; but it is not more than a sketch, and it is to be regretted that the work was not planned on a somewhat larger scale. The first chapter, on Baetylia and Xois, is fairly sufficient; and so is the third on Zeus and the eighth on Eros; but others, especially those on the minor deities, are very slight. The Dioscuri and Eos, for instance, are inadequately treated. The reference to the great Eos and Kephalos myth is merely incidental. There is no representation of Glaukos, or of the Erinyes, or of Epona, all of which were favourite subjects for artistic presentment.

But even in the case of those gods who are treated at some length there are regrettable lacunae. Thus, in the discussion of the development of the types of Apollo, both the bearded type and the numismatic types are omitted. The numismatic representations are of especial importance in the historical development of the artistic type, as the coins of Greek cities frequently reproduce the types of the archaic statues, of which all other memorials have been lost. In some instances, as in the case of Zeus, Hera, Dionysus, and Athena, M. Collignon has given us numismatic reproductions of these earlier types;

and he has also reproduced from coins the forms of the conical stones and rude steles which preceded the anthropomorphic representations of the gods. But he has overlooked or neglected the oldest types, both of Apollo and Aphrodite, which are only found on coins. It is the same with some of the great masterpieces of Greek art. Thus the famous statue of Aphrodite at Cnidos, by Praxiteles, the earliest undraped representation of the goddess, who drops her garment on a vase as she is about to enter her bath, is known only from a coin (Gardner, *Types of Greek Coins*, pl. xv., 21). To judge by the coin, this was the most perfect conception of the best period, immeasurably superior to the self-conscious and meretricious type of the Capitoline or the Medicean Venus. M. Collignon, it is true, describes the Cnidian statue; but we could well have spared other cuts—some of his Erotas, for instance—to make room for a reproduction of the coin. Room should also have been found for the throned Athena, and for the archaic types of Aphrodite, both as a conical stone, and for the earliest development of the cone into the almost formless types from Cyprus, such as those found by Di Cesnola at Dali (Di Cesnola, *Cyprus*, pl. vi.)

The woodcuts, of which there are 138, are as a rule well engraved. Perhaps the least successful is that of the Venus of Melos, which fails in giving the exquisite grace and beauty of the bust, while there is a disagreeable black shadow on the face and breast, owing, probably, to the cut having been drawn from a photograph taken in too strong a light.

An undue proportion of the illustrations are from sculptures in the Louvre, and too few from those in the British Museum, or in the museums of Germany. But the most serious fault to be found in the book is the omission, in the bibliographical references at the head of each chapter, of any mention of the excellent and exhaustive articles by Furtwängler in Roscher's "Lexicon." If Miss Harrison had given us a translation of these admirable essays she would have rendered an even greater service to English students than by her translation of M. Collignon's book, which is less *ausführlich*, and altogether of slighter texture.

ISAAC TAYLOR.

THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

AMONG the sketches and studies of which this pleasant exhibition is composed, none will be regarded with more interest than those of the late Frederick Tayler (228, 233 to 247, 260) who for so many years added much to the annual attractions of the society's exhibitions. The spirit and elegance of his work, his sense of composition and pure direct workmanship, his light sure touch and gaiety of feeling and colour are qualities which are too rare not to be missed. Of a very different class are the sketches and studies of Mr. Burne-Jones, which are as remarkable as usual for their skillful execution and strange imagination. Whatever may be said of his curious designs for the arcade suggested by the Romance of the Rose, with their unearthly statues of Elde and Poverty, of Hate and Covetise and the rest of the doleful figures in the Garden of Idleness, there can be no doubt of the vigour of their conception and the

force with which these ideas are embodied. The introduction of the beautifully drawn deer, and the gigantic living figures, which breathe nobility, emphasises by contrast the loathliness of disease and sin. Some beautiful studies for portraits and pictures, and some decorative experiments—as a drawing of Parnassus in gold, and a reproduction in gold and black of a well-known design of his—conclude the interesting and important contribution of Mr. Burne-Jones (214 to 127). Mr. Walter Crane's skill in design and versatility of artistic feeling are also well shown here in a sketch of Diana and her dogs, which is spirited and elegant, in two fine studies for a picture, "The Roll of Fate," and another which is more poetical in its feeling than its title, "Beauty and Bathing." Another side of art is shown in Mr. R. Barnes's clever studies of pauper children, which are full of character and pathos, so that the exhibition is unusually strong in figure subjects. For, of course, there are many besides these.

The president sends two fine drawings: a bold romantic woodscene called "The Sunset"; and a grand "Bishop," in which the sumptuousness of a white and gold vestment is splendidly suggested by very sober colours. Mr. Marks has some studies of men, which are, of course, good, but scarcely so interesting as his cockatoo (297); and Mr. Arthur Hopkins some pleasant and clever drawings, especially "Now came still evening on"—a charming and pathetic composition. Mr. Henshall is as clever as usual; but his large drawing of a girl "In Wonderland" with one shoe off, is more striking than agreeable. Mr. Bulleid has a more pleasant drawing of a girl's head, white marble, a vase and a statuette, which is called "A Suppliant." The statuette is charming. Curious in subject, but beautifully painted and delightful in its refined treatment is Mr. F. J. Shields's "Factory Girls at the Old Clothes Fair," Knott Mill, Manchester (321). On the other hand Mr. J. D. Watson has sadly fallen off; and there is not much to admire in the contributions of Mr. E. K. Johnson, Mr. Glindoni, Mr. Edward Radford, and some others.

In landscape we miss Mr. Alfred Hunt, but Mr. Albert Goodwin has sent some of his most delicate work. The "Dance of Death Bridge, Lucerne" (21), with its exquisitely soft shadows and tender distance, is of his highest quality; though some may prefer the pretty view of "Eton" (48), or the more brilliant little drawings of the Rhine, which are to be found on the screen. Mr. Henry Moore shows us, as he sometimes does at these exhibitions, that he can paint other things than gray or blue sea, and sends a very brilliant study of "Amongst the rocks, Jersey" (49). Mr. J. W. North sends one glowing piece of colour, "Cherry Trees in Autumn" (182); and Mr. Matthew Hale one of his most poetical impressions of nature, "On the Moors above Bolton Abbey," besides other studies. Mr. Herbert Marshall, though not forsaking London, for he sends one of his best drawings of Westminster Abbey—gives us bright little glimpses of a visit to Holland, where also Mr. Robert Allan has been. But the latter has been elsewhere too, and his "French Peasants arriving from the Vintage" (66) is one of the cleverest and boldest of sketches. It is impossible to mention all the pretty things by all the clever and well-known landscape artists of the society. Nearly all of them have something here to delight their many admirers. The veterans, like the Frippe and Mr. Callow, still seem to work as well as ever; and we think that the honours of the exhibition should be awarded to Mr. Arthur Glennie for some lovely views of Italy, the most perfect of which is perhaps "View between Gavinana and San Marcello in the mountains of Pistoja (Morning)" (37). Finally, among the work of the younger men, may specially be

noted the freshly observed studies of Mr. G. Clausen and Mr. David Murray. The latter's "Over the Moor among the Heather" is full of lovely colour. So also is Mr. Henry Wallis's fine oriental interior with a scene from "The Sick King in Bokhara" (33).

COSMO MONKHOUSE.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."

Oheltenham: December 19, 1889.

Allow me to place on record a few facts relative to this subject.

The original woodcut blocks (boxwood), together with the artist's and engraver's burnished proofs on India paper, were included in the library sale at Christie's of the late E. B. Jupp, F.S.A., solicitor to the Carpenters' Company. Each proof was signed "Thurston" (drawing master) and "Charlton Nesbit" (Bewick's pupil). Anderson did another set of woodcuts; and both sets were utilised by Verner & Hood, publishers, sometimes even intermixed in the later editions (upwards of seventeen) of *The Farmer's Boy*.

The first edition was in foolscap quarto, and octavo, 1800, afterwards chiefly in duodecimo. In my "Bewick Library," dispersed at Sotheby's in July, 1863, I had every edition, also Bloomfield's *Rural Tales, Wild Flowers, &c.* Not one one out in any was by the "master," though all were by the Bewick school.

Further information may be found in the Rev. T. Hugo's *Bewick Collector and Supplement* (circa 1870). Anderson engraved Bewick's *Quadrupeds* throughout in America; and an engraver named Kelly, of Dublin, copied the cuts to the *Farmer's Boy, Blossoms of Morality*, and other works with so-thought "Bewick" cuts, published in Ireland (circa 1810), but his name appears on a vignette on the titles of some.

EDWIN PEARSON.

Highgate: Dec. 10, 1889.

It is with some satisfaction that I have seen Mr. W. Muir's letter giving details of the illustrations in the third edition of *The Farmer's Boy*. He says that he has found two of the cuts signed by Nesbit; so that the statement in my *Life of Bewick*, that "some" of these illustrations are signed Nesbit, is justified and Mr. Radford's criticism proved groundless.

The following are the words in my book (p. 172):

"Of Bloomfield's *Farmer's Boy*, published in twelve editions, from 1800 to 1811, and so persistently sold by booksellers and auctioneers as containing Bewick's work, it is enough to look carefully at the prints to ascertain that they are not by Bewick. Some, indeed, are signed 'Nesbit.' No book of a similar kind is more often retailed as a genuine Bewick than this, the mistake probably arising from the British Museum Catalogue, which classes it as the great engraver's work."

DAVID CROAL THOMSON.

NOTES ON ART AND ARCHAEOLOGY.

THE *Illustrated London News* will issue this week, as a double-page supplement, a portrait of Robert Browning, after a photograph by Messrs. Elliott & Fry. From a proof we have seen, we are justified in saying that it is excellent both as a likeness and as an example of wood-engraving.

THE Electrotype Company will publish in January the first part of a new monthly serial,

to be called the *Art Decorator*. This is really an English edition of the *Dekorative Vorbilder*, of Stuttgart, of which some six numbers have already appeared. Each part contains five plates, printed in colours, giving designs suitable for all kinds of pictorial ornament, both for the professional art-decorator and the amateur. The first part will have a commendatory introduction by Mr. Wyke Baylis, president of the Royal Society of British Artists; but, for the rest, there is no letter-press.

THE next exhibition of the Royal Society of Painter-Etchers will be opened on Saturday, March 1. An election of associates will take place previously on February 6.

We hear from Rome that the antiquities discovered at Falerii have now been arranged in the old Villa of Pope Julian II., beyond the Piazza del Popolo, and will soon be opened to the public. Among them is a skull found in a tomb of the fourth century B.C., the lower jaw of which contains a case of gold with four false teeth set in it. On the ground floor of the Villa is a sarcophagus from Gabii, formed of the trunk of an oak, within which a skeleton still lies.

MUSIC.

RECENT CONCERTS.

"ST. JOHN'S EVE," an Old-English Idyll, was produced at the Crystal Palace on December 14. The librettist, Mr. Joseph Bennett, has provided the composer Mr. Fred H. Cowen, with a book in which the old story of love is told once again in simple, but effective, lines. Nancy, a village maiden, gathers a rose on Midsummer eve, hoping that it will remain unfaded until Christmas, and thus, according to an old superstition, win for her a husband. Christmas comes, and Nancy appears in the Squire's hall with an unfaded rose on her breast. It had been sent to her by the young Squire; and Nancy listens favourably to his suit, much to the discomfiture of Robert, a young villager, who, in boldly snatching it from her, seemed intended by fate to become the happy bridegroom. This village drama is not of an exciting kind, but it is pleasant for once to escape from the tragic tales with which composers are wont to stimulate their imaginations.

Mr. Cowen's music is in every way appropriate to the characters and scenes which he has attempted to illustrate. Complexity is the prevailing feature of music of the present day. Schumann and Brahms, Berlioz and Wagner, are the models which tempt composers; and it is by no means easy at first to appreciate the value of a work which one can enjoy without effort. Only those who have tried to besimble, and yet to produce something attractive, can know how hard is the task; the danger of becoming commonplace is always present. The Idyll opens with a short instrumental introduction in which several themes are heard. Of these, the principal two are connected with the St. John's feast and with the maiden Nancy. It will not be necessary to describe in detail the various numbers. Of the solos, the one for soprano, "O peaceful night! O time of holy calm!" is graceful and has a picturesque accompaniment. But the serenade for tenor, "O zephyr stirring 'midst the leaves," with its dainty theme and graceful form, is one of Mr. Cowen's most charming songs. The duet, "Fairest of Roses," contains many passionate and effective strains. Of the choruses, the one for male voices, "Ho, good St. John!" in the first scene is the most elaborate. Bright and tuneful is the opening section as the vil-

lagers sing of the great Forerunner whose festival they are celebrating; and when the bonfire begins to blaze the music becomes more lively, till at last the voices, at first in unison, and afterwards in part-harmony, sing out in loudest tones a *maestoso* phrase—

"Blessed fire of good St. John,
Happy all it shines upon."

The chorus, "Welcome, happy maid," is another pleasing number. The performance was under the composer's direction, and at the close he received an ovation. The vocalists were Miss Macintyre, Miss H. Wilson, and Messrs. Lloyd and Plunket Greene. The foggy weather did not improve their voices, but they all sang with taste and judgment. The Crystal Palace choir was at its best. Mr. Cowen's Idyll was preceded by Beethoven's Overture to "Fidelio" in E, and also by a short but characteristic work by Grieg for baritone solo, chorus, organ, and orchestra, entitled "Landjending" (op. 31).

Miss Fanny Davies played Schumann's "Kreisleriana" last Monday at the Popular Concert. She was in excellent form, and gave an intelligent and sympathetic rendering of these characteristic pieces. However, of the eight numbers she played only five, and these not in the order as printed. For an encore she gave no. 6, not included in her selection. So far as we know, there is no special connexion between the various numbers; and M^{me}. Schumann in this work, and also in the "Carnaval," has herself been in the habit of omitting certain portions. The writer in the programme-book suggests that Sir George Grove should publish in a volume his "Beethoven," "Mendelssohn," "Schubert," and "Schumann" articles from his Dictionary of Music and Musicians under the title, "My Four Musicians." This, however, he could scarcely do, seeing that the article on Schumann was contributed by Dr. Philipp Spitta. The programme included Brahms' Sextet in G. (op. 36), which was admirably performed by M^{me}. Neruda and her associates. Miss Liza Lehmann was successful in songs by Arne and Thomé.

The Bach Choir gave a "private" performance at Prince's Hall on Wednesday afternoon, and the programme was one of considerable interest. First came two Psalms by Sweelinck, the great Dutch composer of the end of the sixteenth century. The one (Ps. 75) is written in four, the other (Ps. 134) in six parts. The music has not only contrapuntal skill, but charm of melody, greater indeed than was usual at that early date. After these came the fine Christmas Carol, "Geborn ist der Emanuel," by M. Praetorius, the famous contemporary of Sweelinck. The seventeenth century was represented by Palestrina with his six-part Motet, "Assumpta est Maria," and by Dowland with his Part-song, "His golden locks." A clever and effective Madrigal, "Slow, slow, fresh fount," by Mr. C. Wood, was also given. With this the young composer gained the Molineux Prize and the medal of the Madrigal Society in 1888. A Part-song by Brahms, and Pearsall's "Sir Patrick Spens," were also included. The choir, under the able direction of Dr. Stanford, sang well, but were heard at their best in the Sweelinck, Praetorius, and Palestrina music. A Sonata for Violin and Pianoforte in D, by Dr. C. H. H. Parry, was well performed by Mr. K. Gompertz and Mr. Marmaduke M. Barton. This work, which was produced last year at one of Mr. Dannreuther's concerts, is a delightful work—clear in form, concise in treatment, and full of melody. It consists of only three movements. There were also solos for violin and for piano.

J. S. SHEDLOCK.

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LITERATURE.

Demeter, and other Poems. By Alfred, Lord Tennyson. (Macmillan.)

ON the eleventh day of the current month England could point to two great veteran poets, each of whom was on the eve of giving a new group of poems to the world; on the thirteenth both volumes were in the hands of their readers, and one of the poets lay dead in the land which shared his love with England. The other, happily, is still with us, and it is with his pages that this review has to do.

Comparison seems natural when coincidence gives the cue. Let it then be said, before leaving *Asolando*, that there is a strong point of resemblance between the two volumes, inasmuch as each is to a great extent an epitome of its author, giving many of his various moods and metrical forms in less than two hundred pages. We have here Browning purely lyrical, or playful or argumentative, as seer and as moralist, the poet of "Rabbi Ben Ezra," of the "Parleyings," and of many a love idyll. The Laureate's volume is equally representative of his whole body of work, whether of the tributary kind, in which he is unsurpassed for steering a middle course between the Scylla of tameness and the Charybdis of fulsomeness; or of the inborn English pathetic type with which he has made us familiar in "The Northern Farmer"; or of the Virgilian polished order, where every word seems to be cemented in its patterned place in the rich mosaic, as in "Tithonus"; or of the class of song pure and simple which makes its own music as it ripples and bubbles along; or of many other patterns in which he has excelled. Both poets, again, make us wish that Shelley and Keats had lived to old age; for they prove that, though they might have become as Wordsworth in his later years, there is an alternative—they might have ripened to be even as these, mellowed, greater teachers of greater lessons, and yet nowise dull or spent.

From Lord Tennyson's latest volume the choice of poems which surpass their fellows may be made without much difficulty. Most readers, I believe, would select "Demeter," the title poem; "Owd Roä" (Northern farmer dialect for "Old Rover"); "The Ring"; "The Progress of Spring," with its introductory lines; "Far-far-away"; "The Throstle"; and "Crossing the Bar." It would not be rash to say that all would choose the last of these as the "bright particular star" of the whole series. "Happy" and "Forlorn" would win the suffrages of those who are able to find pleasure in poetic treatment or rhythmical adaptation of sound to sense apart

altogether from subject-matter. Both poems are exquisitely painful, as "Rizpah" is painful, but neither of them attains the height of grandeur reached by that masterpiece. Of the others which have not been specially mentioned, some, it must be confessed, though very short, might have been omitted without loss except of space, as being scarcely worthy of his Muse.

"Demeter" is flawless, of its kind. It is Lord Tennyson writing blank verse on a classical theme—no more need be said of its quality. It is a monologue spoken by Demeter to Persephone. The mother tells the daughter, returned from Hades for a while to Eona, how, when the latter first disappeared from earth, she went in search of her

"Among the wall of midnight winds, and cried,
'Where is my loved one? Wherefore do ye wall?'"

And out from all the night an answer shrill'd,
'We know not, and we know not why we wall.'"

She

"climb'd on all the cliffs of all the seas,
And ask'd the waves that moan about the world
'Where? do ye make your mourning for my child?'"

And round from all the world the voices came
'We know not, and we know not why we moan.'"

Ex pede Herculem.

"Owd Roä" is the story of a dog's devotion to man. Rover saves a child from death by fire, and the speaker in the poem describes the scene, of ten years back, to the child who was rescued. Roä, says he,

"Served me sa well when 'e lived, that, Dick,
when 'e cooms to be dead,
I thinks as I'd like fur to hev soom soort of a
sarvice read."

'Faithful an' True'—them words be i' Scripture
—an' Faithful an' True

Ull be fun' upo' four short legs ten times fur one
upo' two."

Deaf, blind, and crippled, Rover remains the honoured inmate of his master's home; his devotion inspiring this latest of the many poetic tributes with which man has honoured his faithful friend—nay, his own creature, fashioned from a good stock to suit his manifold wants.

"The Ring," which is the longest piece in this collection, consists of a dialogue between a father and his daughter on her wedding-morn, in which the history of a certain ring is given in blank verse. Two women—cousins to each other—had loved him. He had loved one of them; and the ring which was "weird," being guarded by "the souls of two repentant lovers," was sent by him from Venice, where he bought it, to the one, but came into the hands of the other—but not for long, as she had to surrender it to her cousin for whom it was intended. A year of married happiness followed; and then the daughter, to whom the tale is told, was born; and the mother died, having won the promise that her child should have the ring given to her when she should come of age or on her wedding-day. The baffled rival now schemes by all plausible means to secure the heart of the survivor, and wins her place as stepmother to the child. But this is not enough—the ring she must have; and by the theft of the key which guards it, she at length secures the prize, only to fall dead by the side of the chest from which she has taken it, for the repentant lovers and the dead mother

guarded it to the last, until it came to her, the daughter for whom it was destined. The poem is in metre and general style of narrative akin to "Dora" and "The Gardener's Daughter," but with an added element of mystery and the supernatural. It exhibits to the full Lord Tennyson's wonderful power of saying just enough in this class of poetry to make his story clear, and never a word too much to make it tedious. It needs not to be said that a bare outline of its plot gives the reader none of the charm of the original.

The chaplet of nine poetic pearls, which, under the title "The Progress of Spring," the poet sends to his friend, Mary Boyle, was strung together, as he tells her, more than half a century ago, and put aside and forgotten till lately. With them he sends her an invitation to his country home which invitation, like the lines to F. D. Maurice, seems, in many parts, to be the work of Horace brought back to life and at his best, with an added touch by Cowper here and there. He asks her

"What use to brood? this life of mingled pains

And joys to me,

Despite of every Faith and Creed, remains

The mystery.

Let golden youth bewail the friend, the wife

For ever gone.

He dreams of that long walk thro' desert life

Without the one.

The silver year should cease to mourn and sigh—

Not long to wait—

So close are we, dear Mary, you and I

To that dim gate."

Rich, felicitous, exuberant—these are the epithets which can be applied most appropriately to the poem which follows these opening lines. Our Virgil has given us an English spring, such as we know it, but cannot ourselves describe it; he has not transplanted an Italian spring to a more northerly land as so many would-be classicists have done. The poem shows evidence in every line of minute and accurate observation of nature, and in its later stanzas the seer masters the poet pure and simple, and "finds tongues in trees, books in the running brooks"—the inner lesson under the outer beauty.

"How surely glidest thou from March to May,
And changest, breathing it, the sullen wind,
Thy scope of operation, day by day,
Larger and fuller, like the human mind!
Thy warmth from bud to bud
Accomplish that blind model in the seed,
And men have hopes, which race the restless
blood,
That after many changes may succeed
Life, which is Life indeed."

The poems entitled "Forlorn" and "Happy" are specimens, as regards their subject-matter, of a class which, till "Rizpah" was given to the world, we were not accustomed to look for from Lord Tennyson. They are gruesome in character. "Forlorn" is weirdly terrible—terrible because of the circumstances revealed, weird because Conscience seems to be speaking in personified shape to the unhappy about-to-be mother. It brings to mind somehow the scene in Goethe's "Faust," where the Evil Spirit addresses Gretchen in the cathedral, with added horror, inasmuch as it is night, and Catherine is alone:

"Catherine, Catherine, in the night
What is this you're dreaming?
There is laughter down in Hell
At your simple scheming. . . .
In the night, in the night,
When the ghosts are fleeing."

The second title of "Happy" is "The Leper's Bride." This will explain the epithet we have applied to it. It tells how a brave Crusader come home from the East a leper, and, quasi-buried with the ritual for the sequestration of the leprous, still possesses the heart of his bride. "I loved you first when young and fair, but now I love you most," she says, and adds:

"This wall of solid flesh that comes between your soul and mine,
Will vanish and give place to the beauty that endures—
The beauty that endures on the spiritual height,
Where we shall stand transfigured, like Christ on Hermon hill,
And moving each to music, soul in soul and light in light,
Shall flash thro' one another in a moment as we will."

"Romney's Remorse" describes the painter Romney lying in old age on his death-bed, nursed by his wife, whom he left when he was quite young, in the North, and scarcely saw again, because he had been told that "marriage spoils an artist." He realises at length how

"when the shout
Of His descending peals from Heaven, and throbs
Thro' earth and all her graves, if He should ask
'Why left you wife and children? for my sake,
According to my word?' and I replied
'Nay, Lord, for Art,' why, that would sound so mean
That all the dead, who wait the doom of Hell
For bolder sins than mine. . . .
Would turn and glare at me, and point and jeer,
And gibber at the worm, who, living, made
The wife of wives a widow-bride, and lost
Salvation for a sketch."

Finis coronat opus. "Crossing the Bar," which closes the present volume, is a little lyric that is certain to live in all future anthologies of English poetry. Solemn without sadness, this latest poem of our living master chimes in strangely harmonious with the last poem of his newly-dead poetic brother. The Epilogue to *Asolando* closes a life as well as a book. "Crossing the Bar" speaks of "a clear call," as all hope, not yet. No one will complain if it is quoted here in full:

"Sunset and evening-star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.
"Twilight and evening bell
And after that the dark!
And may there be no sadness of farewell
When I embark;
For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar."

HERBERT B. GARROD.

Martin Luther and the Reformation in Germany. By the late Charles Beard. (Kegan Paul, Trench & Co.)

IN Germany, at any time during the last century, it has been usual to preface a new life of Martin Luther with some such remark as that with which Weydmann introduces his popular sketch of the Reformer:

"Von jemanden, der es zu unsrer Zeit unter-

nimmt ein Werk über Luther zu schreiben, erwartet man billig ein Wort zur Rechtfertigung eines solchen Unternehmens."

In England, though there is no lack of books on the subject, it cannot be said that we have such a plethora of Luther lives and Reformation researches that a new treatise on these themes needs justification. Certainly Dr. Beard's posthumous work could never be held to require such an apology, for the simple reason that it strikes out for itself a new path. Hitherto, Luther has been presented to Englishmen with a monotony that has become wearisome as the great leader of the Protestant Reformation, the infallible pope of Evangelicalism, the translator of the Bible into German, the hero and authority of popular Religionism. But, during the last half century or more, this view of Luther and his work has become largely modified. He has shared the fate of a broader and fuller investigation into all the causes, general as well as personal, which contributed to that many-sided movement. Just as its purely religious significance has become weakened by insistence on its political and cultural aspects, so the personal ascendancy of Luther has suffered diminution by being placed in duly graduated juxtaposition to the other contributory agencies with which it was historically connected. How far the decline in the purely Protestant conception of the Lutheran Reformation synchronises with a decline in this country of the Evangelical Protestantism of which he is the accepted patron, we need not here enquire. It is enough for my present purpose that the popular view of Luther and his work has become and is becoming modified, and that of such modification this work of Dr. Beard's must be taken as a proof both as to the process and its direction.

With regard to the author, all who are conversant with Dr. Beard's writings will be aware that his studies had for many years been directed—whether consciously or not I cannot say—to some such *opus magnum* as this history of the Reformation. Besides various detached studies and essays, his *Port Royal*, published in 1860—an esteemed work of varied and powerful interest not superseded even by Sainte Beuve's elaborate treatise—and his Hibbert Lectures (1883), might both be regarded as such preliminary studies. The former displayed the combination of sympathetic insight and interpretative skill with which Dr. Beard was able to trace religious movements, whether in individuals or in communities; the latter revealed a large and varied research into the surrounding principles and motives of the Reformation leaders in the sixteenth century, as well as a keen penetrative estimate of its lessons for our own time. Substantially Dr. Beard's point of view in the Hibbert Lectures is that here reproduced in his history of Martin Luther. It is less the man than the movement, gigantic and many-sided, on which he endeavours to concentrate his readers' attention. Indeed, it is no small excellence of Dr. Beard's work that he proves more fully than any English historian of the reformer how largely he was impelled and influenced by his surroundings, how much Luther was the creature of the complex and various forces summed up in the term Reformation, of which we are assured in our popular text books and Luther biographies

that he was the sole initiatory and creative force. Unfortunately we have only part of the work originally planned by Dr. Beard; and still more unfortunately the portion which would have especially brought out the author's rare capacity for interpreting and impartially weighing the various outcomes of the Reformation as to politics, literature, philosophy, and religion, remained unwritten at the time of his death. The volume actually finished sufficiently proves the serious loss English literature has sustained by his premature and lamented decease.

Probably, the first characteristic which will strike the reader of this volume will be the author's calm judicial impartiality. With an entire sympathy with everything that was noblest and best in the Lutheran insurrection against ecclesiasticism and mediaeval Romanism, and with an especial appreciation of the need of the protesting movement as a vindication of human freedom, Dr. Beard is fully alive to the fact that, not only was the treasure imparted "in earthen vessels," but that the earthiness was in some instances of an ignoble and sordid character. The coarse, often profligate, Bohemianism of Ulrich von Hutten; the dilettante *insouciance*, sometimes verging on insincerity, of Erasmus; the headlong vehemence and narrow-mindedness of Luther himself, were elements in the primary stages of the Reformation movement on which its best friends cannot now reflect with pleasure. For that matter, the instruments by which the German, just as those by which our own English, Reformation was brought about will not bear too close a scrutiny. Perhaps it is not wise, certainly it is not philosophical, for the man who possesses pure and oft-tested gold to reflect on the dress or tools, or the uncouth speech and manners, of the miners who first extracted the ore from its earthy matrix. Many of the advances in human thought and freedom, the value of which no sane man would deny, have been achieved by an instrumentality which a subsequent retrospect from a higher standpoint and over a wider outlook would find it hard to sanction.

Another striking feature of a similar kind is Dr. Beard's perpetual discrimination between creeds and systems and their varied, oftentimes unexpected and incidental, outcomes both as regards thought and personal character. He appreciates at its full merit of detestation the demoralising effect of such abuses of the papacy as the sale of indulgences, and he has a keen insight into the process by which such extravagant claims were no more than logical inferences from the usurped ecclesiasticism of mediaeval Romanism; but he is careful to notice that there were Romanists who were quite as hostile as Luther himself to such a traffic. On the other hand, he points out more than once that Luther's chief dogma, his "Article of a standing or falling Church," is capable of immoral inferences against which it was very imperfectly defended by its author (cf. pp. 287, 388). Both Dr. Beard's catholicity and his judicial equipoise in estimating churches and creeds are so strikingly exemplified in one particular passage that I must be permitted to quote it. In an English history of Martin Luther it seems to me quite phenomenal:

"Three centuries and a half have passed away

since Protestantism at the Diet of Augsburg asserted its right to separate ecclesiastical organisation, and the Catholic Church still exists, almost unimpaired in power and splendour, if no longer able to put forth the old claim to universality. The impartial historian must admit that, however deep and inveterate were the practical corruptions which in part justified Luther's revolt, she had within her a power of self-reformation, which, in the latter part of the sixteenth century, bore good fruit. Though her type of holiness be not the Protestant, it is one which exercises a powerful attraction over some forms of character, and has a marvellous plastic force; in all ages, even those of her moral degradation, she has been a prolific mother of saints. Many minds, weary of questioning the grounds of faith, gladly take refuge in the arms of authority. . . . Perhaps no church has completely realised the idea of authority, none has wholly abstained from interference with individual liberty; but the authoritative church and the voluntary assembly of free men will always continue to exist side by side, each uttering an eternal protest against the other, yet both necessary to supply the various religious wants of mankind. And each, perhaps, answers its end more perfectly because it lives in the presence of the other" (pp. 404-5).

Among the several distinctive features of Dr. Beard's history there are at least two which deserve to be singled out for notice as correctives of the prepossessions of English popular Protestantism.

(1) He directs especial attention to the general state of preparatory excitation in Germany which conduced to and helps to explain the success of Luther's mission. By this I do not mean the "vixere fortes ante Agamemnona" side of Reformation research which has of late years received so much attention, and of which Ullmann's *Reformers before the Reformation* is a conspicuous example. These are merely histories of individuals who, prior to Luther, chanced to adopt a mode of thought more or less in harmony with that of the Reformer. What Dr. Beard calls attention to, with a fullness and elaboration wholly new to English works on the subject, is the popular commotion, the Reformation enthusiasm, which, kindled and sustained by various causes, animated Germans of all classes. He shows us that this general movement, common to Germany and surrounding countries, had developed into an accentuated phase of anticlericalism in the neighbourhood of Mansfeld, where Luther was brought up. These conditions do not detract from the originality and the intellectual vigour and independence of Luther. They merely enforce the fact, which Luther-worshippers are apt to ignore, that he came into existence at a time and under circumstances when a Reformation was already inevitable.

(2) Another noteworthy phase of his theme Dr. Beard touches incidentally in more than one place in his book, though the full discussion of it would have only properly come in when he summed up philosophically and impartially, as he was certain to do, the results of the Reformation for the culture and religion of our own time. It would have occupied a few chapters of surpassing interest and importance towards the close of the second volume, which was unhappily destined never to be written. But we are not left wholly in the dark as to Dr. Beard's opinion of the significance of the Reformation move-

ment for our own time. With a bold and free hand, but with graphic and masterly touches, he dealt with the question in the tenth and eleventh of his Hibbert Lectures. The position taken up in the Hibbert Lectures is substantially that asserted in this volume. There he propounded the opinion (p. 73): "The Reformation that has been is Luther's movement, perhaps the Reformation that is to be will trace itself back to Erasmus," which he has repeated and elaborated more than once in the course of his present work (p. 94—comp. p. 332). However that prognosis may be modified in details, it is certainly correct in its main features. The prescience of Erasmus, who foresaw "that the theological element in Luther's movement would overbear every other," and so induce in time a reaction, has been justified by the event. The prime dogma of Luther has received, or is in process of receiving, so many modifications that no church, whether "standing or falling," could now be named in which it is received in the precise sense in which it was promulgated by Luther. The dogmatic constituents of the Reformation are, in other words, giving place to its cultural elements. Opinions may differ as to the extent of that process, or how far culture, scholarship, and aesthetic refinement contain all the requisites of a religion of the future; about the direction of the process there can be no question.

My space is exhausted, and I am unable to adduce various luminous generalisations and philosophical remarks which in an absorbing perusal of Dr. Beard's book I had selected for quotation. I must content myself with a cordial recommendation of the work to all English readers interested in its important subject. In loftiness of conception, in chaste dignity of style, in calm impartiality of judgment, in keen philosophical penetration, and in luminous spiritual insight, the book has no equal on its special subject in English literature. Its perusal must needs reawaken the widely diffused regret occasioned by the author's death, that a thinker and writer of such eminence was called away ere his work was finished. But, incomplete as Dr. Beard's *Martin Luther* may be in historical narrative, its admirable tone, spirit, and method, as that which should characterise every truthful estimate of a period of religious controversy, is not incomplete; that is set forth in distinct and perennial characters, and forms by itself a precious legacy to English historians.

JOHN OWEN.

THE AFRICAN SLAVE TRADE.

Cardinal Lavigerie and the African Slave Trade. Edited by Richard F. Clarke, S.J. (Longmans.)

Two Kings of Uganda; or, Life by the Shores of Victoria Nyanza. By Robert P. Ashe. (Sampson Low.)

Nothing could have appeared more opportunely than the Rev. Mr. Clarke's book, dealing as it does with the whole question of the African slave trade at the very time when the International Anti-Slavery Congress is holding its sittings in the Belgian capital. The title of the book gives a sufficiently accurate idea of its contents—a biography of

the Church dignitary whose name has been for so many years prominently associated with this question, and a full discussion of the question itself in its various social, religious, and political aspects. It might perhaps be regretted that so much space—about two-thirds of the whole volume—is devoted to what may be called the personal element, but for the fact that even in the biographical section many side-lights are incidentally thrown upon the main subject of the work. But what just now lies uppermost in the minds of most people is not so much the individual action of distinguished philanthropists as the present state of slavery itself in the Dark Continent, and more especially the prospects of its ultimate suppression. Hence the majority of readers will doubtless turn at once to the second part, where these matters are seriously dealt with.

In all that concerns the attitude of the various Christian Churches towards slavery, Mr. Clarke writes in a fairly impartial spirit. Thus he frankly recognises the noble part played by Protestant England, which "has for a century and more taken her place in the forefront of the anti-slavery crusade"; which "has long since abolished slavery in all countries under her own sway"; and whose "cruisers keep guard along the African coast to prevent, if possible—or at least to check—the export of slaves from thence." On the other hand, Catholic Portugal, or at least the Portuguese traders, are stigmatised jointly with the Mohammedans for carrying on the slave-trade "with the assistance and co-operation of the natives themselves." This testimony, coming from a Roman Catholic authority, is all the more valuable at the present juncture, when the Portuguese Government is supporting its shadowy claims to large sections of the Continent by reference to its benevolent influence on the natives in past and present times. Alluding to the action of Portugal in blocking the Limpopo and Zambesi highways to the interior, Captain D. Steio, another independent Roman Catholic observer, points out in the last issue of the Italian Geographical Bollettino that the Limpopo

"flows mainly through regions under the influence or protectorate of England. As it traverses Portuguese territory only for a short distance about its estuary, I hope and believe that Portugal will not be permitted to treat the Limpopo as she is now attempting to treat the Zambesi. The subject is far too important not to be speedily brought up for discussion in the British Parliament."

But in the chapter devoted to "Mohammedanism and Slavery," Mr. Clarke displays a bias more in harmony with Jansenist polemics than with the tolerant spirit of modern times. Certainly there is not a word to be said for the Arab fiends engaged in slave-hunting throughout a large part of the Continent. But it seems about as reasonable to associate their deeds with their creeds as it would be to hold the Catholic religion responsible for the equally nefarious Portuguese slave-traders. It is admitted that "Christianity apart, Moslemism has hitherto exercised a certain beneficial influence over the negroes." Yet surprise is expressed "that any Christian conversant with the historical attitude of Mohammedanism to Christianity can regard it

with any feelings except those of hatred and abhorrence." And elsewhere:

"Christianity regards those outside the fold as friends to be won. . . . Mohammedanism regards all those who do not profess the religion of the Prophet as enemies to be hated and to be forced into submission if they will not willingly submit."

That any Catholic writer "conversant with the historical attitude" of his Church to all other forms of religion could venture to pen this sentence is passing strange. Surely Mr. Clarke does not expect us to believe that no force, to put it mildly, was used, say, by the Teutonic knights towards the Lithuanian pagans of the Baltic provinces. And the expression, "friends to be won," reads like a grim joke when the terrible memories are recalled of the expulsion of the Moors, the "Acta" of the Spanish Inquisition at home and abroad, the ruthless extermination of Albigenses, Waldenses, and Huguenots, the frightful atrocities of the Hussite wars, the doings of Alva in the Low Countries, and so forth. The whole of this chapter is most injudicious; and if circulated among Cardinal Lavigerie's Mohammedan spiritual subjects in Algeria and Tunis is calculated rather to rivet than to loosen the chains of their domestic slaves.

But we are reminded that Cardinal Lavigerie's crusade is not aimed, or not directly aimed, at domestic slavery at all. He "has expressly disclaimed any intention of interfering with domestic slavery where it is one of the recognised customs of the country." And, again—"The crusade of Cardinal Lavigerie is directed primarily against the slave trade; if only this could be effectually put down, domestic slavery would, of necessity, gradually disappear." In this the Cardinal is probably right, and his policy so far seems to be sound. Can the same be said of the plan, as a whole, by which he proposes to suppress the slave trade? We have not yet had any authentic reports of the proceedings in the Brussels Congress. But, it may be asked, what will the diplomats there assembled think of the scheme of combined armed force advocated by the Cardinal? The traffic, he says, "can be stopped only by force"; and he accordingly proposes to introduce into Africa a body of armed men, and open a line of anti-slavery stations on all the great lakes as well as on the Congo. This plan, however, does not meet with the approval of Mr. Clarke, who rightly observes that the climate would speedily thin the ranks of the "five hundred resolute men" to whom the Cardinal would confide the liberation of Negroland. He himself, among other measures, speaks favourably of a colonisation scheme, which would practically resolve itself into an indefinite expansion of the Liberian Republic. By a curious coincidence, Colonel Ruffin, of Richmond, perhaps the best informed man in America on the "Negro Question" in the Southern States, is now also advocating a similar plan, though with a different object. Mr. Clarke has in view the freedom of the negro in his native land. Colonel Ruffin aims at the elimination of the negro element in the Southern States. If carried out systematically, and on a sufficiently large scale, such a scheme might certainly effect the latter, but never the former, purpose.

It must be obvious that the traffic cannot be suppressed by any single measure, and that the concerted action of all the leading powers is essential to the success of whatever plan of operations may be proposed. Such operations might comprise the reduction of Portugal's "sphere of influence" to a minimum, and the extension of that of England, Germany, France, and Italy by amicable arrangement to all the rest of the still unappropriated parts of the Continent. Then let all the natural highways leading to Negroland—Nile, Niger, Congo, Senegal, Limpopo—be thrown open to the free trade of the world. Let the traffic in slaves be everywhere declared illegal, and all slave-hunters be treated as felons. Let the country be gradually occupied, as the Congo Free State now is, by small but strong trading stations, and the natives taught by experience that legitimate trade is more profitable than trade in human flesh. Let all seaports be held by the European powers, and the eastern seaboard blockaded as heretofore. Let the Congo railway and a few other similar projects be pushed forward vigorously. Then the Arabs will soon find their occupation gone, and the slave-trade will collapse of itself without any direct intervention of armed force.

In *Two Kings of Uganda* the Rev. Mr. Ashe gives his experience of a six years' residence in Uganda under Mtesa and his ferocious successor, Mwanga. The cruel persecution of the Christians, and their extraordinary fortitude in calmly facing death by fire and torture, are vividly described. There is also a very clear account of the administration and social condition of Uganda, which is a great feudal state with its lord paramount, its territorial gentry, its free peasantry, and slaves employed in domestic service and "astrecti glebae." Since Mr. Ashe's return events have marched at a rapid rate in this distracted region. Mwanga's expulsion has been followed by that of his brother, Kiwewa, put aside by the Arabs because of his refusal to accept the Koran. These Arabs have also massacred most of the Christian chiefs, expelled all the English and French missionaries, and called to the throne a third son of Mtesa, who has declared for Islam, and is a mere puppet in their hands. Thus have been fulfilled to the letter the prophetic words of the author of the first work under review:

"Unless prompt measures are taken and succour speedily sent to the handful of isolated Europeans in the neighbourhood of the Great Lakes, the Mohammedan power, which has the resources of the country at its command, will carry all before it; missionaries and traders will be massacred or forced to leave the country; and the commencement of civilisation and Christianity in Central Africa will be completely swept away."

A. H. KEANE.

NEW NOVELS.

Maygrove. By W. Fraser Rae. In 3 vols. (Bentley.)

Another such Victory. By Annette Lyster. In 3 vols. (Blackwood.)

Young Mr. Ainslie's Courtship. By F. C. Philips. In 2 vols. (Sonnenschein.)

For One and the World. By M. Betham-Edwards. In 2 vols. (Ward & Downey.)

The Art of Love. By Sir Herbert Maxwell. In 3 vols. (Edinburgh: David Douglas.)

Mike Fletcher. By George Moore. (Ward & Downey.)

Innocencia. By Sylvio Dinarte. (Chapman & Hall.)

The White Lady of Rosemount. By J. Coleman. (Hutchinson.)

Mill o' Forres. By Jeanie Morison. (Bristol: Arrowsmith.)

Ruby. By Amye Reade. (Authors' Co-operative Publishing Co.)

Hard Hit. By Morrice Gray. (Hatchards.)

MR. FRASER RAE'S new story is not nearly so piquant as *Miss Bayle's Romance*, but it is a much better novel. It is, what it professes to be, "a family history"—the history of the family which resides, as a rule, at Maygrove, "the house in which many generations of Dorians had first seen the light, had soberly enjoyed the pleasures of life, and from which they had been carried to the churchyard, a mile distant, there to mingle with the dust of their ancestors." As becomes a family history, *Maygrove* is notable chiefly for want of plot-interest of the absorbing kind. Elfric Dorian, who is quite an ordinary English gentleman, drifts from place to place, and from influence to influence; in particular, he drifts into an unfortunate marriage. In reality *Maygrove* is a series of pictures of the England, the Australia, and the North America of to-day and yesterday; and, regarded as such, it is eminently successful. Several characters—in particular the family solicitor of the Dorians, that adventurous colonist Uncle Bob, and the dissipated Sydney—are admirably drawn. The weakest thing in the book is the happy despatch of Elfric Dorian's unfaithful doll-wife, which enables him to marry the girl who should have been his wife in the first volume. But this weakness is one of plot-construction, in which Mr. Fraser Rae is not, and does not profess to be, strong. *Maygrove* is, on the face of it, the work of a scholar and a man of the world, who has read and travelled much, possesses a keen eye for character, and takes a mildly cynical view of life. It is a book to be read, enjoyed, and commended, but not to be minutely criticised.

Another such Victory is, considering its author's deservedly high reputation, not a little of a disappointment. It is, indeed, written simply and naturally, if also with a good deal of feminine effusiveness; but far too much is made of the incident on which it turns—the quarrel between Mr. and Mrs. Vavator. There seems no good reason why Harry Vavator should be separated from his wife and tortured through three volumes because of a slight misunderstanding which a few words of explanation would have cleared away. Otherwise there is much to be said in praise of *Another such Victory*, which is in all respects a high-toned and wholesome story. Some of the characters in it—particularly the chivalrous young man who, after his death, comes to be known as "Uncle Charlie"—have no fault beyond being good almost to saintliness.

There is, of course, in *Young Mr. Ainslie's Courtship*, as in all of Mr. Philips's works, a great deal of cleverness and of neatly expressed cynicism—or what is so styled by folks who, because they do a little hunting and a good deal of dining out, claim for themselves the designation of men of the world. Mr. Philips also treats his readers to such profound reflections as—

"Most men, whether they will own as much or not, would be thankful to be relieved of the restraint which the presence of ladies in season and out of season continually imposes on them; and this is especially the case after a hard day's hunting." . . . "The man who talks about the weather is a wise man, if there is anything in the weather to give occasion for more than the customary condensed summing up of 'Fine day' or 'Nasty day,' each of which means 'No occasion to talk about the weather, because we're agreed upon it.'" . . . "A boring horse that does his best to take both your arms out at the shoulder may be a most estimable beast in other respects, but he is not exactly the horse one would choose for one's own private riding."

There is a spice of something even unpleasant than cynicism in the tragedy which closes this book. Young Mr. Ainslie, an all-round Cambridge man, a good fellow, and physically an Apollo, becomes engaged to Miss Florence Keane, the daughter of a banker, with her father's consent. But, on the eve of their marriage, a shooting accident deprives him of his eyesight. Thereupon Miss Keane jilts him, and he commits suicide. The plot is not original; there are no comic incidents to relieve the tragedy; and, although some of the portraits of the imperfectly educated and vulgar-minded people who seemingly constitute "London Society" are well executed, there is nothing specially notable about them. Altogether, this is a much poorer book than Mr. Philips's previous works. It may be well to note that Mr. Fawcett never, as stated in vol. ii., p. 146, "became a Cabinet Minister."

It cannot be said by way of objection to *For One and the World* that it is deficient in originality. Very few novels open with a ball of the "high life below stairs" order; and in even fewer is there a struggle for the soul—and still more the brain—of a sickly lad between a vulgar English housekeeper and a beautiful and soulful Russian female physician-companion. Miss Betham-Edwards, however, works out her rather fantastic idea in the shape of the conflict between Mrs. Harpfield and Nadine Norloff, and manages to introduce some half-dozen love-affairs and stories of Russian dynamitards, as well as servants' balls. One can see almost from the beginning of the first volume what is in store for Nadine Norloff and Philip Summerhill; but, as preliminaries, the unfortunate and irresolute Winn has to be married to Mrs. Harpfield, and to be divorced from her, and the fascinating Fanny Farthing has to be married to an African gentleman. These things, however, are successfully accomplished; and, as it is perhaps unnecessary to say, all ends well. *For One and the World*, in spite of its idealism and nihilism, is yet a sufficiently rattling, and even in parts rollicking, story.

Sir Herbert Maxwell was quite justified by the success of his anonymous *Passages in the Life of Sir Lucian Elphin of Castle Weary* in

making a second experiment in fiction. He has also done wisely in giving prominence a second time to characters and districts of Scotland with which he is familiar. When he writes his third novel he will, doubtless, refrain from such essentially juvenile affectations as appear in the preface to his present work. It may be said at once that, in many respects, *The Art of Love* is an improvement upon its predecessor. The action is smoother and more rapid, and the characters are, on the whole, better drawn. The *liaison* between Kate Gilmour and Wilfrid Carlyle recalls only too readily in almost all its particulars that between Hetty Sorrel and Arthur Donniethorne, although David Livingstone, who takes the place of Adam Bede, is much more completely deceived, and is besides a much less striking creation than George Eliot's stalwart hero. Still more conventional, as a plot incident, is the substitution by Mrs. Livingstone of the illegitimate son of her seducer for his legal heir. There is, however, an abundance of originality in the Scotch scenes and characters which are introduced into the story. Then, the conversion of the Rev. Kenneth Livingstone into Sir Kenneth Carlyle—a fairly successful artist and a completely successful lover—although it may be accomplished with bewildering rapidity, is such a satisfactory event in itself, that whatever may savour of improbability seems rather a recommendation to it than otherwise. That this is so is due entirely to Sir Herbert Maxwell's skill in the art he has adopted. The procedure of the Court of Session in Edinburgh at the present time is described realistically and yet humorously. When, however, Sir Herbert crosses the Border, his special strength, both as a novelist and as a delineator of character, seems to leave him. Art-life in London is dragged into the story without any good reason, and even when it is there it is made rather a laughing-stock of. Were Sir Herbert Maxwell a little less ambitious, and were he to confine his literary attentions to Scotland, there seems no good reason why he should not take the place of the late Laurence Lockhart.

Mike Fletcher is a sequel to *April Days*, and that is the worst and the best that can be said of it. It is not a good example of Mr. Moore's work, in spite of sensuousness and Schopenhauer, Catholicism, a life "whose outward signs are drags, brandies-and-soda, and pale neckties," and a style of which "the reflected light of copper shades flushed the blonde hair on Lady Helen's neck to auroral fervencies," may be taken as a specimen. It is, at any rate, very inferior to *A Mummer's Wife*. Mike Fletcher, notwithstanding Lily Young, Lady Seeley, Mrs. Byril, Lady Edith, and the woman who describes him generally as "swine," makes but an indifferent Don Juan. Even the talk of Mr. Moore's Bohemian society—which is chiefly composed of "the contributors to the *Pilgrim*, a weekly newspaper devoted to young men, their doings, their amusements, their literature, and their art"—is not only the reverse of edifying, it is also very tedious. The abiding impression left by *Mike Fletcher* is that, if Mr. Moore must stick to realism in fiction, he must strike out a new line even in that.

There is ample justification for the course Mr. Wells has taken in publishing a transla-

tion of the short novel of *Innocencia*, written by a senator of what was till recently the Brazilian empire, whose pseudonym is Sylvio Dinarte. It is a simple and yet powerful and melancholy story of country life in Brazil. The ordinary reader will regret that it should end in the death of the lovers Innocencia and Cyrius; but doubtless this tragedy is as essentially real as anything else in the book—the simple love and simple hatred of the father Pereira, or the black passion of the disappointed and brutal *fiancé* Manecão. Happily, the tragedy which dominates *Innocencia* is relieved by a little comedy, which is provided by the German naturalist Meyer. But it is as a faithful picture of Brazilian life and scenery, with its physical and moral storm and sunshine, that this book will be most appreciated by English readers. It introduces them to a new world—a new world which, however, resembles in many respects the old Latin one.

Mr. Coleman has not learned—probably he has not had time to learn—the art of the novelist; and, in consequence, the weakness of *The White Lady of Rosemount* is want of cohesion. But this deficiency is atoned for to a very large extent by the evident sincerity and realism of the story. Essentially, the book consists of the biographies of two actresses—"rival queens" in their way—Clara Trevor and Caroline Blake, and of their somewhat complicated love-affairs. But Mr. Coleman introduces into it (as no one is better entitled to do) the modern "behind the scenes" life of English actors and actresses; and he has represented it as being (which doubtless it is) very much like the life of other folks, except that it is "all passed in jeopardy and jest," as Crabbe puts it, to an extraordinary extent. It is not very easy to see why, from an artistic point of view, the chief pair of lovers, Caroline and Jack, should be so cruelly separated. But, of course, their troubles only serve as a sort of background to the more agreeable experiences of the other pair—Clara Trevor and Robert Penarvon. There is not an unmitigated scoundrel in the whole story, while several of the characters in it, especially Fairfax, the magnanimous manager, and the poor clown Green, are in every sense good men, whose characters are brought out by Mr. Coleman with a skill which would seem to indicate that, were he to give himself up to fiction, he would succeed much better than he has hitherto done.

Mill o' Forres is a pleasant and yet plaintive story of the North of Scotland in the time of the Young Chevalier, who is, indeed, introduced, though not very skilfully, into it. It is not, however, in any real sense of the word a historical romance; one takes no interest in the politics of Alaster Macdonald, but only in the moral dilemma in which he is placed, from his being affianced to one sister while he is in love with another. He gets more easily out of this difficulty than he deserves, thanks—as indeed it is almost unnecessary to hint—to the kind interference of death. Such charm as *Mill o' Forres* possesses lies in the author's power to realise nature and idealise Scotch character, especially the tenderer aspects of both.

Ruby is perhaps the most repulsive story that has seen the light in this country for at

least a decade—and, unhappily, this is not saying little in these days of English realism, which is quite as revolting as French naturalism, but has none of its power. If there can exist a monster like Enrico, the Italian circus trainer, who can degrade, torture, and in the end murder the girls and women temporarily under his control, in the manner described in this story, it is an agitation for reform in our law, not the publication of a novel, that is needed. Then there are in *Ruby* certain improbabilities, which besides being most disagreeable in themselves, are surely impossibilities—such as the conspiracy between the mother of Ruby and her disreputable actress friend to give up the poor child to a life for which she is totally unfitted, and the marriage finally concluded between the father and the circus rider, Victoria Melton. How does it come about, moreover, that Hayward does not inflict physical punishment, at the very least, upon Enrico, when he discovers what that savage has done to his daughter? Doubtless there is some basis of truth for the realism of *Ruby*, but the author might have chosen a better method of giving expression to it. In one respect the book probably stands alone and unapproachable—in the strength and amount of the swearing which it contains.

There is nothing of the shocker, and, in truth, very little letterpress for the shilling, in *Hard Hit*. It is a carefully written and well-printed story of brotherhood which is the reverse of Corsican. The two young Crimean officers, Hugh and Leo Stanley, who are so much attached to each other, and one of whom sacrifices himself for the other, are good examples of carefully brought-up young English gentlemen, with a good deal of the clergyman in their character as well as in their blood. Then there is a fiery Frenchman, who kills one of these young gentlemen—the wrong one, too—by accident; and there is an essentially commonplace young lady, but for whom there would have been no killing at all. With the statement of these facts criticism of *Hard Hit* exhausts itself.

WILLIAM WALLACE.

GIFT-BOOKS.

Old Country Life. By S. Baring Gould. (Methuen.) The panting reviewer toils in vain after the author of *Mehalah*, who now acknowledges that remarkable work upon his title-page. This must be at least the fourth book we have received from him since the October tide began to flow; and we observe that two more are announced as in the press. We will not say that he is over-writing himself; for he possesses not only a most facile pen, but a memory marvellously stored with strange characters, old songs, and genuine folklore. We welcome everything that he may be pleased to give us, whether in fiction or history, especially when it comes in such handsome guise as the present volume. He has here brought together, under various headings—such as "The Last Squire," "Country Houses," "The Hunting Parson," "Family Portraits," "The Village Bard"—a very magazine of quaint stories about the life of the last century, which are fast being forgotten for lack of a chronicler. Not a few of them will, no doubt, be familiar to those of West Country birth; but Mr. Baring Gould is most at home on his own native soil, and least inspired when quoting from Swift's

Rules and Directions for Servants and Miss Mitford's *Belford Regis*. The book is illustrated with charming head-and-tail pieces by Mr. F. D. Bedford, and with a large number of woodcuts in the text by Mr. W. Parkinson and Mr. F. Massey, of which Mr. Herbert Railton and Mr. Hugh Thomson would have no need to feel ashamed.

The Tower; a Series of Etchings with Vignettes and Descriptive Letterpress. By C. E. B. Barrett. (Oatty & Dobson.) Mr. Barrett, who is favourably known for some of his local etchings at Croydon, Huntingdon, &c., here presents us with thirteen views of the Tower of London, its dungeons, cells, chapels, and other places about it marked by circumstance. The etchings are of varying degrees of merit. Perhaps the most successful are the "View from the River" and "The Postern," in which last the curious effect of the old-paneled beam gates is well carried out. "The Second Crypt" under the White Tower may also be noted. "Queen Elizabeth's Walk" (it should be "Princess," as in the text) gives one almost the impression of an old engraving in the fidelity with which every stone is put in. The dungeons and cells in the principal towers, many of which Mr. Barrett has explored, are brought to unwonted light in their hideousness—places whose existence is forgotten as much as the cruel deeds and events that happened within them. The attractiveness of the volume is enhanced by sketches in vignette form of some accessory subjects, such as the executioner's block, axe, and mask; "Little Base," the cell where Guy Fawkes was confined; and the ante-chamber to the dungeon under the Wakefield Tower. The letterpress provides pleasant snatches of history and tradition, besides needful explanations. And, except that there is no index or table of contents, the book is well designed—the state axe heralding the way on a blood-red cover—and will prove an acceptable gift book.

Flowers of Paradise. By R. F. Hallward. (Macmillan.) The only thing that spoils this otherwise charming book is the colour of the illustrations. A peculiarly eye-searing red has been chosen for those in monochrome for the text, for the borders, and for the music; and the hues of the other pictures are more varied than pleasing. Perhaps Fate, who has dowered Mr. R. F. Hallward with the gifts of design and music and verse, has denied him that of colour; perhaps (and we hope this be the case), it is the fault of the printer, and Mr. Hallward is quite as much annoyed as we are with the way his book has "come out." Even *Paradise* would be spoilt with flowers of these colours. But the verses are tender, the music pretty, and many of the designs would be delightful if they were printed in black.

Gobi or Shamo. A Story of Three Songs. By G. G. A. Murray. (Longmans.) We are not able to give this book such high praise as we understand that it has received from others; but perhaps our judgment is vitiated by a natural revulsion against the school which calls Mr. Rider Haggard master. Indeed, we do not feel quite sure whether the author means us to take him seriously, or as a good-natured parodist, after the fashion of Mr. Andrew Lang. The opening chapters are the best part of the book. The scene is here laid in an island of the Aegean, the description of which is manifestly based upon personal knowledge. But the irritating element of incongruity is at once introduced when we learn that the heroine, famous for her services on behalf of Greek independence, is really of Mongolian blood. Her brother, by the way, is the best character in the book; and we see too little of him. The hero is likewise a Greek, but this has little or nothing to do with his adventures.

He, with two companions—and all three are copies of Rider Haggard's famous trio—are inspired by a fragment of an old palimpsest to search for a forgotten colony of Hellenes amid the deserts of Mongolia. Of course they find them, and pass through many perils while there and on their return. But such horrors have lost their power to curdle our blood; and the old-world Hellenes, in whom the author ought to have been able to interest us, remain as unsubstantial as Homer's shades. Then there is a curious interlude of children playing by the shore in a Cornish village—another personal experience (?)—which is charming in itself, but possesses small relevancy. The *dénouement*, when the travellers get safe into India, leaves a not very pleasant impression. The literary style of the book, if we could regard it as a thing apart, shows that the author has made a mistake only in the use to which he has put his talent. To conclude, *Gobi or Shamo* serves to point the moral that the Greek goddess Nemesis is not dead.

Adrift in the Pacific. By Jules Verne. With Numerous Illustrations. (Sampson Low.) Jules Verne is a veteran, and little likely to commit the faults we have noted in Mr. G. G. A. Murray. Some objection may perhaps be taken to the title; for, after the first chapter, the juvenile heroes of the book are no longer "adrift," but ashore on a desert island near Cape Horn, whither they have been blown in a runaway schooner from New Zealand. Here the party have to fend for themselves for nearly two years; and their inventiveness under difficulties is only excelled by the celebrated Swiss Family Robinson. For grown-up readers such a story does not possess the fascination of some of Jules Verne's earlier books; but boys never tire of reading about the doings of other boys in such circumstances. The illustrations assist greatly in giving an air of probability to the whole; but there should also have been a map or chart.

Three Boys; or, The Chiefs of the Clan Mackhai. By G. Manville Fenn. Illustrated by Stanley Berkeley. (Griffith, Farran & Co.) Mr. Manville Fenn is another writer who can be safely trusted, especially when he writes about boys. He passes on from incident to incident, without ever allowing the interest to flag; and he welds the whole into a connected story by his strong grasp of character. Above all, we admire the versatility with which he can shift his scene to all parts of the country, without ever losing himself in strange surroundings. Here we are on the seacoast of the Highlands, somewhere off Rosshire; and, apart from the pair of heroes—the son of the chief and a Londoner—we are introduced to a young gillie who, at least on one occasion (p. 326), reminds us of the immortal Callum Beg. The illustrations are fair, but not equal to those we have had on former occasions from the pencil of Mr. Gordon Browne—who is now, we suppose, too busily engaged on the "Irving Shakspeare."

Highways and High Seas. By F. Frankfort Moore. Illustrated by Alfred Pearse. (Blackie.) Mr. Frankfort Moore has, we believe, earned his reputation by stories of maritime adventure. We are prepared, however, to say that he is no less successful in writing about dry land, where highwaymen take the place of pirates. He does, indeed, in the present volume, ultimately put his young hero on board a pirate ship; but that ship never gets into the "high seas" promised by the title. Despite some little weakness in maintaining the consistency of the characters—which boys will hardly notice—and the introduction of Nelson as a priggish midshipman, the story holds our attention throughout. The chief situations are dramatically conceived and excellently described.

The Spanish Galleon: a West-Country Romance. By Frederick C. Badrick. (Ward & Downey.) The author, who is able to put two previous works on his title-page, has adopted the awkward plan of telling his story by the mouths of three several personages. The scene is laid some time in the early half of the last century, when we need hardly say that a farmer's son would not talk of coming home "before tea-time"; and the Bonnetts are a rather pale reflexion of the Doones of Badgeworthy. But we have now said our worst against the book, which is, for the rest, a vividly written story of plot and character, with actual bloodshed for the most part left out.

Raymi; or, the Children of the Sun. By Clive Holland. (Henry.) It is odd that this book should bear several points of resemblance to the two preceding ones. In all the period is 17—, the West Country is prominent, and the heroes find themselves unwillingly on board a pirate ship. But Mr. Clive Holland is evidently the least experienced author of the three; for he fails to give flesh and blood to his pirate captain, nor can we feel much interest in his Incas of Peru. Of the illustrations, the less said the better.

Blacks and Bushrangers: Adventures in Queensland. By E. B. Kennedy. With Illustrations by Stanley Berkeley. (Sampson Low.) Two young gipsies from the New Forest emigrate to Australia about forty years ago, and are wrecked on the coast of what is now Northern Queensland, then unoccupied by white men. For many years they live among the blacks, not unhappily, learning their language, and making notes of their customs. If this portion of the book did not bear the stamp of personal knowledge, it might be corroborated (corroborate and all) from Dr. Carl Lumholtz's *Among Cannibals*. At last, the cast-aways escape south to Sydney; and we are introduced to the usual buck-jumping horses and iron-clad bushrangers, with love-making thrown in. As an illustrator of Australian life—both white and black—Mr. Stanley Berkeley is unrivalled.

The Beachcombers. By Gilbert Bishop. (Ward & Downey.) The writer of this tale of distressful incident fears that objection to it will be raised because it is pervaded by a moral purpose. We think his fears are groundless. The Labour Traffic that has for years been going on in the Western Pacific, and has not yet been suppressed, is a disgrace to our civilisation; and Mr. Bishop deserves to be heard, even when he describes its horrors in a book for boys. Boys, indeed—in spite of the vein of cruelty which is to be found in many of them—love justice and hate deceit; and they will be stirred into healthy indignation by the recital of what white men, impelled by greed, have done to the ignorant islanders of the Pacific. When we read of Her Majesty's ships of war shelling villages and destroying every habitation within reach of their long-range guns, it is well to bear in mind that the acts for which these "savages" are punished were retaliatory acts, and that Christian was the aggressor. Mr. Bishop has introduced into his story plenty of exciting adventure and stirring incident. The scenes depicted will be new to most of his readers, and in his illustrator—Mr. Hume Nisbet—he has secured an artist of more than usual skill and power.

The World of Adventure. (Cassell.) This is an *olla podrida* of exciting tales of adventure everywhere, from Arctic and Alpine expeditions to tiger and boa constrictor hunts, shipwrecks, and battles, and all the uncomfortable things which please the human young, with very fair illustrations.

Witch Winnie. By Elizabeth W. Champney. (Oliphant, Anderson & Ferrier.) American

schoolgirls—if this story of their life be as true as it is charming—must indeed have a good time, and enjoy an amount of freedom which in the old country is denied to their cousins. Witch Winnie, the fascinating little heroine of the tale, is the head-centre of a naughty school faction known as the "Hornet's Nest"; but in course of time she is won over to a wiser and more duty-loving set named the "Amen Corner." From this corner there issues, mainly through the influence of the delightfully quaint Miss Prikwitz, a scheme for helping poor ill-used children; and so attractive does it become that even the "Hornets" sheathe their stings and set about collecting honey for it. The introduction tells us that, though the characters in the story are purely imaginary (lifelike though they seem to be), the foundation of the home and the mode adopted for its support are actual facts, and facts which are creditable to the kindness of New York children. Rickett's Court has its parallel in most of our great cities, in spite of Acts of Parliament; and there is at least as much need on this side of the Atlantic as on the other for Fresh Air Funds and Working Girls' Vacation Societies. Much is being done to let light into dark dwellings and to give rest to toiling hands, but we have not yet heard that our girls' schools have followed the example set by the universities and the public schools and established their own missions or other helpful institutions. Perhaps this little book (which we strongly commend) may suggest the idea to the girl graduates and others, with many of whom philanthropy is an enthusiasm. We should add that the humour which pervades this little volume is abundant in quantity and transatlantic in quality. The story of the stingy deacon on p. 231 is certainly not conventional, and Winnie's confession of faith is rather alarming.

The Cold Heart, translated by Agnes Henry (Digby & Long), is a little piece of German wood-lore told in pleasant and readable English, and with a certain quaint primness of style which suits the subject. For it initiates us into some of the harmless superstitions in which, we are told, the simple folk of the Black Forest believed until comparatively recent times. The child it will no doubt fascinate as only a "fairy" story can; to the man or woman it will appear what it really is—a pretty little allegory, from which may easily be deduced the moral which it points.

The Boys' Own Poetry Book. Edited by E. Davenport. (Griffith, Farran & Co.)

Ballads of the Brave. Selected and arranged by Frederick Langbridge. (Methuen.)

THAT these two volumes should have appeared almost simultaneously seems good evidence that the want they both attempt to supply is real. An excellent little anthology for boys was, indeed, published by Messrs. Rivingtons in the early part of this very year, entitled *English Verse*, primarily for use at Harrow. But that aimed rather at cultivating the taste of boys for true poetry, whereas the present editors have each set before themselves a different object—viz., to form a catholic selection of the poetry which boys actually do like. As their principle was so similar, it was inevitable that there should be a general similarity in the results; and we do not feel called upon to decide which of the two has performed his duty best. Both have drawn largely upon the modern ballad writers, such as Gerald Massey, W. C. Bennett, R. Buchanan, Hamilton Aidé, G. R. Sims, and F. E. Weatherley; while both include the school songs of Edward Thring and E. E. Thring. Both, also, have added a minimum of notes, for which they are to be commended; but we regret to add that the notes are not faultless. One of the editors—we

will not specify which—positively appends to Cowper's "Loss of the *Royal George*" the information that she sank "in a gale" off Spithead; while the other remarks, in reference to Longfellow's dirge on the Duke of Wellington, that the jurisdiction of the Cinque Ports was "formerly" vested in a Warden. But, for all that, both books deserve high commendation.

Hymns of Faith and Life. Collected and Edited by the Rev. John Hunter. (Glasgow: Maclehose.) Mr. Hunter's anthology of hymns is much superior to ordinary collections. It is perhaps rather too extensive, but it is truly Catholic, including such names as Cardinal Newman and Prof. Francis Newman, Dr. George Macdonald and Miss F. B. Havergal, Mr. Page Hopps and Mr. Baring Gould. The Psalms and Canticles, containing examples from the *Ten Services of Public Prayer*, and extracts from the *Psalms* of Keshub Chunder Sen are a novel feature, and are interesting, if not always successful. The printing and binding of the book are unpretentious, but neat and dainty.

The Itinerary (S.P.C.K.) is a book of prayers and hymns for travellers—an ever increasing class in our days, and one too apt to think that, when domestic life and the parish church are left behind, their religious teachings may be dropped also. "Coelum non animus," &c., would be a good motto for church people when they go abroad.

The Achievements of Youth. By the Rev. Robert Steel. (Nelson.) The readers of this book will probably feel inclined to paraphrase a famous question put by "jesting Pilate," and to ask of Dr. Steel "What is youth?" and they may go on to ask the further question, "What is an achievement?" By the "achievements of youth" one naturally understands him to mean the really remarkable performances of persons who have not reached the age of manhood; and it is a surprise to find that these pages are filled with references to people whose youthful doings, though promising, were not in the least extraordinary, and to other people who in their youth proper did nothing in the least worth remembering. For example, on opening the book at random, we find that Dr. Steel includes a biographical notice of Thomas Davis, the Irish national poet, who, we are told, "did not begin to write poetry until he was twenty-eight"; and numerous pages are devoted to the school and college feats of men who did indeed afterwards become eminent, but who at this time of life gave no signs of special distinction. The fact is that the volume is, in substance, an example of the poorest kind of bookmaking; and it is utterly devoid of any charm of style.

Hold Fast by Your Sundays. (Home Words Office). A story indicated by its name, which will prove useful for parish libraries. It is dedicated to the memory of Lord Shaftesbury, and is reprinted by request from *Home Words*. There is some confusion in the use of the words Sabbath and Sunday, but the moral of the tale is unexceptionable.

Puss in Boots, illustrated by Will Gibbons (Griffith, Farran & Co.), is a charming edition of a story that never grows old. Mr. Gibbons's pictures of the Ogre's Castle and the Royal Couch are delightful. Taken in conjunction with Whittington and his Cat, these two fairy tales emphasise the truth that the cat is a foreign importation.

Garry's Elocutionist. Edited by Rupert Garry. (Marcus Ward.) This little book has already reached a fifth edition. After a dozen sensible pages on reciting in public, some 250 more are filled with modern poetry, striking, amusing, or sentimental. Calverly, W. S. Gilbert, Sir F. H. Doyle, and Lewis Carroll are well represented.

THE S.P.C.K. has brought out a number of little volumes in bright red and blue covers at the modest price of fourpence, which are of various merit. *A Performing Dog* is a lively account of a French poodle devoted to his master, who has educated him carefully, but who treats him rather badly, and whose life is saved by the intelligence of his dog; but the language is quite above the comprehension of most children. We cannot say much for *How we saw the Fairies*. If, however, it causes any young person who reads it to apply for further information to "Midsummer Night's Dream," and so begin the study of Shakspeare, it may do good. Families inclined to quarrel might do worse than read *Dogs' Delight*, by Ascott B. Hope, a history of internecine war carried on between two neighbouring households, which, beginning with the dogs, soon extends to the equally cantankerous bipeds. The whole ends happily by the rescue of a child from drowning by the dog and one of the boys of the rival family. By the same author are the *Hermit and the Herbs* and *Playing at Soldiers*—a tale of German children, which may be of use to some of our young rustics, in making them feel that Germany is a real place where grown people and children live as they do at home, and not a mere name on the map. *The Great African Pioneer* is a Life of David Livingstone, teacher and missionary, with a map of that part of Africa especially connected with his labours. The little book might make a good subject for a village lecture. To realise such scenes as are here described will not at first be easy to the somewhat sluggish agricultural mind; but with the aid of a magic lantern, or even of common maps and pictures, something may be done in this way, especially among the younger folk. *Farmer's Boy and President* is a Life of Abraham Lincoln, whose honest face looks at you from the cover with the stars and stripes waving over his head. There is a fair outline of the momentous events with which his name will be for ever connected, and many personal anecdotes showing the sincerity of his piety and the natural goodness of his heart.

Our Darlings. Edited by Dr. Barnardo. (Shaw.) Whatever opinion may be held as to the philanthropic work which is done by Dr. Barnardo, there can be no gainsaying his claim to be a successful editor. This Christmas book is a very attractive one. The illustrations are much above the average, and the letterpress is pleasant and entertaining. Children under twelve will enjoy it most.

NOTES AND NEWS.

THE new School for Modern Oriental Studies, in connexion with the Imperial Institute, will be opened on Saturday, January 11, with an inaugural address by Prof. Max Müller, in the rooms of the Royal Institution.

WE hear from Florence that the Laurentian Library has recently received, from various suppressed monasteries, about two thousand manuscripts. As yet, of course, these have not been catalogued, or even carefully examined; but we understand that Prof. Cesare Paolo has found among them at least one written by an ancient Irish hand.

DR. EDWARD GLASER, whose epigraphic explorations in Arabia have more than once been mentioned in the ACADEMY, has offered his entire collection of monuments and squeezes of Himyaritic inscriptions for sale in America. The original stones number thirty-six, some of them with lengthy inscriptions; the squeezes amount to no less than 700, including some inscriptions of several hundred lines. The price asked for the collection is 70,000 marks (£3500); and, considering the rapidly increasing attention paid to oriental

research in the United States, it is not improbable that the money will be provided.

THE new publishing house of Kegan Paul, Trench, Trübner, & Co., Limited, wish it to be known that they will continue as heretofore the special business established by the late Nicholas Trübner in the several departments of oriental, American, and colonial literature.

MR. EDWARD A. ARNOLD—who has been editor of *Murray's Magazine* from its commencement, and also for the last eighteen months English agent for Messrs. Ginn & Co., the well-known educational publishers of Boston—will, with the beginning of the New Year, open an independent publishing house at 18, Warwick-square, Paternoster-row.

UNDER the title of *The Nursery "Alice,"* Messrs. Macmillan have in the press a quarto containing twenty coloured enlargements of Mr. Tenniel's original illustrations to *Alice's Adventures in Wonderland*, with a text adapted to nursery readers by the author. There will also be an appropriate design on the cover by another hand.

IN Mr. Patchett Martin's forthcoming *Life of Robert Lowe, Viscount Sherbrook*, much attention will be given to that statesman's colonial career. The Australian sections of the book will comprise a history of the eventful epoch which marked the birth of responsible government and the creation of the colony of Victoria—movements in which Robert Lowe played so memorable a part. Mr. Patchett Martin will be grateful for the use of any letters or documents connected with his subject, addressed to him care of Messrs. Longmans.

MR. MONTAGU WILLIAMS, Q.C., following the example of Serjeant Ballantine and Serjeant Robinson, has written his memoirs—which will not, we anticipate, be confined entirely to forensic reminiscences. They will be published shortly by Messrs. Macmillan, in two volumes, under the title of *Leaves of a Life*.

WILKIE COLLINS'S posthumous novel, *Blind Love*, will be published next month by Messrs. Chatto & Windus, with a preface by Mr. Walter Besant. It will be in three volumes, containing the drawings by Mr. A. Forester which have accompanied it in the *Illustrated London News*.

A SMALL volume of poems by Mr. Cosmo Monkhouse will be issued early next year, in a limited edition, by Mr. Elkin Mathews, of Vigo-street. Its title will be *Corn and Poppies*.

THE January number of *Harper's Magazine* will contain an article on "St. Andrews," by Mr. Andrew Lang, illustrated with fourteen drawings by Mr. Joseph Pennell.

THE next volume in the series of "English Men of Action" will be *Peterborough*, by Mr. William Stebbing, author of *Some Verdicts of History Reviewed*.

SIR WILLIAM CUNNINGHAM—formerly of the Calcutta Bench, but known in literature as the author of *The Chronicles of Duttapore* and *The Coeruleans*—has written a new novel, which will be published shortly by Messrs. Macmillan, in three volumes.

THE Rev. J. W. Ebsworth, Vicar of Molash, Kent, has sent to press the final volume of his long series of Roxburghe Ballads, being Part xx. It will contain two complete groups, one relating to trades and sports, the other consisting of matrimonial and anti-matrimonial ballads. The greater part of them are copied from unique impressions, with facsimiles of the original illustrations.

THE next volume in the series of "The Story of the Nations" will be *The Barbary Corsairs*, written by Mr. Stanley Lane-Poole.

MR. GEORGE NEILSON has written a book entitled *Trial by Combat*, which will shortly be published, by subscription, through Messrs. William Hodge & Co., of Glasgow. The author traces the history of the judicial duel in both England and Scotland; and he claims that, by this comparative treatment, he is enabled to throw light upon many hitherto unexplained features in the law and practice of both countries. In particular, he will deal with the duel on the borders under the maroh laws, and with the famous combat of the clans on the Inch of Perth in 1396.

MESSRS. METHUEN & Co. have in the press cheap editions of two of Mrs. E. Lynn Linton's earlier novels—*The True History of Joshua Davidson* and *Christopher Kirkland*.

A COMMITTEE has been formed at Newcastle to restore the tombstone of Charles Avison—known to fame as the subject of one of Mr. Browning's "Parleyings"—who was organist of St. Nicholas's Church, and lies buried in St. Andrew's graveyard. Newcastle, no doubt, will provide subscriptions for the purpose; but at the present moment there is a pathetic interest in the following letter to the secretary of the committee (Mr. John Robinson), which Browning wrote from Asolo on September 30:

"I am much obliged by your exceedingly kind and interesting letter, and the information it gives me of the praiseworthy project of which you are author—that of restoring the tombstone of a good old English musician. Honour to Avison, and honour to you. Pray let me contribute in my becomingly modest degree to so proper an enterprise, by engaging to send a small subscription to the fund whenever I return to London, as I am at a loss to know how I could conveniently do so from this somewhat out-of-the-way place."

Students of Browning will be interested to know that a portrait of Avison is in the possession of his successor, the present organist of St. Nicholas; and that a reproduction of it recently appeared in the weekly issue of the *Newcastle Chronicle*.

WE have received the programme for the fifth session of the Crouch End Literary Society, which meets monthly (except during the autumn) to discuss standard works of literature. The subjects chosen for the present session are—Milton, Bunyan, Dr. Oliver Wendell Holmes, Nathaniel Hawthorne, Molière, and Sir Edwin Arnold's *Light of Asia*. Prof. Edward Dowden, of Dublin, has promised to address the society on the occasion of his next visit to London.

THE American Folk-Lore Society held its first annual meeting on November 29 and 30. Prof. D. G. Brinton, of Philadelphia, was elected president, and Mr. W. W. Newell, of Cambridge, secretary. Authority was given to the council to print, so far as their funds would permit, original investigations in American mythology, in addition to the *Journal* of the society. Among the papers read was one by Mr. James Mooney, of the Bureau of Ethnology, in which he gave an account of his recent discovery of the MSS. of the Cherokee medicine-men, containing their formulas and spells, and revealing in detail their theory of the cause and cure of disease.

IN the *Harvard University Bulletin* (No. 44), Mr. G. E. Woodberry prints some notes on a MS. volume of Shelley's poems which was recently presented to the college library. The draft of the ode "To a Skylark," in Shelley's handwriting, has already been reproduced in facsimile, the most interesting point about it being that it gives the reading "unbodied" instead of "embodied" in the last line of the second stanza. Mr. Woodberry now gives in detail the variations which this MS. volume supplies, when collated with the text of Mr.

Buxton Forman's edition (1876). The poems are all dated; but the dates are apparently those of the year when they were copied into this volume, not of the year when they were composed. As the same (erroneous) dates were given by Mrs. Shelley in the *Posthumous Poems* (1824), it seems probable that she used this volume for that publication. Mr. Woodberry concludes as follows:

"Whether this MS. volume was a source of Mrs. Shelley's text or not, it nearly represents it, and is interesting as tending to establish her fidelity to Shelley's MSS., and to increase the authority of her text when it is not superseded by that of MSS. later than those in her possession."

We have received from Mr. Henry Frowde, of the Oxford University Press Warehouse, a curiosity of book-making, which we must be content to describe in his own words:

"This tiny volume, which weighs in limp binding about three-quarters of an ounce, is only 1 inch in breadth, $3\frac{1}{2}$ inches in length, and $\frac{1}{2}$ of an inch in thickness; yet it contains 670 pages, about as many as a volume of the library edition of Stubbs's 'Constitutional History.' It comprises the whole of the Prayer Book, unabridged, in a type which, though necessarily minute, is yet clear, distinct, and perfectly legible. It is pre-eminently the Prayer-Book for the chatelaine."

Hazell's Annual for 1890 (Hodder & Stoughton), which is now in its fifth edition, appears for the first time before the close of the year. Not only are many new subjects treated at length—such as County Councils, Electric Lighting, and Strikes; but we also notice signs of careful revision in the standing matter. The editor has done his best to make it a trustworthy and indispensable book of reference.

THE second part of the *Indice de los documentos existentes en el Archivo general de la Provincia de Guipuzcoa* has just appeared at San Sebastian. It treats of the administration of war and justice, of the clergy, of education, and of historical works.

UNIVERSITY JOTTINGS.

MR. A. W. WARD—professor of history and English literature, and also vice-chancellor of Victoria University—has been appointed to the principalship of Owens College, vacant by the resignation of Dr. Greenwood. It is understood that a new chair of history will be established to relieve Prof. Ward of that portion of his duties.

A COMMITTEE has been constituted at Edinburgh to collect subscriptions for a portrait of Prof. Tait, to be painted by Mr. George Reid, and to be placed in the rooms of the Royal Society of Edinburgh. It is proposed also to have the picture reproduced by etching, for distribution among the subscribers.

THE Rev. G. F. Browne, Disney professor of archaeology at Cambridge, announces for next term, a course of six lectures on "The Sculptured Stones of Scotland," illustrated with rubbings of many of the principal stones. He also proposes to give two lectures on "The Runic Alphabet" and "The Runic Inscriptions of Great Britain," illustrated with casts, squeezes, and rubbings.

DR. E. B. TYLOR has just finished the first course of his Gifford Lectures on Natural Theology at Aberdeen University, in which he dealt specially with "Souls." He will resume his lectures in the second week of January, the subject being "Future Life."

PROF. OLIVER LODGE delivered his inaugural address last week as president of the newly founded Physical Society, at University College, Liverpool.

NEGOTIATIONS are going on between Queen's College, Birmingham, and the University Col-

lege of Medicine at Newcastle, with the object of securing the affiliation of the former to Durham University. Its medical students would thus be enabled to obtain a degree without the condition of residence, and with a less severe standard than that of London University. Durham has at present two institutions affiliated to it—Codrington College in Barbados, and another in Sierra Leone.

At the last general meeting of the members of Bedford College, London, it was announced that the building fund started last year, to provide scientific laboratories and also additional accommodation for resident students, now amounts to £3760. Mr. Henry Tate, already one of the largest subscribers to that fund, has promised a second donation of £1000 towards the expense of fitting up the laboratories, provided that a similar amount is raised by other friends of the college. Contributions may be sent to Miss B. Shadwell, 8 and 9 York-place, W.

DURING the coming year *Harper's Magazine* will publish a series of three articles on "Distinctive Types of American University Life," Harvard being described by Prof. Norton, Yale by Mr. Chauncey Depew, and Princeton by Prof. Sloane.

WE have received three pamphlets from Messrs. James MacLehose & Sons, publishers to the university of Glasgow. Two of these are the inaugural lectures of the new professors who have succeeded to the chairs of Prof. Jebb and Prof. Nichol. Prof. G. G. A. Murray took for his subject "The Place of Greek in Education." It must be admitted that he does not unduly amplify his province; but he concludes with a most eloquent passage upon the achievements of the Greek people. Prof. A. C. Bradley treats a no less general question in "Poetry and Life," which attests both the warm enthusiasm and the critical power that he has brought to his new duties. The third pamphlet is of a more polemical nature, though it formed an address given by Prof. W. P. Dickson at the opening of the Divinity Hall. It is entitled "Recent Methods of Educational and University Legislation: a Narrative and a Comment." The first part of it is a vehement attack upon the system of "free education," as already introduced into Scotland. The second part is a remonstrance against the provisions in the recent act for the constitution and functions of the University Courts.

Correction.—The proposal to affiliate a number of Indian colleges to the University of Cambridge, which was stated in the *ACADEMY* of December 14 to have been adopted, was, as a matter of fact, withdrawn without being put to the vote.

ORIGINAL VERSE.

TO A DAISY IN DECEMBER.

SAD, solitary daisy, did some dream
Of unknown life and long-desired delight
Flash on thy wintry slumbers like the gleam
Of silent lightning in the summer night?
What sudden promptings pierced thy tender core,
And thrilled the quivering fibres of thy root?
What secret longing never felt before
Impelled thy leaves thus ere their day to shoot?
Did'st seem to hear the lark's light love-song run
Adown the sky, and fall extinct to earth?
Did'st feel the glow of summer's golden sun
Flush thy pale petals at its rosy birth?
Wast wooed with whispers by the warm west wind
To dash the trembling dew-drop from thine eye?
Did'st taste the kiss of one of thine own kind,
And faint with new life feel content to die?
How sad to wake and find 'twas but a dream!
To feel the blasts of winter's icy breath,
And shiver 'neath the pale sun's cheerless beam,
To hear no lark, to die a lonely death!

PAGET TOYNBEE.

MAGAZINES AND REVIEWS.

THE December number of the *Library* opens with some pleasant verses by Mr. Andrew Lang, entitled "The Property of a Gentleman who has given up Collecting." Next follow two papers read at the annual meeting of the Library Association last October: "Some Thoughts on the Future of Free Libraries," by Mr. E. Maunde Thompson—who expresses the hope that some relief to the crowded state of the reading-room in the British Museum may be looked for in this direction; and "Chained Libraries," with special reference to that in Wimborne Minster, by Mr. William Blades. We may also mention an interesting account of a collection of Psalters, which has been formed by a private gentleman at Peterhead.

IN the December number of the *Archaeological Review* there are at least three notable articles. Mr. W. H. Stevenson writes about the use of the "long hundred" in England, suggesting an explanation of its origin, and incidentally refuting Mr. Pell's strange theory about Domesday measures. Mr. Walter Money, the historian of Newbury, prints two documents showing the method by which "lot meads" and commonable lands were distributed in rotation during the eighteenth century. And Mr. J. H. Round finds in the penalty of "house demolition," imposed in the Cinque Ports on those who declined public office, an indication that the organisation of the confederacy was borrowed from the communes of Picardy. At the end are given a number of answers to the editor's circular to local antiquaries about the destruction of ancient monuments. The most interesting of these is the report by Mrs. M. G. Craig upon the condition of prehistoric remains in the neighbourhood of Hawick.

IN the *Boletín* of the Real Academia de la Historia for December, Manuel Danvila continues the publication of the lately discovered documents of the Cortés of Philip IV. The present instalment deals with that of 1623-29. The official reports on the events of 1621—describing military operations in the Palatinato, Bohemia, Flanders, and the Valteline, and naval operations in the Spanish seas and in the English Channel against the Dutch—are full of interest. Father Fita prints inedited Bulls, which throw light on the obscure early history of the Inquisition and correct the errors of Llorente. J. Rivera transcribes sentences from the Koran, and drawings preserved on Moorish tiles in the Hermitage of Xara, showing that the building was originally a mosque. F. Codera gives an account of vol. vi. of the "Biblioteca Arabico-hispana," the *Tecmila* of Abén Alabbar; and also of the dynasty of the Banu Hud, kings of Zaragoza. The appearance is announced, under the editorship of Menéndez y Pelayo, of vol. iii. and iv. of Gallard's *Ensayo de una Biblioteca Española de libros raros y curiosos*.

CORRESPONDENCE.

"HAMLET" III. 4, 205-217.

7 Stanley Road, Oxford: November 28, 1889.

It may be doubted whether there is any passage of Shakspeare in which the full meaning has more thoroughly slipped out of mind than in this. It is commonly printed as follows:

"Let it work,

For 'tis the sport to have the engineer
Hoist with his own petar; and 't shall go hard
But I will delve one yard below their mines
And blow them at the moon. O, 'tis most sweet
When in one line two crafts exactly meet.
This man shall set me packing: (7)
I'll lug the guts into the neighbour room.
Mother, good night. Indeed this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw towards an end with you.
Good night, mother."

The question turns chiefly on the seventh line, which is always given as above. It is supposed to mean that, having slain Polonius, Hamlet must hasten out of the country, to avoid the consequences of his act. But this cannot possibly be the sense. Hamlet has mentioned just before that he is to go to England, and has told the Queen what he intends to do in consequence; as for running away by his own free will to avoid punishment, the thought never strikes him; on the contrary, he is quite prepared to "answer well" for his act.

It appears, then, that a totally different meaning has to be found for the seventh line. Let us first observe that the fifth and sixth lines already rhyme, which makes it probable that the seventh was also part of a couplet. If so, the line which rhymed with it must have been the last, since this has also lost its fellow, and has been wrongly transposed; as containing the words "an end," it was imagined that it ought to come last. Therefore, it is not hard to see that the seventh line ended with "shall set me packing too"; and this at once puts us on the track of a better reading, namely—

"The man who packs shall set me packing too;
Come, sir, to draw towards an end with you," &c.

To "pack," of course, means to cheat; and the line thus carries on the idea of the "engineer hoist with his own petar" in such a way as to afford the strongest confirmation to the conjecture. We might, perhaps, even venture one step further, and suppose that Shakspeare really wrote (to "set" meaning to stake):—

"Who sets and packs shall set me packing, too"

— and that without being charged with "licentious" emendation, seeing that in "King Lear," I. iv. 317, "this man" is introduced even more wrongly, Goneril being made to say "this man (that is, her father) has had good counsel"; whereas she really means, as the context plainly shows, that she and her husband have been unadvised.

Another slight change is also required. "Neighbour floor" should be read instead of "neighbour room"; for it is obvious that the body was not dragged into the next room, inasmuch as the searchers cannot find it, and have at last to tell the King that Hamlet will not enlighten them. Can it be supposed that there would have been any such difficulty if the body had been in the next room?

The passage will now read as follows:

"Let it work;

For 'tis the sport to have the engineer
Hoist with his own petar; and 't shall go hard
But I will delve one yard beneath their mines,
And blow them at the moon. O, 'tis most sweet
When in one line two crafts exactly meet.
Who sets and packs shall set me packing too:
Come, sir, to draw towards an end with you,
I'll lug the guts into the neighbour floor.
Mother, good night. Indeed, this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Mother, good night."

When the eighth line is thus transposed, we begin to suspect that "draw towards an end" is a term of some game well-known in Shakspeare's time. In fact it almost certainly belongs to the game of "Irish," in which, as in backgammon, the player, after getting all his men into his own left-hand table, had to get them cleared off by successive casts of the dice, without leaving blots. This final process was called the "after-game," as the *Compleat Gamester* tells us; also, according to Bacon's *Promus* (1186), the "later end." Again, the clearing-off process was, according to Nares's *Glossary* and the *Gamester*, also called "bearing one's men." This lets us into the meaning of Hamlet's very grim joke. He is going, he says, to play the last part of his game by

"bearing his man" in a sense altogether new and striking.

Perhaps some readers of the ACADEMY may think it worth while to say whether they judge this reading of the seventh line worthy of acceptance, in consideration of the light which it throws on the passage as a whole, and the strong connexion which it establishes between its several parts.

CHARLES E. MOBERLY.

THE "ORTALUS VOCABULORUM" OF WYNKYN DE WORDE.

149 Tufnell Park Road, N.: Dec. 19, 1889.

In the library of Corpus Christi College, Oxford, thirty-four leaves have been found, in bindings, of the *Ortus Vocabulorum* as printed by Wynkyn de Worde, consisting when complete of 138 leaves, quarto. The colophon, happily recovered, is dated July 28, 1516.

Now, in Dibdin's edition of Ames's *Topographical Antiquities* (vol. ii., pp. 88, 90), two editions of this work are noted, one of which bears the above date; the colophon, however, differs *toto caelo*. The other, dated October 22, 1518, bears a colophon identical, except in minor details, with that of our Corpus Christi College fragments.

The difference, slight as it is, is enough to show that the editions of 1516 and 1518 are not the same; and the strong presumption must be that Dibdin was wrong. It was unlikely that two copies of the work should have been published simultaneously with colophons so entirely different. More probably, I imagine, the truth is that, although Dibdin had seen the 1518 edition (as he implies), neither he nor Ames had seen that of 1516, and that he based his account on untrustworthy sources. This, if correct, seems to point to extreme rarity of the older edition; but it is, of course, only a probability, and I should be extremely grateful for any information on this somewhat perplexing point.

R. G. C. PROCTOR.

"SURVIVALS" IN NEGRO FUNERAL CEREMONIES.

Tunbridge: Dec. 23, 1889.

The following extract from the *Cleveland Leader* seems to me to illustrate in a curious manner the theory of "Survivals" in culture:

"While strolling a little way outside the city limits, near the end of Eighteenth-street, I noticed two carriages filled with coloured people entering an enclosure. I saw that it was a cemetery, and followed. A stalwart negro took from one of the carriages a small coffin, and with the ceremony of a short, simple prayer it was deposited in the earth. Six or eight friends of the dead babe stood with tearful eyes during the few minutes occupied in filling the little grave; then they re-entered the carriages and drove away. Just before leaving, a woman, whom I judged to be the bereaved mother, laid upon the mound two or three infants' toys. Looking about among the large number of graves of children, I observed this practice to be very general. Some were literally covered with playthings. There were nursing-bottles, rattle-boxes, tin horses and waggons, 'Noah's arks,' sets of dishes, marbles, tops, china cups and saucers, plates, picture-books, in endless number and variety. Many of them had apparently lain there for years, articles of a perishable nature having been almost destroyed by sun and storm. There were very few children's graves which did not have something of this kind upon them. On many of the larger graves were pretty vases, statuettes, and other articles suitable to more adult years. Upon inquiry I was told that this custom is almost universal among the coloured people in the South. The sentiment that prompts it readily suggests itself, but it is not quite so easy to understand another feature which I noticed. Upon fully half the small graves, lying or standing, partly buried in the earth, were medicine-bottles of every size and

shape. Some were nearly full, and all contained more or less of the medicine which had no doubt been used in the effort to ward off the visit of death. The usual number of these on each grave was from one to three, but on one I counted eight. The placing of these bottles is certainly a singular conceit, and would seem to border on superstition. Just why they do it is not clear. I was impelled by curiosity to inquire of two or three negroes about it, and they seemed no better able to explain it than I was. One old woman who was loitering about the cemetery said, in answer to my question: 'I kain't tell ye why, mister, but dey allers does it. When I was a chille, I libed down in ole Virginny, an' it was jes de same dar. I d'no, but mebbe dey t'inks de medisun 'll he'p de chill'en arter dey'r buried, but I don't see no good in it nohow.'"

This custom is clearly a continuation of the native West African one (mentioned by Burton, Stanley, and others), of placing crockery and other household utensils on the grave for the use of the spirit of the deceased. In *Through the Dark Continent* a picture is given of a grave near Cabinda, which is covered with articles of crockery-ware (mostly European), while others are suspended from the boughs of a tree overshadowing the grave. The jugs, basins, &c., are rendered useless to the living by having holes knocked in them—so that no one may be tempted to steal them. This custom extends up the country as far as the region of Stanley Falls—as is proved by the fact that the late Mr. Walter Deane, while wandering in the bush (after his escape from Stanley Falls Station), cooked what provisions he could procure "in an old broken pot which he had found on a native grave."

The American negroes, while continuing the practice, have evidently forgotten its origin—which is perhaps not to be wondered at, seeing that most of them are two or three generations removed from contact with African soil.

A. WERNER.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 29, 4 p.m. South Place Institute: "Culture in Germany," by Mr. Sidney Whitman.
MONDAY, Dec. 30, 4 p.m. London Institution: "Soap Bubbles and the Forces which mould them" (Christmas Course for Juveniles), I., by Mr. C. V. Boys.
TUESDAY, Dec. 31, 8 p.m. Royal Institution: "Electricity" (adapted to a Juvenile Auditory), II., by Prof. A. W. Rucker.
WEDNESDAY, Jan. 1, 4 p.m. London Institution: "Soap Bubbles and the Forces which mould them" (Christmas Course for Juveniles), II., by Mr. C. V. Boys.
THURSDAY, Jan. 2, 8 p.m. Royal Institution: "Electricity" (adapted to a Juvenile Auditory), III., by Prof. A. W. Rucker.
FRIDAY, Jan. 3, 4 p.m. London Institution: "Soap Bubbles and the Forces which mould them" (Christmas Course for Juveniles), III., by Mr. C. V. Boys.
8 p.m. Geologists' Association.
SATURDAY, Jan. 4, 8 p.m. Royal Institution: "Electricity" (adapted to a Juvenile Auditory), IV., by Prof. A. W. Rucker.

SCIENCE.

THE EARLY CHURCH UPON GAMBLING.

"TEXTE UND UNTERSUCHUNGEN."—V. Band 1. Heft. *Der Pseudocyprianische Tractat De Aleatoribus*, die älteste lateinische christliche Schrift. Ein Werk des römischen Bischofs Victor I. (Saec. II.). Von Adolf Harnack. (Leipzig: Hinrichs. London: Williams & Norgate.)

It is interesting to consider the view which the early Church took of gambling—a vice very prevalent in Rome during the time of the emperors. And it appears that the Christians of the first centuries were very lenient in their judgment on games of hazard, and frequently regarded them as merely a harmless

pastime. Those of their writings which, like the *Apostles' Teaching*, contain complete lists of the errors, vices, and crimes common among heathen but abhorred by Christians, never even mention games of hazard. Members of the Roman congregation must, however, have taken part in them. Recent excavations have shown that the graves in the Catacombs contain the various implements of such sports. Dice, counters, and gaming boards have been discovered in Christian tombs; and the boards with their gay and inspiring inscriptions ("Victus leva te, ludere nescis, da lusori locum"—"Domine frater hilaris semper ludere tabula") do not at all differ from those with which the heathen had made merry. Friends or relatives, on bringing one of their number to his last resting-place, laid in his coffin what had during his lifetime been his favourite play things. In the Domitilla Catacomb there has been found the tomb of a master in the art of making dice. The Christians evidently did not consider the games, in which the "little cubes" were used, and which, like draughts or backgammon, required some skill on the part of the player, or else depended merely on chance, as wrong in themselves, or as in any way connected with idolatrous ceremonies. The statement of Bruzza that the members of the early Church never played for filthy lucre and never quarrelled over their games has this much truth in it, that gambling with them does not seem to have led to evil consequences.

The earliest literary notice of games of hazard is found in the book containing the charges which Apollonius brought against the Montanist prophets in Asia Minor about A.D. 200. He considers the prophet who handles the dice-box only worse than him who paints his eyebrows and wears trinkets. He shows by this comparison that he regards neither one thing nor the other as actually wrong, but merely as unbecoming in a religious teacher. The great writers of that time, whenever they touch on this matter, speak of it in general terms. Clement of Alexandria (*Paed.* iii. 11, 75) upbraids men for idling away their time in baths and taverns, for talking slander, running after women, and playing with the "sexagonal" stones; and Tertullian, in a bitter passage (*De Carne* 7), puts gambling on a level with attending theatres or chariot-races. In a later age, St. Ambrose denounced any gain obtained in this manner as theft and usury. Synesius, on the other hand, alleged as one of the grounds for declining a bishopric that he could not give up his game; and, according to Gregory of Tours (*Hist. Frano.* x. 16), the abbess of the convent of St. Radegunde at Poitiers defended herself against the accusations of her nuns by saying that she had always played during the lifetime of St. Radegunde, and that neither Scripture nor the Canons had forbidden such a pastime. The earliest Canons of the Church are singularly lenient in their dealing with this failing. The synod of Elvira, about A.D. 305 (Can. 79) enjoined "the faithful, who had cast the dice for money, "to refrain from doing so, in order that he might after a year's time—without any further penance—be reconciled to the Church. The 42nd and 43rd of the Apostolical Canons, which were

collected, no doubt, later than the Council of Nicaea, enacted that the bishop, priest, or deacon who indulged in dice or wine should be excluded from the Church if he did not abandon the practice; and this law was extended to the lower order of the clergy and the laity. It was not till two centuries later that the code of Justinian made it a distinct offence for clerics to take part in, or even to look on at, games of hazard. The priest convicted of this offence was liable to be suspended from his office and imprisoned in a monastery for three years. A similar prohibition was passed by the Synod of Mayenz in 813.

It appears, however, that the leniency noticed in the expressions both of single writers or of whole synods, which has left its record in the Catacombs, is the note of a later age, and that the earlier Church, to judge from the words of one of its leading members, passed an entirely different judgment on all gambling transactions. The treatise *De Aleatoribus* treats of them in a manner which we should expect from one who considers himself a successor of the chief of the Apostles, and the spirit which it breathes is that of the earliest literature of the Church. The author, who evidently occupied a high and dignified position, addresses himself to the "whole brotherhood of the faithful," in great concern of mind lest they should be led astray by the temptations held out to them by gamblers; and he fears lest the bishops, by their readiness to grant pardon to those that are guilty, may be punished equally with them (cp. i.-iv.). The crimes of idolatry, adultery, theft, rapine, and murder, he considers are not worse than the sins of the gambling-table; for there the arch-enemy himself manifests his presence, and how can the hand caught in his snares be admitted to the Lord's sacrifice, or raised to make the sign of the cross? (v.). For there, under the reign of wild recklessness, fierce impatience, and mad insanity, the hand, armed to its own destruction, dissipates the wealth gained by years of labour. Behind closed doors the gamblers celebrate their nightly vigils with prostitutes. Twofold are the crimes they commit: here, in their dens, rattles the dice-box; there are done, in silence, the works of darkness (vi.). And whence, asks the author, is the origin of this evil? A well-instructed man, after profound meditation, by the inspiration of the devil, invented the practice of gambling. To his image, which stands holding a dice-board in his hands, the votaries offer sacrifices (vii.); and the Christian who plays, although he may not, perhaps, actually sacrifice, is guilty of this crime. He is no longer a Christian, but a heathen (viii. and ix.). No excuse, no indulgence can avail him; his is the sin against the Holy Spirit (x.). "Therefore, O Christian," the author concludes, "so far from being a gambler, scatter your money over the Lord's table, where Christ presides, where angels are spectators, and martyrs form the company; divide your heritage, which you were about to lose in wild passions, among the poor; make over your riches unto Christ, the winner; seek as a servant distraction with your Lord; let your daily play be with the poor, your occupation with the widows; squander your wealth in the

service of the Church; deposit your gold and silver in the heavenly treasure-house; your estate and villas remove by pious service into paradise, that your sins may be pardoned through your alms, and never look again at the dice. Amen" (xii.).

Not merely the severity of the sentence pronounced on the dissipations of the "green board," but the view clearly taken, that gambling is an idolatrous practice admitting of no indulgence, give the tract *De Aleatoribus* a unique position in early Christian literature. The editor has been singularly fortunate in selecting this book for separate treatment in the series of "Texte und Untersuchungen." His text is, in the main, that of Hartel; but he has added to it a full commentary, in which he compares the vocabulary of the book with that of the oldest Latin Fathers, and elucidates the difficult passages found in it. He has next set himself to answer the interesting question of the authorship of this remarkable tract. It is one of those spurious works which have found their way into the writings of St. Cyprian. Hartel counts fifteen such works. Earlier editors admit a yet larger number. For the singular authority which St. Cyprian possessed throughout the Western Church, and which was surpassed only by that of St. Augustine, St. Jerome, and Gregory the Great, led to works of unknown authors, which were widely read or which had some value, being ascribed to him.

That *De Aleatoribus* does not owe its origin to the Father of the African Church, but to some other author of eminence and position, is not open to doubt. The list of St. Cyprian's writings in the Cheltenham MS., A.D. 359, discovered by Mommson, does not mention it. The oldest MS., on four different transcripts of which the present text is based, dates probably from the seventh century. Among the editors, Pamelius, as early as 1568, remarked that the tract was not the work of St. Cyprian. His significant note that it might have been written by a Roman bishop was accepted by Cardinal Bellarmine. And the reasons which the cardinal assigned in favour of his opinions appear to be incontrovertible. The writer of *De Aleatoribus* addresses, in the first instance, his brother bishops; in the second, all the faithful. He claims to hold the "apostolatus ducatum," the "vicariam domini sedem," the "originem authentici apostolatus, super quem Christus fundavit ecclesiam in superiore nostro"; to this he adds the power of binding and loosing and of forgiving sin (cp. i.) He speaks in the first person plural, thus appearing to identify himself with his brother bishops; but his conception of the general office, as Prof. Harnack remarks (p. 108), is framed in accordance with his own peculiar point of view. "We bear," he says to his colleagues, "the source of the true apostolate in our predecessor." Whom he considers his predecessor in an especial sense we have little doubt, when we compare ch. i., which speaks of the promise given to Simon Peter (Matt. xvi. 19), with ch. iii., which repeats the command laid upon Simon, the son of John (John xxi. 15 sq.). The book was written, we may infer with certainty, by one who considered himself the successor of the apostle upon whom Christ had founded his Church, i.e., by a bishop of Rome.

Numerous also are the indications which, as Prof. Harnack has shown, point to the early origin of the work. Its author quotes the *Pastor of Hermas* as Holy Scripture (ii., and most likely also iv.) The same high position was given that "shepherd allegory" by Irenaeus (iv. 34, 2) and by Tertullian in one of the first books he wrote (*De Oratione*, xvi.); but his latest polemical work, *De Pudicitia*, against Bishop Callistus of Rome, as well as the Muratorian Fragment, show clearly that at the commencement of the third century Hermas had ceased to have canonical authority in the Western Church. *De Aleatoribus* cites similarly the *Teaching of the Apostles* (iv.). Of twenty-seven quotations, which it brings forward, no less than eight are taken from books not belonging either to the Old or the New Testament. It draws no distinction between the Old and the New. It knows three several groups of sacred writings—the Books of the Prophets and the Revelations which are "scriptura divina," the Words of the Lord, and the Writings of the Apostles. In the first group it includes the *Pastor of Hermas*, in the third the *Teaching of the Apostles*. "And this," Prof. Harnack states, "is the most ancient shape in which the canon appears in the Western church; it is older than the Muratorian Fragment" (p. 57).

Again, the style in which the book is written is sometimes awkward; it has, as Hartel first noticed, all the idioms of the vulgar tongue. We come across expressions like "pro pecoria," "sub cura nostri" (ii.), "sub procuratore" (iii.), "venenum letalem" (v.), "duplicem ac geminum crimen" (vi.), "parentorum originem dehonoraunt" (ix.), &c. These expressions are not, however, confined to *De Aleatoribus*. For five epistles, which are found in the volume of St. Cyprian's works (Epp. 8 and 21-24), show, according to at least one MS., the same idioms. Two of these epistles (Ep. 8 and 21) were written from Rome; and the first of them, addressed by the Roman clergy, left without a head by the death of Fabian, to the Carthaginian clergy, left without a head by the flight of St. Cyprian, shows clearly that an official document was composed in the capital as late as A.D. 250 in the vulgar tongue.

To judge from internal evidence, Prof. Harnack concludes that the tract was written by a Roman bishop between A.D. 190 and 230. And he passes in review the three men who, during that period, occupied successively the seat of St. Peter. Callistus (217-223), he says (p. 107 sq.), cannot have been the author of this stern and solemn sermon. When a youth the bishop gambled away the savings of widows and of his brethren. Condemned to penal servitude in the quarries of Sardinia, he endeavoured to obtain, together with the other Christians (Hippol. ix., 12), his freedom; but he was, on his return, dismissed the town by Bishop Victor. When still a deacon he exercised a baneful influence on Bishop Zephyrinus. His own episcopate was marked by a great relaxation of discipline. "He absolved fornicators and adulterers," says Tertullian. "He regarded the Church as the ark of Noah, which contained both clean and unclean beasts," says Hippolytus. He certainly opened the doors of the Church to the world wider than any

of his predecessors had done. Before him was Zephyrinus (199-217), a weak, venal, and unlettered prelate, entirely led by the bribes and flatteries of Callistus. This stern sermon was never composed by him; but its tone is in harmony with what we know of the character of his predecessor Victor (189-199). An African by birth, Latin by name, he first introduced his own language into the official documents of the congregation of the capital, which was at the close of the second century equally well acquainted with Latin and with Greek. His episcopate marks a new epoch in the history of the see. His character forms a strong contrast to those who preceded and followed him. He stands out among them unmistakably as the first Roman bishop. It was he who first transferred the authority of the Roman Church to the chair of her pontiff. The manner in which he dealt with the churches of Asia Minor, who disagreed with him on the question of celebrating Easter (Eus. H.E. v. 23-25), the encyclicals which he sent on this matter to all the bishops of Christendom, were in tone and temper similar to this sermon on gambling addressed to all the faithful. The spirit which is manifested in the excommunication of Theodotus for heresy (Eus. H.E. v. 28, 6), of the presbyters Blastus and Florinus, because they inclined the one to the forbidden Easter practice, the other to Valentinian doctrines, is the same which breathes in passages like iv. 3, "Si quis frater delinquit in ecclesia et non apparet legi, hic non colligatur"; iv. 6, "eximite malos e medio vestro"; and x., "Delicti in Deum nulla fit excusatio nec indulgentia ulla et nemini venia datur." There is nothing in this tract which does not agree with all the other official utterances of Victor. Additional light is thrown on the question by the remark of St. Jerome (*De Vir. Ill.*, 34, 53), that of the Latin authors Victor is the first—evidently earlier than Apollonius and Tertullian—"cujus mediocritas extant de religione volumina" (Chron. I., year of the Emperor Pertinax).

We have thus far followed Prof. Harnack in his inquiry; and we have merely given the main outlines of his most instructive and interesting argument. If, indeed, he has proved his case, then he has undoubtedly made a discovery of no small importance, for then *De Aleatoribus* must be regarded (comp. p. 93) as a unique monument of Christian antiquity, as the earliest Latin record which has come down to us from the Roman congregation, the earliest book that was written by a Roman bishop, the earliest instance in which the passage (Matth. xvi. 18)—"Upon this rock I will build my Church"—was adduced in support of Roman claims. And no doubt the book would be worthy, from its zeal for purity and righteousness, its grand simplicity, to take its place as the first in the long list of works that have been drawn up by Roman pontiffs (comp. pp. 124 and 125). As the epistle of Clement represents the Roman Church at the close of the first century, so *De Aleatoribus* would represent the Roman bishops at the close of the second century; both works illustrate, in different ways, the grandeur of ancient Rome. Tender solicitude for one distant member of the Christian brotherhood is the keynote of Clement's epistle; care for the whole brotherhood, and especially for those

who rule over it—the bishops and pastors—speaks from every line of Victor's letter. And additional force would thus be given to Bishop Lightfoot's remark (*S. Clement of Rome*, 1877, Append., pp. 253-4), that "the noble remonstrance" addressed by Clement to the Corinthians was "the first step towards papal aggression"; and that the action of Victor marked the commencement of a second stage, "which carried the power of Rome only a very small step in advance towards the pretensions of a Hildebrand or an Innocent."

As regards Prof. Harnack's edition, German reviewers (Ad. Jülicher, in *Theol. Literaturzeit.*, 1889, No. 13) have pointed out a few slight blemishes to be found in the text as well as in the notes, and have shown that the resemblance which it bears in word and thought to the writings of St. Cyprian is closer even than the learned editor had represented it. It has consequently been conjectured that an African writer about A.D. 300, or the confessor Celerinus, an African by birth, who was at Rome about A.D. 250 or, as Zahn supposed, a Roman bishop after A.D. 250, was the author. We admit that Prof. Harnack's arguments appear to us conclusive, both as regards the early date and the Roman origin of the book; but we cannot regard the authorship of Victor as actually proved. It seems difficult to believe—even if the clergy of the capital as late as A.D. 250 wrote in the vulgar tongue—that an ecclesiastic of his standing, the friend of Marcia, who, on one occasion at least, had access to the court of Commodus, who ruled over a congregation possessing both wealth and culture, should not have been able to employ, in a sermon addressed to all the churches, idioms other than those of the vulgar; or that he who sent three encyclicals to the congregations of the East should himself have been ignorant of Greek (p. 24, n. 2). A further examination of the pseudo-Cyprianic writings to which Prof. Harnack has drawn attention may throw new light on the question; but we cannot close our remarks without endorsing Ad. Jülicher's opinion that, had the editor written nothing else, this one treatise on the *De Aleatoribus*, with its learning, its subtlety of thought, its soundness of judgment, and its wonderful dexterity of argument, would prove him to be an accomplished master of historical inquiry.

CHARLES MERR.

SOME PHILOLOGICAL BOOKS.

Die mandäische Religion. By A. J. H. W. Brandt. (Leipzig: Hinrichs.) This is the most important work that has yet appeared on the religion of one of the most curious and interesting of oriental sects. Confounded with the "Disciples of St. John," as well as the Ssabians of Harran, the Mandaites attracted a considerable amount of notice at the beginning of the present century; but they have been undeservedly neglected since more accurate information has been obtained about them. The curious mixture of Christian, Gnostic, and old Babylonian beliefs in their creed can be better studied in Dr. Brandt's pages than anywhere else. His want of acquaintance with Assyrian, however, has prevented him from working out that side of Mandaite faith and practice which goes back to early Chaldaea, and he has left the task to be performed by an Assyrian scholar. On the other hand, the Gnostic elements in

Mandaite religion are thoroughly described and analysed. The book ought to be in the library of every student of religion.

A new edition of Prof. O. Schrader's well-known *Sprachvergleichung und Urgeschichte* (Jena: Costenoble) has just been published. It is, however, a new work rather than a new edition of an older one. Although a considerable part of the matter contained in the first edition has been omitted, the new volume is nearly double the size of its predecessor, thanks to the abundance of fresh material that has been introduced into it. More especially, Prof. Schrader has gone into the question of the primitive home of the Aryans. In his earlier edition, it will be remembered, he assented with considerable hesitation to the theory which placed it in Europe. He now accepts the theory without reservation, and follows Leskien in fixing upon the plains of South-western Russia as the locality where the Aryan nomads first pastured their flocks. From hence they spread northward, westward and eastward, the Volga more especially serving them as a great highway. One of the most valuable features of Prof. Schrader's volume is the exhaustive account it gives of the various works which have appeared up to the present time upon the subjects of which it treats.

A *Dictionary of the Targumim*: the Talmud Babil and Yerushalmi and the Midrashic Literature. By M. Jastrow. Part III.—דברי-הימים. (London: Trübner; New York: Putnam's.) This useful dictionary pursues its quiet way. Even non-Talmudists may profit from its stores of quotation, which are sometimes very significant and suggestive, either archaeologically or with reference to the mental and moral characteristics of the Jews. The philological objections urged against former parts of this work do not strike one as applicable to the present part.

Das Rätsel der Sphinx. In 2 vols. By L. Laistner. (Berlin: Herz.) This is an elaborate and interesting work, in which the author offers us a new key to the interpretation of mythology. Alpine climbers ought to take a special interest in it, for the key is nothing else than the Alps. It is the Alps which have inspired the manifold creations of European mythology, and thus throw light on the way in which myths have arisen in other parts of the world. The one-eyed Polyphēmos is merely an Alpine peak gazing like a giant on the awe-struck traveller. Orpheus himself is but the Alps in both nature and name. It may be feared that the method of the new Oedipus will to seem many too "subjective."

CORRESPONDENCE.

"THE ETHNOLOGIC AFFINITIES OF THE ANCIENT ETRUSCANS."

Barton-on-Humber: Dec. 16, 1889.

The twenty-four pages of Dr. Brinton's paper (*vide* ACADEMY, Dec. 7, 1889, pp. 375-6) will scarcely, I apprehend, be thought able to sustain his "conclusions."

He observes (p. 3), "The Turanian origin [of the Etruscans], so vehemently [!] advocated by Dr. Isaac Taylor, Mr. Robert Brown, Junr., and others, is now [italics mine] dismissed as untenable by all the continental Etruscologists." But, if the hostile opinion of these eminent authorities is fatal to a theory, alas, what becomes of Dr. Brinton's views? They are out of Court *ab initio*. However, on p. 20, note 2, we find that "Mr. Brown's article [in the *Archæological Review*, July, 1889] is the latest study of Etruscan numerals"; and this "study" has not yet been "dismissed as untenable" by anyone except by Dr. Brinton, who naturally

finds it much easier to "dismiss" my arguments in a footnote than to grapple with them *seriatim*. I will return good for evil by giving an example of his method.

On p. 22 he compares the Etruscan and "Archaic Libyan-Hamitic" numerals 1-6; and produces two lists which, from their extraordinary similarity, would have staggered Kebés himself. How is this result arrived at? Take number "one." He adopts *mex* as the Etruscan "one" form, and observes: "At present the word for one in the Berber dialects is some variation of *en*." This does not seem promising; however, he gets rid of the actual but inconvenient Berber form by remarking that *en* "seems [italics mine] a loan word from the Greek or early Latin." The Greeks or Latins having thus rescued him from his difficulty, he continues—"Probably their [the Berber] native expression was *mekk* or *mex*, which means 'a little one'—a reference to the thumb or little finger. Just so: let us take away the word we find, and supply the Berbers with another, and—Q.E.D. A final argument in support of this curious process is derived from the fact that "we find [ap. Bugge] the Cretans used the word 'ἐναγίς, borrowed, probably, from the Libyans [italics mine], in the sense 'a single one.'" There seems, therefore, to have been a very singular exchange (ap. Brinton) of "one"-words between Libyans and Greeks. The Kretans, proverbially "slow," could not even take care of number one, but the Libyans were no better.

Writing to me on December 11, Dr. Carl Abel observes of Dr. Brinton's pamphlet—"It seems to be merely preliminary, but more is promised." Etruscologists will be ready to welcome Dr. Brinton's efforts; and, if he convinces us that we are wrong, I, for one, will immediately recant.

ROBERT BROWN, JUN.

SCIENCE NOTES.

At a public meeting held lately in Manchester, a committee was appointed to take measures for a memorial to the late James Prescott Joule. This committee has decided in favour of a white marble statue, as a companion to Chantrey's statue of Dr. Dalton; and also that a replica of it in bronze should be erected in some public place in the city.

The January volume of the "Contemporary Science" series, published by Mr. Walter Scott, will be *The Origin of the Aryans*, by Canon Isaac Taylor, consisting of about 350 pages, with numerous illustrations. We understand that the author has treated the subject exhaustively from both the ethnological and philological sides; and that, in particular, he has given special attention to the most recent evidence of craniology. He passed the final proofs of the work before leaving England to winter in Rome.

AN association has been formed, under the title of the Gilbert Club, with the following objects: (1) to produce and issue an English translation of *De Magnete*, in the style of the Latin folio of 1600; (2) to arrange for the centenary celebration next year of that work; (3) to promote enquiries into the life and other writings of William Gilbert; and (4) to undertake the reproduction hereafter, if thought desirable, of other early works on electricity and magnetism. The president of the Gilbert Club is Sir William Thomson; and the hon. secretaries are Mr. Conrad W. Cooke, Prof. Raphael Meldola, and Prof. Silvanus P. Thompson.

PROF. JAMES DEWAR has been re-appointed to the Fullerton chair of chemistry at the Royal Institution.

The Habits of the Salmon. By J. P. Traherne. (Chapman & Hall.) After the admirable chapter on salmon and salmon-fishing which Major Traherne contributed to the "Badminton" volume on that subject, this book is a great disappointment. A reader expects facts, information, new particulars on the history of that wonderful fish the salmon; but he will only find here old theories re-stated, probable hypotheses, nebulous verbosity. The volume is a mere echo of Mr. Willis-Bund's *Salmon Problems*. The words "probably" and "doubtless"—so often here repeated—ought to give way to certainty before another work is written on salmon. Are there distinct breeds of salmon? asks Major Traherne, and replies: Probably not. Do salmon always return to the rivers in which they have been bred? Very often; probably not always. Buckland hoped they did; for very many, he festively answered, had been bred in his own kitchen. On the subject of grilse, at page 92, Major Traherne states:

"I can only conclude, in the absence of any evidence that would lead us to think otherwise, that thousands of smolts remain in the sea, grow into grilse, and still remain there, to grow into adult salmon."

No one can find fault with such a tentative conclusion; but in the same page, at the beginning of a new chapter, it is assumed as a certainty:

"It has been proved of late that large numbers of them"—i.e. grilse—"remain in the sea and grow into large fish."

In short, the whole life-history of a salmon is beset with uncertainties, improbabilities antecedent to experience, and exceptional surprises. Major Traherne consumes 160 pages in little more than again reminding us of these facts. But we are wholly with him when he would have the weekly close-time for salmon enlarged; when he states that success in breeding depends on maintaining a due proportion between the number of fish and the capacities of the spawning-ground; and, above all, in his merciful plea for the kelts, when hooked instead of clean salmon:

"They are often gaffed without a thought as to whether they are clean fish or kelts, the hook is ruthlessly torn or cut out of their mouths, or from whatever part of the body it may be fixed in, and the poor things, bleeding and mutilated, thrown into the river with a kick and a flourish of adjectives."

Fishermen who behave with such wanton cruelty justify the diatribes which those who are not anglers often heap upon the gentle craft. A word must be added for the interesting description of salmon-spawning contributed to the book by Mr. Malloch.

PHILOLOGY NOTES.

THE forthcoming number of the *Babylonian and Oriental Record*, which will be the first of a new volume, will contain the following articles: "Some Unpublished Contract Tablets," by Prof. Sayce; "Jātaka Bāvēru," translated from the original Pali, by Prof. T. W. Rhys Davids; "The Genuineness of the Cylinder of Ur-Bau," by Mr. Theo. G. Pinches; "The Life of the Buddha," translated from the "P'u yao King," by the late Prof. S. Beal; "The Deluge Tradition and its Remains in Ancient China," by Dr. Terrien de Lacouperie.

Part V. of the new series of Trübner's *Record* is almost entirely devoted to a report of the proceedings of the International Congress of Orientalists, held at Stockholm and Christiania last September. There is also given a memoir of King Oscar II., with a portrait finely reproduced by photogravure. In addi-

tion to summaries of many of the papers that were read, the Sanskrit Idylls written for the occasion by H. H. Druva, the delegate of the Gaikwar of Baroda, are printed in the original, with a translation.

The current number of the *Classical Review* contains a further instalment of Mr. E. Maunde Thompson's model hand-list of Greek MSS. in the British Museum; and obituary notices of Cobet by Mr. W. Gunion Rutherford, and of Edwin Hatch by Prof. Driver. There are also several important reviews of books, which we cannot particularise.

THE last number of the *Neue Jahrbücher* contains an elaborate review, by Dr. Otto Crusius, of Mr. Robinson's Ellis's edition of the *Fables of Avianus*. The first part of it deals with a recent attack, answering the critic's objections seriatim; in the two last sections Dr. Crusius offers criticisms and modifications of his own. This is by far the most detailed review of the work that has yet appeared.

Correction.—Mr. T. W. Allen writes that there is an unfortunate mistake running through his letter entitled "The Greek MSS. in the Warsaw Town Library," which was printed in the *ACADEMY* of December 4. For "Warsaw" read "Breslau" *passim*.

MEETINGS OF SOCIETIES.

SHELLEY SOCIETY.—(Wednesday, December 11.)

MR. H. BUXTON FORMAN read a paper on "Shelley and his Publisher." The publisher in question was Charles Ollier, the elder brother in the firm C. & J. Ollier, whose name figures on the title-page of Shelley's most important volumes. Charles Ollier, it seems, was a shy and sensitive young man with considerable literary talent but extremely little business capacity, who, on the strength of a friendly acquaintance with Leigh Hunt, gave up a clerkship in Coutts's bank, and started in 1817, on his own account, as author and publisher—a venture which he soon had reason to repent. One of his earliest disappointments was Keats's first volume, which was issued from the Olliers' house in Vere-street, and was so unsuccessful as to be denounced by an indignant purchaser as "no better than a take-in." Ollier deserves some credit for his courage in publishing for Shelley, and thereby running the risk of a government prosecution, especially as the pecuniary profits which he derived from a commission on the sale of Shelley's works was exceedingly small. The relations between poet and publisher were somewhat strained in 1817, when Shelley was compelled to make the changes which transformed his "Leon and Othna" into the "Revolt of Islam"; but as Ollier's letters to Shelley are no longer extant, it is impossible to form a conclusive opinion as to the rights and wrongs of the case. That Ollier was personally of an amiable character might be surmised from the fact that Shelley was at one time in the habit of employing him as an agent in all sorts of trivial matters quite unconnected with his business as a publisher; but as the years went on, and the Vere Street firm became involved in pecuniary difficulty, we may suppose that Ollier was less able to attend with punctuality to the interests of his clients. In 1820 we find Shelley writing to Leigh Hunt, from Italy, that Ollier's demerits are "very heavy"; and in 1822 he addressed a sort of ultimatum to Ollier himself, his complaint being that six months together he had been left uninformed as to the issue of his poems. The connexion was severed this same year by the death of Shelley, and about this time Ollier's publishing business failed. Ollier's career, however, did not terminate with Shelley's, for after acting for many years as "reader" to Colburn and other publishers, he again made a venture on his own account in 1845. Again he met with no great success; and the latter portion of his life was overclouded by disappointment and ill-health, partly relieved by his friendship with Leigh Hunt, which remained unshaken to the end. He died in 1859. His correspondence with Hunt,

some of which was published in the *St. James's Magazine*, by Mr. Townsend Mayor, shows him to have been a man of culture and acumen in literary matters. He was one of the first critics who recognised the power of Walt Whitman's genius, and expressed delight at the "new intellectual region" opened to him in *Leaves of Grass*, which he pronounced "the most original book ever composed." This appreciation of Whitman on the part of Shelley's publisher is interesting as forming a link between the representative poets of English and American democracy. Mr. Forman's verdict on Ollier's character was an almost entirely favourable one, as he considered Ollier's differences with Shelley to have been chiefly due to misunderstanding.

NEW SHAKSPEARE SOCIETY.—(Friday, December 15.)

DR. F. J. FURNIVALL in the chair.—The chairman's first duty was to make the sorrowful announcement of the death of Robert Browning, long the revered president of the society, the news of which had reached London only that morning. After a short relation of the circumstances of his last illness, and some tributary words to the memory of the great poet—his old friend—the chairman put the following resolution:—"That the New Shakspeare Society desires to record its deep sorrow at the death of its president, Robert Browning, and its sense of the great loss which English literature and the world have sustained by the death of one of the most gifted poets of this Victorian age. The society desires also to express its deep sympathy with the son and relatives of the late poet, and is pleased to know that those whom he most loved were with him at his peaceful end." This resolution having been passed, the chairman explained that while the general course in such a case as this would be an immediate adjournment, he felt strongly that such a course was in opposition to all the teaching of Browning, and contrary to what he would himself have advised in a similar case; he would accordingly call for the paper set down for the evening's meeting.—Miss Phipson then read a paper upon the play of "Edward III.," of which she said that no other drama of those attributed to Shakspeare bore more traces of his style. Edward Capel, in 1760, was the first to suggest the Shaksperian authorship, and Ulrici explained that its omission from the Folio could be accounted for by its sharp attacks on the Scotch. Notwithstanding this, however, and his admiration of the lofty moral lesson of the play—that true heroism goes hand in hand with mastery of self—Ulrici ascribed the play to Lodge. Mr. Swinburne guesses the author to be an ardent follower of Marlowe, and also a copier of Shakspeare—the Shaksperian resemblances lying in single lines and passages. Finally, he adduces one piece of evidence as perfectly conclusive against the Shaksperian authorship—that Shakspeare wrote "Henry V." But it happens that it is just to this very play that the most striking resemblances are to be found in "Edward III." Among other resemblances, the number and beauty of the descriptions of natural phenomena were conspicuous. It was a study of special interest to note how different dramatists treated the thoroughly English subject of the weather. Who was he, this "weather-man," appearing again in this play? In his references to animal life, again, this unknown author resembles Shakspeare rather than Marlowe. It is to be noted that if 1594 be the correct date of the play, the author had then but one of Shakspeare's historical plays to form his style on. Miss Phipson, concluding, declared herself unconvinced of the Shaksperian authorship, and held that, so far as the evidence went, the author was still a "great unknown."—The chairman commended Miss Phipson's well-reasoned and cautious paper, which was on the true scholarly method. The meeting, he thought, would agree with her conclusion, that this was the one creation of its author that was left to us. After all, in a period of such suppressed power, such vigorous life, it was not really surprising that some unknown author could do such good work as this. He held that, in such an age, there were plenty of men capable of it; and it would cause him no surprise if a manuscript were some day to turn up, by an unknown hand,

of at least equal excellence to this play. Miss Phipson seemed to assume that such borrowings as were evident must have been from Shakspeare. He held that it was probably the other way, and that Shakspeare borrowed, or "lifted," from this play, which he must have read and admired. These "liftings," he held, were the practice of all great writers, and entirely justifiable. It was in characterisation that he chiefly found the play to fail; and he held that Shakspeare's dramatic instinct and knowledge of stage-craft militated against the theory of his authorship of a play with such undramatic scenes.—Mr. W. Poel, while agreeing that the play, as a whole, could not possibly be Shakspeare's, was equally certain that certain passages were unmistakably his, and written in by him. He judged chiefly by ear, by the rhythm of the lines—which, in Shakspeare's case, was like that of no one else; and he declared that he could mark exactly where Shakspeare began and where he left off, the unknown writer having no knowledge of elocution. He defended the dramatic quality of the scenes criticised by the chairman.—Mr. Tyler agreed with the chairman about Shakspeare's borrowings, especially in the case of the well-known line in the *Sonnets*: "Lilies that fester smell far worse than weeds," which he thought was quoted by Shakspeare from the play.

FINE ART.

Art in Scotland: its Origin and Progress.
By Robert Brydall. (Blackwood.)

IN his preface Mr. Brydall very modestly claims for his volume the merit of being the first systematic history of art in Scotland that has yet appeared; and his claim is no more than a just one. Interesting sketches of the progress of Scottish art, with curious notices of little-known painters, are to be found in various scattered sources. There is, for instance, an excellent "View of the Arts of Design," by Patrick Gibson, in the *Edinburgh Annual Register* for 1816, and a similar chapter in Alexander Campbell's *Journey from Edinburgh through various Parts of Britain* (new edition, 1811); while in our own time we have had many excellent monographs upon individual Scottish painters. But a connected and complete history of Scottish art still remained to be written. Even Mr. Walter Armstrong's vigorous papers on "Scottish Painters" were rather a series of critical estimates of individual men than a general view of the progress of art. They took little account of the rise and operation of the various organisations which fostered and furthered national art in the North.

Mr. Brydall seems to have entered on his task with care and earnestness, and to have spared no pains in searching the many obscure corners in which the history of Scottish art lies hidden. While devoting his main attention to the rise and progress of painting, he has given greater completeness to his history by including many interesting notices of architecture and of the minor arts. His volume opens with a brief account of the Celtic art of Scotland, from which he passes to consider such few scattered notices, and still fewer actual fragments, of mediæval productions as have survived the tooth of time and the hammer of the iconoclast.

His notice, taken from Wilson's *Old Edinburgh*, as to a stained-glass figure of St. Bartholomew being preserved in the Magdalene Chapel, Edinburgh, along with the windows bearing the arms of the founders, and of James V. and his Queen, suggests an enquiry as to the present resting-place of the

former item. No figure of St. Bartholomew is now shown to visitors to the building, nor is any reference to it included in Mr. George Seton's account of the stained glass in the Chapel in the *Proceedings* of the Society of Antiquaries of Scotland (vol. ix., new series). It certainly behoves the authorities charged with the care of the Chapel and its contents to make enquiry into the matter; for the surviving examples of Scottish pre-Reformational stained-glass are far too few for one of them to be suffered to slip out of view without remark. In addition to those in the Magdalene Chapel, only two other pieces of any considerable size and importance are known to exist.

With Jamesone of Aberdeen may be said to begin the succession of Scottish painters whose history can be traced and whose works may be identified; and of this painter, and of those who followed, Mr. Brydall gives clear, interesting, and fairly accurate accounts. There is, of course, great obscurity still lingering around many of the painters of the seventeenth and eighteenth centuries, and to give a quite correct and fully comprehensive history of their works would require the efforts not of one student but of many. Perhaps the critic of Mr. Brydall's volume would best employ the space at his disposal if—instead of dealing in vague generalities of praise or blame—he were briefly to indicate, with a view to future editions, some of the inaccuracies or omissions which his own particular studies have enabled him to detect.

I may, accordingly, point out that Mr. Brydall is incorrect in his account of Alexander, the painter, the descendant of George Jamesone. He has, indeed, avoided the error of Redgrave's *Dictionary*, whose author (following Walpole, who was misled by the occurrence of the artist's surname in the contracted form of "Alex," on his engraving of the "Jamesone Family Group," in close proximity to the name "Geo. Jameson") gives an account of an entirely imaginary "Alexander Jameson." But, after examining the existing evidence, Mr. Brydall concludes that there was only one Alexander an artist; that his name was John Alexander; that he probably added the name of "Cosmo" after his return from Italy, in memory of his patron the Grand Duke of Florence; and that his mother was Mary, a (natural?) daughter of Jamesone, of Aberdeen. The facts, however, are these: that Mary Jamesone was the lawful daughter of George Jamesone, of Aberdeen; and that her three husbands were Peter Burnett (of Elrick), Prof. James Gregory (her cousin), and Baillie George Aedie (see Bullock's *Life of Jamesone*, pp. 105-6); that it was Marjorie, another lawful daughter of George Jamesone, who married John Alexander, an advocate in Edinburgh (Sheriff Records of Aberdeen, May 20, 1653); and that it was their son,* John Alexander the younger, who engraved, in 1728, the "Jamesone Family Group" inscribed as painted in "1623." The signature of this latter John

* So given in Mr. Bullock's genealogical table; but more probably their grandson, as appears from a comparison of dates, and from the fact that he styles himself "pronepos" of George Jamesone. He is called by Walpole (who seems to have been in communication with him regarding the works of his ancestor), "great grandson" of Jamesone the painter.

Alexander appears on the indenture of the St. Luke's Academy in 1729, and he is known to have studied in Italy from about 1716 to 1720. Redgrave, however, mentions another Alexander—Cosmo Alexander, he calls him—who was practising in Edinburgh about 1750, went to America at the age of about fifty or sixty, was painting portraits in Rhode Island in 1772, and, having returned to Edinburgh, died there. It was to him that Gibbs, the architect, in his will, dated 1754, bequeathed "my house I live in, with all its furniture as it stands, with pictures, bustoes, &c." That this second artist of the Alexander family is no myth, as Mr. Brydall believes, and that he is a different personage from the above John Alexander of 1716-20, 1728, and 1729, is proved by his copy of the portrait of the fifth Earl Marischal, in Marischal College, Aberdeen, which is inscribed "A Protoph" Georg Jameson, Depict Cosmus Ioano Alex' Pinxit ad 1742 Aetatis suae 18" (Bullock's *Jamesone*, p. 124). The apparent age of the person portrayed proves that the latter words refer to the copyist, and that he was born no earlier than about 1724. Doubtless, he was the son of John Alexander the painter, named in memory of his father's Italian patron. The portrait of an Edinburgh provost, assigned by Redgrave to the son, is probably from the father's brush. It is the three-quarters-length of Lord Provost George Drummond in the Edinburgh Royal Infirmary; and the mezzotint by A. Bell, which reproduces it, is marked "J. Alexander Pinxit, 1752." The portrait of Thomas Drummond, of Logie Drummond, is also by the elder painter, being dated 1735, in the engraving from it given in Drummond's *Noble Families*.

In opposition to Mr. Brydall, we cannot help believing that there were several painters of the name of Scougal working in Scotland in the seventeenth and the beginning of the eighteenth century. It may be noted there is in Newbattle Abbey a small portrait of the first Marchioness of Lothian, signed "Dd. Scougal," and dated 1654.

Passing to later painters, it should be noticed that the portrait of Allan Ramsay, the poet, referred to at p. 268, was not painted by Alexander Carse, but is a contemporary likeness attributed to Smibert, formerly in the possession of the poet, and of his daughter, Miss Janet Ramsay. Carse was merely the draughtsman who copied the painting for the engraver, A. Wilson, and his drawing is now in the possession of the Board of Manufactures, Edinburgh. We may also mention that there was a William Carse, as well as the Alexander Carse included in the present work—both exhibited in the Royal Academy, and accounts of both will be found in the *Dictionary of National Biography*; and that William Tannock, a brother of the James Tannock to whom our author refers, also practised as a portrait-painter, some of his works being preserved in the Kilmarnock Town Hall.

The small full length of a figure in archer's costume, dated 1715, mentioned as formerly at Newhall, is still in that house, not having been included in the portion of the collection that was sold some years ago. It is the most successful example of the painter's work with which we are acquainted, infinitely superior

to the portraits of the Grants and their descendants in Castle Grant and Rothiemurchus. The title of "The Old Pretender" is undoubtedly incorrect. Possibly, the portrait may represent Archibald Grant, the younger, of Cullen, who, on October 4, 1714, was admitted a member of the Royal Company of Archers.

The group of Bishop Berkeley and his family, with the artist, by John Smibert, "said to be preserved at Yale College," is undoubtedly still there, and is reproduced on the frontispiece of Dr. Noah Porter's *Discourse in Yale College on Bishop Berkeley* (1885). The artist's works are not common in this country. The most important with which we are acquainted is a large group of twelve life-sized figures of Sir Francis Grant, Lord Cullen, and his family, painted in 1720, still at Monymusk, Aberdeenshire.

It would not have been difficult to procure further information of Miss Aune Forbes and James Wales, who are briefly referred to as "in the list of artists associated with the Society of Scottish Antiquaries," and "probably of no importance further." Miss Forbes was a granddaughter of William Aikman, the painter, and her works are to be found in many Scottish collections. The best that we know are at the Ross, Hamilton. Her portrait, by David Allan, is in the Scottish National Portrait Gallery. Of James Wales, and of his drawings of Eastern architecture and portraits of Indian potentates, an account will be found in Redgrave's *Dictionary*; and further particulars are given in the *Indian Antiquary* for February and March, 1880, and in the *Pioneer Mail* for September 8, 1889. He executed a copy from Reynolds's portrait of David Earl of Buchan, which he presented in 1781 to the Society of Antiquaries in Scotland, in whose library it now hangs.

It should also be noted that William Yellowless was not a foundation member of the Scottish Academy, as stated at p. 243, or in any way connected with the body; and that at p. 213 Daniel Somerville has been confused with the considerably later Andrew Somerville, particulars from the lives of the two having been mingled in impartially equal proportions, and applied exclusively to the former! A more correct notice of Andrew Somerville appears at p. 466; but, regarding the latter entry, it may be mentioned that the painter's precise designation is "S. A.," not "R. S. A."—the Scottish Academy did not receive its royal charter till 1838; and that the date of his death is given as 1834, not, as it appears at p. 477, 1833, the commonly accepted date. The Daniel Somerville referred to by Patrick Gibson in the *Annual Register* was a painter, draughtsman, and engraver, who contributed to the Edinburgh "Public Exhibitions" as early as 1809, the year after Andrew Somerville's birth. In the account of Andrew Geddes, A.R.A., there are some curious inaccuracies, which should be corrected by a reference to Laing's *Etchings of Wilkie and Geddes* and to the *Memoir* by the artist's widow.

Interesting chapters deal with the Scottish architects, sculptors, and engravers. We observe that, following Redgrave, the author gives 1674 as the date of James Gibb's birth; but, in Mr. H. P. Home's very careful papers

on this architect, in *The Hobby Horse* for 1889 (founded chiefly on an article in the *Scots Magazine*, dated from Aberdeen a few years after Gibb's death, and on a MS. in the Soane Museum, probably by John Borlach, his draughtsman), the date is definitely stated as December 26, 1682. In the account of James Tassie, we might well have had somewhat more specific and emphatic reference to this artist's work as modeller of medallion portraits. His reproduction of antique gems are at best only examples of delicate and careful manipulation; it is in virtue of his portraiture—of such heads as those of "Professor John Robison" and "Robert Foulis"—that he ranks as a capable original artist.

Mr. Brydall devotes considerable space to a record of the various associations and institutions connected with art which have arisen in Scotland. Of these, the earliest was the Edinburgh School of St. Luke, started for art study in 1729 by various painters and amateurs, including the two Allen Ramsays, Richard Cooper (the engraver), William Adam (the architect), William Denune (a portrait-painter), the Nories (father and son), and others. The original indenture of this association is now in the possession of the Royal Scottish Academy; and our author has done well to transcribe this interesting document in full, for, though it was previously printed, in 1816, it was in a form not now readily procurable. We cannot agree in Mr. Brydall's opinion that Dr. David Laing was incorrect in assuming that this School of St. Luke was the same with the academy at which Strange, the engraver, studied while in Edinburgh. Mr. Brydall says that in Strange's "Mémorial" it is "clearly stated" that "Cooper, in 1735, was instrumental in encouraging the opening of a Winter's Academy" which his pupil attended; and if this were the case, it could hardly be the same school as that which was incorporated so early as 1729. But the fact is that in the quotation given in Dennistoun's *Mémorial of Strange*, that engraver says nothing whatever as to the date at which the academy which he attended was started. His words are:

"Among other advantages to a young artist, we had a winter's academy in Edinburgh. It was superintended by Mr. Cooper, who was well qualified for it, and was supported, at the easy subscription of half a guinea, among the few artists of that city and a number of gentlemen who were solicitous of promoting the arts."

The constitution of the school here indicated is so substantially similar to that of the school founded in 1729 that there can be no reasonable doubt but that they were one and the same institution.

J. M. GRAY.

CORRESPONDENCE.

THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

Beaumont Lodge, Shepherd's Bush: Dec. 21, 1889.

I should deserve severer comment had I been answerable for the title, "*Beauty and Bathing*," on which you remark in your notice of this exhibition.

I gave the opening words of the song of

"The Shepherd Tonie" as the title of the drawing in question:

"Beauty sat bathing by a spring.
Where fairest shades did hide her;
The winds blew calm, the birds did sing,
The cool streams ran beside her."

They must have got wrong in the Catalogue—curiously wrong.

WALTER CRANE.

[The fault is ours. The title in the Catalogue is "*Beauty sat Bathing*."—ED. ACADEMY.]

NOTES ON ART AND ARCHAEOLOGY.

THE Tudor Exhibition at the New Gallery will open on Wednesday next, January 1. The great feature will be the portraits (including several Holbeins), which have been generously lent from most of the historic collections in England. There will also be some fine suits of armour, weapons, coins and medals, books and MSS., and personal relics—such as Anne Boleyn's slippers, Queen Elizabeth's stockings, and Cardinal Wolsey's hat.

LADY MOUNT TEMPLE's gift to the National Gallery of Rossetti's "*Beata Beatrix*" is now hung in its place.

MR. EDWIN ROSCOE MULLINS will deliver a course of three lectures on "*Sculpture in Relation to the Age*" at the Royal Institution, beginning on Thursday, January 23.

MR. MORTIMER MENPES is, we hear, now travelling in Northern India, where he cannot fail to find fit subjects for his pencil. He hopes also to visit Persia before he returns home.

MR. CLAUDE DE NEUVILLE has made a series of pen-and-ink drawings illustrating the most striking features of the architecture of Oxford.

MESSRS. SAMPSON LOW will shortly publish a new edition of Mr. F. G. Stephens's *Memorials of Mulready*, with several additional illustrations, including a facsimile of the famous Mulready envelope.

MISS ROSE CHAMPION DE CRESPIGNY—who, though she bears a Huguenot name, is, we believe, Scotch on her mother's side—has illuminated a large roll of the Highland clans. She gives not only their shields of arms (among which the galley is very conspicuous), their badges and their tartans, but also lists showing the subordinate branches of each clan. We are not ourselves learned in such matters; but we notice that the Morrisons, the Macaulays, the MacEwens, and the Macmillans have neither badge nor tartan of their own. It is curious also to be told that the last Macdonald, king and lord of the isles, died in 1887; "having accepted charters for his lands, and sub-divided his territory, he decided that his title should die with him." The roll has been magnificently chromo-lithographed by Messrs. Martin Hood & Larkin, and is published by Mr. Bernard Quaritch.

We have received from the Librairie de l'Art a proof of an etching which, apart from its merits, has a very pathetic interest. It is the work of M. Noël Masson, who died suddenly five days after he had finished the plate. But this is not all. When a boy of fourteen he lost both his arms by the explosion of a shell during the Commune, and afterwards learned to etch by the use of artificial arms and hands made of wood and iron. Under these circumstances, the technical execution must be called marvellous, though we cannot think the subject altogether well chosen. It represents a very lofty railway bridge and viaduct at Nogent-sur-Marne, with masses of trees on either side of the river, a cloud-tost sky overhead, and black

shadows on the water in the foreground. These last are rendered with much fidelity; and the general effect is one of excessive sombreness—at which, perhaps, we ought not to feel surprised.

THE STAGE.

STAGE NOTES.

THE wise will very probably seize this Christmas season to see again two or three of the well-established pieces. Hardly anything that is produced just now is of much intellectual interest. What "*Clarissa*" will prove has yet to be seen; and anyhow, for competitors among Christmas productions it will have, in chief, a new version of an old burlesque—that is at the Avenue—and two new pantomimes, for Her Majesty's, it seems, is to vie with Drury Lane.

The three pieces between which the choice of the wise then is likely to lie, as things that may be seen a second time with advantage, are "*A Man's Shadow*" at the Haymarket, "*The Middleman*" at the Shaftesbury, and "*Sweet Lavender*" at Terry's. We will say a word about each—a revised word, up to date—and will begin with the oldest story.

"*Sweet Lavender's*" days are at last numbered; not because the piece fails to draw, but because Mr. Edward Terry, after five hundred nights—the run we prophesied—is weary of the strain of playing it. The comic side of his quite admirable performance appeals to everyone; its pathetic side is just as real, and is even more delicate. Mr. Terry has throughout the run of the piece been fortunate in retaining the greater part of his carefully composed cast. Miss Norreys, however, who left him rather early, was his best "*Lavender*." Those who have followed her have not had quite the *naïveté*—quite the understanding of poetic effect. And we must be allowed to say—good as his successor is—we regret the first "*Horace Bream*." Miss Annie Irish takes Miss Maude Millett's place very creditably. In "*Sweet Lavender*," as in other pieces, she shows herself a comedienne of talent and of some individuality of charm.

"*The Middleman*" goes on its prosperous way, as one would wish it to do. Mr. Willard's performance of Cyrus Blenkarn being, very simply, the finest thing now to be seen in London. To our earlier analysis of it we find we have nothing to add. A second visit does but reveal more plainly the thoroughness of its study, both by author and actor. Mr. Jones's play is an admirable, a powerful, even a subtle instance of stage-craft. The performance is a very treasury of artistic effects. If Mr. Mackintosh is not precisely the "*Middleman*" one might have imagined, his bearing has yet a consistency and an appropriateness. Several of the minor men—Mr. Cane, especially—are excellent; and the choice of the two ladies, for their respective parts, was the very cleverest that could have been made. For Miss Maude Millett's prettiness is without pretence and her pathos is without mannerism—the simplicity and quiet depth of her suffering is that of the true and the exceedingly rare *ingénue*—while it is not possible to be more gracefully and ingeniously piquant than is Miss Annie Hughes in every moment of her presence.

At the Haymarket "*A Man's Shadow*" continues to be memorable for three things—the finish of Mr. Tree in his performance of the double rôle, the breadth and volume of the admirable performance of Mr. Fernandez, and the fire and charm of Miss Neilson, who justifies, down to the ground, all that Mr. W. S. Gilbert ever said or believed of her.

MUSIC.

RECENT MUSIC PUBLICATIONS.

The Story of Music. By W. J. Henderson. (Longmans.) Mr. Henderson, whose death has been recently announced, was for some years musical critic of the *New York Times*. In trying to show the development of modern music, he wisely endeavoured to avoid encumbering his book with details of the lives of composers. Of course, in certain cases, biographical facts require to be known. To take one instance. The calamity of deafness which fell upon Beethoven in the prime of manhood affected his health and spirits, and his sorrows and grief are clearly reflected in his music. Again, our author has given panoramic views, and not, as in most histories, a peep at each country in turn. Mr. Henderson is, as a rule, correct in his facts, and sensible in his criticisms. He quotes frequently from standard works on music, such as Sir G. Grove's Dictionary, or Jahn, or Spitta; but he has not done this because he lacked opinions of his own. From many passages in the book we learn that he was a man who had thought a good deal about his art. To him Liszt seems to be "undoubtedly the weakest of the romanticists, and the one most certainly destined to oblivion." Though an ardent admirer of Wagner, he finds some of his themes "disagreeable sequences of notes," and some of his harmonies extravagant; and he blames him for not giving sufficient attention to the capacity of the human voice. It was, perhaps, unwise of the author to speak of Haydn as having "laid the foundation of all our modern programme music," since later on he tells us about Bach "having left a Sonata describing the departure of his brother." This work may have been little known, but there were other programme-pieces before the time of Haydn. Again, it is scarcely fair to Gluck, Mozart, or Beethoven to speak of Wagner as

having "raised the orchestra from the position of a mere accompanist to that of a leading character in the drama." A few errors have crept into a useful chronological table given at the beginning of the volume. Bach's "Well-tempered Clavichord" was not published in 1722. The autograph bears that date, but the work did not appear in print until long after the composer's death. So, too, we find on some pages Gluck's name written "Glück," and 1754 instead of 1759 is given as the date of Haydn's first Symphony. These and other small errors would doubtless have been corrected by the author had he lived to prepare a second edition.

Anton Rubinstein; a Biographical Sketch. By Alexander M'Arthur. (Edinburgh: A. & O. Black.) The fêtes which have lately taken place at St. Petersburg, in connexion with the fifth anniversary of the *début* of Rubinstein, probably suggested the present volume. It is well written, and many interesting details respecting the famous pianist-composer are given. When Rubinstein set out on his first concert tour in 1841, Liszt and Chopin were the two most celebrated pianists, and he met both in Paris. An amusing tale is told about a trunk of manuscripts seized by the police at the Russian frontier in 1848. When Rubinstein went to claim his compositions he found that they had all been sold to various greengrocers and butter merchants. Our author discusses the pianist as composer, and is evidently one of his enthusiastic admirers. The remarkable letter on "Sacred Opera," contributed by Rubinstein to the *Signale* in 1882, is given both in German and English. At the end of the volume there is a most useful list of the composer's works, taken from the catalogue in the Conservatory Library at St. Petersburg. Further quotations from this "Sketch," which will find many readers, are unnecessary.

J. S. SHEDLOCK.

MUSIC NOTES.

BERLIOZ's Trilogv, "L'Enfance du Christ," was performed last Friday by the students of the Royal College of Music at their last concert of the present term. When Sir Charles Hallé produced "La Damnation de Faust" at St. James's Hall in 1880, the cordial reception given to that work encouraged him also to produce "L'Enfance." The former soon became a favourite with the public, but the latter was speedily forgotten, yet it contains some of the composer's most delightful and characteristic music. All thanks then to Dr. Stanford for reviving it. The work was interpreted with great care, intelligence, and artistic feeling. The solo parts were taken by Miss Richardson and Messrs. J. Sandbrook, E. G. Branscombe, S. P. Musson, and O. J. Magrath. Dr. Stanford conducted with his usual ability.

THE *Musical Herald* for January will contain a portrait of Mr. W. T. Best, the organist, with a full account of his work, based on information obtained at first hand. The approaching visit of Mr. Best to New South Wales lends interest to this article.

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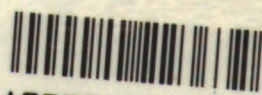
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